Notes

Introduction

1 Survey 2020 in both cases.
2 Survey 2015.
3 Survey 2015.
4 Survey 2015.
5 Desktop publishing by such means was limited to those with coding expertise as well as access to the requisite equipment: as Bryan Dietz explains, 'I extracted the Fortran programs from the [*Software Tools*] tape and built a working version of NROFF. Since the H316 didn't have an upper/lower case printer, I plugged in a spare T1200 and wrote a driver to let the NROFF program print its output on the upper lower case T1200.' Bryan Dietz, 'E-mail message to author', 7 December 2022.
6 Brian W. Kernighan and P.J. Plauger, *Software Tools* (Boston, MA: Addison-Wesley, 1976).
7 To this day, I'm not sure how it came into my hands: the company wasn't focussed on personal electronics, and I didn't recall ever having been asked to look at a physical product of any kind before. My hope is that my excessive enthusiasm didn't cost anyone any money.
8 For more on the wedge and its supposed bookishness, please see Chapter 4.
9 NuvoMedia, the company that made the Rocket eBook, was acquired by Gemstar in 2000, and soon after the Rocket went down with the Gemstar ship. Famously, NuvoMedia founders Martin Eberhard and Marc Tarpenning first offered their technology to Jeff Bezos, but went into business for themselves rather than agree to Bezos's demand for exclusivity. For more, see Barbara A. Schreiber, 'Martin Eberhard and Marc Tarpenning: Tesla Co-Founders & American Entrepreneurs', in *Encyclopedia Britannica*, www.britannica.com/biography/Martin-Eberhard-and-Marc-Tarpenning; Brad Stone, *The Everything Store: Jeff Bezos and the Age of Amazon* (London: Little, Brown, 2014).
10 Matthew Rubery, *The Untold Story of the Talking Book* (Cambridge, MA: Harvard University Press, 2016), 2.

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11 For which Douglas Adams is duly celebrated, the 1978 radio play of *The Hitchhiker's Guide to the Galaxy* representing one of the earliest known uses of 'electronic book'. See Simon Peter Rowberry, 'The Ebook Imagination', *Digital Humanities Quarterly* 16, no. 1 (18 February 2022): 11.

12 This was for the first six rounds the survey spontaneous and unprompted: from 2014 to 2017 and again in 2020–21, there were no questions on realness. In 2022, to investigate this directly, I added a final question, appearing after all the standard questions from previous years, which I'll discuss in detail in Chapter 1.

13 Survey 2022, 2015, 2014.

14 Survey 2015 in both cases.

15 Laura Dietz, Claire Warwick, and Samantha Rayner, 'Auditioning for Permanence', *Logos* 26, no. 4 (2015): 25, https://doi.org/10.1163/1878-4712-11112088.

16 Survey 2015.

17 Survey participants were adults aged 18+, with half (49.8 per cent) living in the UK and half living in other countries. The survey was released in English and gathered data from English speakers only. The survey has 1,732 respondents, of which 751 are March 2020 or later. For statistical tests, I used an alpha level of 0.05 and for effect size a threshold of Cramer's $V > 0.1$, where degrees of freedom (df) = 1. Focus groups (2014–17) were 'pre-acquainted' (see Rosaline Barbour, *Doing Focus Groups* (London: Sage, 2007), 66–7) naturally occurring groups of participants who gathered regularly to discuss fiction, including book groups and the editorial team of a student anthology. Interviews were with individuals who were regular members of such naturally occurring groups, such as book groups or creative writing courses. Qualitative data, including free-text responses, were analysed using Braun and Clark's thematic analysis approach (see Virginia Braun and Victoria Clarke, 'Using Thematic Analysis in Psychology', *Qualitative Research in Psychology* 3, no. 2 (1 January 2006): 77–101, https://doi.org/10.1191/1478088706qp063oa) and using Nvivo software. Data from 2014 to 2017 was previously published as part of a doctoral dissertation with University College London (UCL). The survey was approved by the ethics panels of the Faculty of Arts and Humanities at UCL (pre-2020) and the Faculty of Arts, Humanities and Social Sciences at Anglia Ruskin University (ARU, post-2020).

18 Tom Clark et al., *Bryman's Social Research Methods*, 6th ed. (Oxford: Oxford University Press, 2021), 271, 497–520.

19 Jussi Parrika, *What Is Media Archaeology?* (Cambridge: Polity, 2012); Nick Montfort and Ian Bogost, *Racing the Beam: The Atari Video Computer System* (Cambridge, MA: MIT Press, 2009).

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25 Jonathan Rose, 'Rereading the English Common Reader: A Preface to the History of Audiences', in *The Book History Reader*, ed. David Finkelstein and Alistair McCleery, 2nd ed. (Abingdon: Routledge, 1992), 425; Christine Pawley, 'Seeking "Significance": Actual Readers, Specific Reading Communities', *Book History* 5 (2002): 148–49, 157, https://doi.org/10.1353/bh.2002.0013.

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Chapter 1

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.org/10.1108/JD-06-2020-0106; Ensslin, *Pre-web Digital Publishing and the Lore of Electronic Literature*; Kathryn Batchelor, *Translation and Paratexts* (Abingdon: Routledge, 2018).

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65 Thompson, *Merchants of Culture*, 332–33.

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67 Amy Hungerford, *Making Literature Now* (Stanford, CA: Stanford University Press, 2016), 38, quoting English, *The Economy of Prestige*, 14.

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77 Dennis Yi Tenen, 'Reading Platforms: A Concise History of the Electronic Book', in *The Unfinished Book*, ed. Alexandra Gillespie and Diedre Lynch (Oxford: Oxford Academic, 2020), 318.

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79 Borsuk, *The Book*, 231.

80 Kirschenbaum and Werner, 'Digital Scholarship and Digital Studies', 441–42.

81 Judy Malloy, *Uncle Roger* (The WELL, 1986), https://people.well.com/user/jmalloy/uncleroger/unclerog.html; Michael Joyce, *Afternoon, a Story* (Watertown, MA: Eastgate Systems, 1987); Robert Coover, 'The End of Books', *New York Times*, 21 June 1992, https://archive.nytimes.com/www.nytimes.com/books/98/09/27/specials/coover-end.html.

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89 Striphas, *The Late Age of Print*, 19–20.

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92 Hayler, *Challenging the Phenomenology of Technology*, 3, 29.

93 Drucker, 'The Virtual Codex from Page Space to E-Space'.

94 Amazon, '2007 Letter to Shareholders', 2008, www.sec.gov/Archives/edgar/data/1018724/000119312508084145/dex991.htm.

95 See Amazon, '2007 Letter to Shareholders'; Amazon, 'Amazon Kindle Publishing Guidelines', 2018, https://kindlegen.s3.amazonaws.com/AmazonKindlePublishingGuidelines.pdf; Amazon, 'Kindle Scribe (16 GB), the First Kindle and Digital Notebook, All in One, with a 10.2" 300 Ppi Paperwhite Display, Includes Basic Pen: Amazon.Co.Uk: Everything Else', 2023, www.amazon.co.uk/gp/product/B09BS5XWNS.

96 Amazon, '2007 Letter to Shareholders'.
97 Carr, 'Beyond Words'; McGurl, 'Everything and Less'; Striphas, *The Late Age of Print*, 101–2.
98 Murray, *The Digital Literary Sphere*, 54.
99 Or service; see Rowberry, 'Ebookness'.
100 Coles Books, 'Homepage', *Coles Books*, https://coles-books.co.uk/; Forum Books, 'Welcome!', *Forum Books*, www.forumbooksshop.com; The Real Book Shop, 'How to Shop at The Real Book Shop', *The Real Book Shop*, www.therealbookshop.com/pages/frontpage.
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103 Survey 2014, 2015, 2016, FG 1 participant 3.
104 Jila Ghomeshi et al., 'Contrastive Focus Reduplication in English (The Salad-Salad Paper)', *Natural Language & Linguistic Theory* 22, no. 2 (1 May 2004): 312, https://doi.org/10.1023/B:NALA.0000015789.98638.f9.
105 FG 1 participant 1, participant 5, participant 3.
106 FG 1 participant 3, Survey 2015, FG 4 participant 1, FGs 1 and 4.
107 Gitelman, *Always Already New*, 96.
108 '7: Spelling, Distinctive Treatment of Words, and Compounds, 7.57: "Scare Quotes"', in *Chicago Manual of Style Online,* 2023, www-chicagomanualofstyle-org.libproxy.ucl.ac.uk/book/ed17/part2/ch07/psec057.html.
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110 Statista, 'Reasons for Choosing Print Books Instead of E-Books by Gender in the U.S. 2017', *Statista*, 2017, www.statista.com/statistics/706278/reasons-for-choosing-print-books-instead-of-e-books-by-gender/.
111 And of the two who skipped the question, one used the free-text box to explain why they skipped: 'Haven't really thought about it'.
112 Looking only at those respondents who read e-books ($n = 189$), the general pattern remains: 96.5% of those younger than 55 agreed versus 85.4% of those older than 55.
113 A total of 82.2% of women and 84.1% of men agreed, a virtual tie. This was a remarkable contrast to the 2017 US survey, where the only demographic information shared was on gender, and men were almost twice as likely as women (29% vs 16%) to say that e-books are not real books. However, all respondents in my own survey who identified as non-binary/gender fluid, whose gender was other than one listed in the survey, or declined to share this information agreed that they consider e-books to be real books. In this survey, the sample sizes for these groups ($n = 5$ in each case) were too small for confidence in the significance of the results, but the findings suggest that further investigation would be warranted.
114 A moderately strong effect X^2 (1, $n = 227$) $= 37.6$, $p < 0.001$, Cramer's $V = 0.41$. Nine out of ten audiobook listeners (90.5%) also agree

that they consider e-books to be real books, compared with 77.3% of non-listeners.

115 X^2 (1, $n = 228$) = 8.9, $p = 0.003$, Cramer's $V = 0.2$
116 X^2 (1, $n = 228$) = 14.7, $p < 0.001$, Cramer's $V = 0.25$
117 Drucker, 'Performative Materiality and Theoretical Approaches to Interface'.
118 Bolter and Grusin, 'Remediation'.
119 Rubery, *The Untold Story of the Talking Book*, 60.
120 Cathryn Johnson, Timothy J. Dowd, and Cecilia L. Ridgeway, 'Legitimacy as a Social Process', *Annual Review of Sociology* 32 (2006): 53–78. Please see Appendix for more on how the terms *legitimacy*, *reputation*, *credibility*, and *novel* are used in this book.
121 Drucker, 'Performative Materiality and Theoretical Approaches to Interface'.
122 See Drucker, 'Performative Materiality and Theoretical Approaches to Interface'; Kirschenbaum, *Mechanisms*.
123 Galey, 'The Enkindling Reciter', 240.

Chapter 2

1 Survey 2022 in both cases.
2 Westin, 'Loss of Culture', 131.
3 Genette, *Paratexts*, 1.
4 Genette, *Paratexts*, 1.
5 Genette, *Paratexts*, 1. Here, Genette is looking backwards to the pre-codex era, but his form of words fortuitously makes space for examination of a future with different norms.
6 Lejune, quoted in Genette, *Paratexts*, 2.
7 Genette, *Paratexts*, 20–1.
8 Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Laude Doubinsky, 8th ed. (Lincoln, NE: University of Nebraska Press, 1997). Many anglophone audiences encountered his paratextual theory for the first time after *New Literary History* published his 'Introduction to the Paratext', largely a translation of the introduction to *Seuils*, in 1991.
9 Melanie Ramdarshan Bold and Corinna Norrick-Rühl, 'Audience Building and the Three Per Cent Problem', in *By the Book Conference* (Villa Finaly, Florence, 2016).
10 Genette, *Paratexts*, 406.
11 Genette, *Paratexts*, 1–2.
12 Genette, *Paratexts*, 11.
13 Ensslin, *Pre-web Digital Publishing and the Lore of Electronic Literature*, 36, 25, 110–11, 37.
14 Dene Grigar, 'Rebooting Electronic Literature: Photos of Sarah Smith's "King of Space"', in *Rebooting Electronic Literature: Documenting Pre-web Born Digital Media* (Vancouver: Nouspace Publications, Washington State

University Vancouver, 2018), https://scalar.usc.edu/works/rebooting-elec
tronic-literature/photos-of-sarah-smiths-king-of-space.

15 FG 3 participant 5.
16 FG 1 participant 2.
17 Birke and Christ, 'Paratext and Digitised Narrative', 80.
18 Birke and Christ, 'Paratext and Digitised Narrative', 77.
19 Genette, *Paratexts*, 406.
20 McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 105.
21 Genette, *Paratexts*, 1, 4–5.
22 Genette, *Paratexts*, 4–5.
23 Genette, *Paratexts*, 2.
24 Genette, *Paratexts*, 25. For more on McCracken's concern in 2013 that Amazon advertisements overlaying the text will influence readers because they effectively enter the text, but also her confidence that Kindle's habit of skipping over front matter necessarily affects reading, because the only parts of a book that can fail to influence on some level are parts of the book that have been excised or obscured, see McCracken, 'Expanding Genette's Epitext/ Peritext Model for Transitional Electronic Literature'. McCracken also contends that when previously attached elements are 'migrated outside the electronic literary texts proper' they are 'functioning as expanded versions of what Genette terms epitexts' (110), and conversely that, when switched on, non-authorised elements such as Amazon's crowdsourced popular highlights become 'paratextual material because it is a new part of the authorized text' despite the fact that it is 'clear that the author did not add the underlining' because 'it becomes physically part of the digital edition of the text' (108). This depends, however, on readers agreeing with her view that Amazon here functions as 'the publisher, Amazon' (108), rather than the retailer, Amazon (as retailers do not generate true paratext on their own), a conclusion that must be revisited for the 2020s. Changes in Amazon's business model and public image, from a bookseller to an 'everything store', make it less likely that readers would regularly mistake the bookseller for the publisher where they are not one and the same. In addition, Amazon's move into the publishing space, offering its own products in competition with traditional publishers, foregrounds the fact that there are two categories. Findings from my survey, focus groups, and interviews indicate that readers have a strong grasp of Amazon's position as a retailer, and do not automatically attribute to it the powers, or the wisdom and cultural authority, of a publisher. But the differences in perceptions of traditional, mainstream-published books and self-published books are such that findings specific to one category may not be generalisable to the other.
25 Simone Murray, 'Is BookTube the Future of Literary Studies? Yes, Seriously', in *Books on Screen Conference* (University of Leeds and Anglia Ruskin University (online), 2022).
26 FG 1 participant 5.

27 McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 109.
28 FG 1 participant 4.
29 Survey 2015; 'Pirate Bay' was a write-in source given in Surveys 2014, 2015, and 2017.
30 The bad publicity surrounding Amazon's *1984* debacle, where purchased copies vanished from customers' e-readers following a rights dispute, remaining a touchstone for scholars and sceptics of digital reading.
31 McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 114.
32 Nicole Matthews, 'Introduction', in *Judging a Book by Its Cover: Fans, Publishers, Designers, and the Marketing of Fiction*, ed. Nicole Matthews and Nickianne Moody (Aldershot: Ashgate, 2007).
33 Early interfaces encouraged publishers to design differently for the screen, including simplifying covers and reducing design vocabulary for legibility on e-ink readers; Open Road publishing invested heavily in new cover designs for e-editions of already well-known novels, for consistency across an author's backlist but also because of a sense that what worked on a physical copy would not necessarily work on screen, see Thompson, *Merchants of Culture*, 74. If this trend had continued, readers could have come to rely less heavily on covers as a significant source of data. Similarly, professional-looking cover design is less of an indication of investment: since the 2010s, the self-publishing author services industry has offered a wide range of semi-custom cover design providers that more closely approximate a 'professional' cover for far lower prices than in the past; see Laura M. Holson, 'With Romance Novels Booming, Beefcake Sells, but It Doesn't Pay', *The New York Times*, 30 March 2016, sec. Business, www.nytimes.com/2016/04/03/business/media/with-romance-novels-booming-beefcake-sells-but-it-doesnt-pay.html. And in the 2020s, AI opens up additional routes. Finally, habits can change. Researchers studying the general information gathering tactics of students have noted the conservatism (not to say 'laziness') of reliance on familiar strategies over appropriate strategies , clinging to old tools until the tools break; see Makri et al., 'A Library or Just Another Information Resource?', 443, https://doi.org/10.1002/asi.20510. But it is also observed that when the tools do eventually break, information seekers move on.
34 Interview 1, FG 2 participant 1, Survey 2017.
35 FG 1 participant 1.
36 FG 3 participant 5, FG 4 participant 2.
37 Makri et al., 'A Library or Just Another Information Resource?', 436–43.
38 Genette, *Paratexts*, 403.
39 Galey, 'The Enkindling Reciter', 218.
40 Thompson, *Merchants of Culture*, 330.
41 McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 109–10.
42 And in theory easily replaced, but his examples are of promotional materials of the type likely to be discarded by typical readers, and retained, or sought out

and reunited with the text afterwards, only by scholars, collectors, or fans, and then only for books and authors of special literary or personal significance.

43 Genette, *Paratexts*, 110.

44 John W. Maxwell et al., 'XML Production Workflows? Start with the Web', *Journal of Electronic Publishing* 13, no. 1 (1 March 2010), https://doi.org/10.3998/3336451.0013.106.

45 Kirschenbaum, *Track Changes*, 226, though Price notes the shatter risk of stone tablets: see Price, *What We Talk about When We Talk about Books*, 85.

46 Galey, 'The Enkindling Reciter', 236.

47 Maxwell et al., 'XML Production Workflows?'.

48 Anne Mangen, Bente R. Walgermo, and Kolbjørn Brønnick, 'Reading Linear Texts on Paper versus Computer Screen: Effects on Reading Comprehension', *International Journal of Educational Research* 58 (1 January 2013): 66, https://doi.org/10.1016/j.ijer.2012.12.002.

49 Kirschenbaum, *Track Changes*, 230.

50 Drucker, 'Performative Materiality and Theoretical Approaches to Interface'.

51 Genette, *Paratexts*, 356–67.

52 Galey, 'The Enkindling Reciter', 228–29. Further, by replacing Eric Gill's Joanna, a font that 'signified a rejection of industrial printing and the alienation it promulgated', with Microsoft's Georgia, Galey finds that this supposedly trivial bit of automated revision 'completely reverses the typographic politics of the print editions' (see 229). Not every font change is as momentous as this.

53 While it is technically possible to package a chosen font into the .EPUB file itself, guaranteeing initial display as the publisher intended, this is not in most cases legally possible for proprietary fonts, as such packaging effectively distributes that font, and hence violates typical terms of use. But an open source font or an author's own creation could be included, as long as the e-book is not then sold on Amazon; at time of press, Amazon's terms state that it will forcibly break any lock on font settings. While the technology is there to allow publishers to control e-book font, Amazon's promotion of customisable settings as a Kindle product feature, and power as the dominant retailer to force vendor compliance, make such control effectively impossible.

54 Survey 2022.

55 FG 4 participant 1.

56 Including fiction in niche microgenres (see Beth Driscoll, 'The Rise of the Microgenre', *Pursuit*, 13 May 2019, https://pursuit.unimelb.edu.au/articles/the-rise-of-the-microgenre.) and books by LGBTQIA+ authors, authors of colour, and others for whom the mainstream publishing industry, an enduringly 'exclusive and exclusionary site of cultural production' (see Alexandra Dane, *White Literary Taste Production in Contemporary Book Culture* (Cambridge: Cambridge University Press, 2023), 1) is frequently a hostile environment (see Koegler and Norrick-Rühl, *Are Books Still 'Different'?*).

57 Simon Rowberry, *The Early Development of Project Gutenberg c.1970–2000* (Cambridge: Cambridge University Press, 2023), 5.

58 Rare holdouts, like Robert Caro, are often authors of notable backlist titles released before the e-book revolution, and for whom the role of e-book refusenik becomes part of their public persona. See Dana Rubinstein, 'Lights. Camera. Makeup. And a Carefully Placed 1,246-Page Book.', *The New York Times*, 28 May 2020, sec. New York, www.nytimes.com/2020/05/28/nyregion/power-broker-tv.html.

59 Survey 2016, 2017.

60 Interview 1, FG 3 participant 3.

61 The significant association closest to reasonable strength is to the extremely rare source of e-book gifts: those who choose e-books for reasons of selection are three times as likely to have received an e-book as a gift in the past 12 months, 14.8% vs 4.9% of others, X^2 (1, $n = 1,282$) = 11.0, $p < 0.001$, Cramer's $V = 0.093$.

62 FG 3 participant 2.

63 FG 3 participant 4.

64 FG 6 participant 5, FG 3 participant 2.

65 FG 5 participant 1, FG 1 participant 2.

66 FG 3 participant 1, participant 4.

67 FG 5 participant 4, FG 5 participants 4 and 3.

68 Thompson, *Merchants of Culture*, 11.

69 Survey 2015, FG 4 participant 2.

70 Survey 2016, 2017.

71 FG 6 participant 5.

72 Interview 1.

73 FG 1 participants, jointly; FG 3 participants 1, 2, and 3.

74 Survey 2015.

75 FG 5 participant 3.

76 FG 5 participant 3, participant 1.

77 FG 6 participant 5.

78 Survey 2015.

79 Lindsay Burokur, 'Should an Indie (Self-Published) Author Create an Imprint (i.e. Their Own "Press"?)', 11 December 2011, http://lindsayburoker.com/e-publishing/should-self-published-author-create-imprint-press/.

80 FG 1 participant 1.

81 FG 6 participant 3, Interview 1.

82 FG 6 participant 1, FG 3 participant 4.

83 FG 6 participant 4.

84 Interview 1, FG 3 participant 3.

85 FG 6 participant 3.

86 With, as of 2024, a rapidly withering presence on official Penguin Random House websites, likely presaging closure: some pages list the imprints as accepting submissions, but feature links that redirect to generic pages with no mention of the imprints. Other digital-first imprints such as HarperCollins's Avon Impulse, for romance fiction, have vanished. Evidence of such imprints is often most visible in writing and author-services

websites, particularly in out-of-date lists of publishers open to unsolicited submissions. See Penguin Random House, 'FAQs | Penguin Random House', *PenguinRandomhouse.com*, 2023, www.penguinrandomhouse.com/faqs/; Penguin Random House, 'Romance | Random House Group', *PenguinRandomhouse.com*, 2024, www.randomhousebooks.com/genres/romance/.

87 Ploughshares, 'About', Solos | Ploughshares, www.pshares.org/solos.

88 FG 1 participant 3.

89 FG 1 participant 1.

90 Survey 2022.

91 FG 1 participant 4.

92 Laura Dietz, 'Who Are You Calling an Author? Changing Definitions of Career Legitimacy for Novelists in the Digital Era', in *Literary Careers in the Modern Era*, ed. Guy Davidson and Nicola Evans (London: Palgrave Macmillan UK, 2015), 203–4, https://doi.org/10.1057/9781137478504_12.

93 Dietz, 'Who Are You Calling an Author?', 208–9.

94 Debbie Young, 'Should Self-Published Authors Create Their Own Publishing Imprints?', *The Self-Publishing Advice Center* (blog), 7 May 2015, https://selfpublishingadvice.org/should-self-published-authors-create-their-own-publishing-imprints/.

95 Burokur, 'Should an Indie (Self-Published)'.

96 Burokur, 'Should an Indie (Self-Published)'.

97 Lindsay Burokur, 'Why Self-Publish When You Have a Chance to Go Traditional?', 12 March 2012, http://lindsayburoker.com/ebook-news/why-self-publish-stay-indie/.

98 The project was more complex, more commercial, and more contentious than initial media coverage suggested, or all participating authors knew. See Alison Flood, 'Most Writers Earn Less than £600 a Year, Survey Reveals', *The Guardian*, 17 January 2014, sec. Books, www.theguardian.com/books/2014/jan/17/writers-earn-less-than-600-a-year; Porter Anderson, 'Author Earnings at DBW: Hostility Becomes a Handshake', *Publishing Perspectives*, 10 March 2016, https://publishingperspectives.com/2016/03/author-earnings-at-digital-book-world-conference/. Hugh Howey, 'The Reason for the Confusion', 29 July 2014, https://hughhowey.com/the-reason-for-the-confusion/. AuthorEarnings received data contributions from many thousands of authors before founding partner 'Data Guy' (later identifying himself as gaming industry analyst Paul Abbassi) reconstituted the effort as a private company, Bookstat, in 2018. Reports, once frequent and public, became exclusive to paying clients, prompting protests from some of the authors: 'the authors who gave Abbassi the sales data required to build and refine his models, who spread the word and brought him to the attention of the wider publishing industry, have little to show for it. Abbassi, on the other hand, has a business called BookStat. Caveat Emptor' (see Nate Hoffelder, 'The End of Author Earnings Report, Redux', *The Digital Reader* (blog), 29 March 2019, https://the-digital-reader.com/2019/03/29/the-end-of-author-earnings-report-redux/).

99 AuthorEarnings, 'Note on Methodology', 20 May 2014, http://
   authorearnings.com/note-on-methodology/.
100 FG 2 participant 1.
101 FG 2 participant 3.
102 Stone, *The Everything Store*; Jason Heikenfeld et al., 'Review Paper: A Critical
   Review of the Present and Future Prospects for Electronic Paper', *Journal of
   the Society for Information Display* 19, no. 2 (2011): 129–56, https://doi.org/
   10.1889/JSID19.2.129.
103 Hayler, *Challenging the Phenomenology of Technology*; Rowberry,
   'Ebookness'.
104 Drucker, 'The Virtual Codex from Page Space to E-Space'.
105 Coover, 'The End of Books'.

Chapter 3

1 Lynette Owen, *Selling Rights*, 7th ed. (London: Taylor & Francis, 2014), 392.
2 Robert McCrum, 'War Is Declared in the World of Ebooks', *The Guardian*,
  14 December 2009, sec. Books, www.theguardian.com/books/booksblog/
  2009/dec/14/random-house-digital-rights.
3 Hugh Jones and Christopher Benson, *Publishing Law*, 5th ed. (London:
  Routledge, 2016), 110–11.
4 Jones and Benson, *Publishing Law*, 90.
5 Jones and Benson, *Publishing Law*, 90.
6 And an echo of earlier e-book and e-reading initiatives where industry had a
  louder voice than readers. The Open eBook Authoring Group that wrote early
  drafts of EPUB, the popular non-proprietary e-book format, was driven by
  Microsoft and included NuvoMedia and SoftBook, and was presented in
  1999 to 'major publishers, eBook pioneers, and software and hardware
  manufacturers, as well as book distributors and retailers', including Barnes
  & Noble (see Microsoft, 1999). In The International Digital Publishing
  Forum that superseded the Open eBook Authoring Group (and now incorp-
  orated into the World Wide Web Consortium [W3C]), not-for-profit organ-
  isations such as the Open University, Norwegian Library of Talking Books
  and Braille, The American Library Association, and the educational charity
  Ithaka were outnumbered by corporate entities from Elsevier and Random
  House to Ingram Content Group to Apple, Google, Intel, and Sony (See
  International Digital Publishing Forum, 2017). Tenen argues that 'the trade-
  mark symbol in the title of the [EPUB] standard, along with the copyright
  notice on its front page, undermined the emphasis on the open, participatory
  nature of the endeavour' and 'from the moment of its founding, the "open"
  eBook format was embedded within the North American copyright regime, in
  a way that would later allow "content creators" and "persons or corporate
  bodies" to police access to the "reading device"'. See Tenen, *Reading
  Platforms*, 323–24; Microsoft, 'Microsoft's Call for an Open eBook

Standard Sees Major Milestone As Draft Specification Is Submitted for Final Approval', Stories, 25 May 1999, https://news.microsoft.com/1999/05/25/microsofts-call-for-an-open-ebook-standard-sees-major-milestone-as-draft-specification-is-submitted-for-final-approval/; International Digital Publishing Forum, 'Member List', *International Digital Publishing Forum*, https://idpf.org/membership/members.

7 Natasha Singer, 'Tech's Ethical "Dark Side": Harvard, Stanford and Others Want to Address It', *The New York Times*, 12 February 2018, sec. Business, www.nytimes.com/2018/02/12/business/computer-science-ethics-courses.html. For more on Project Gutenberg and adoption of a more Silicon Valley than academic or archival ethos, see Rowberry, *The Early Development of Project Gutenberg c.1970–2000*.

8 Pamela Samuelson, 'Google Book Search and the Future of Books in Cyberspace. 94', *Minnesota Law Review*, 2009; Lebert, *Project Gutenberg (1971–2005)*; William Grimes, 'Michael Hart, a Pioneer of E-Books, Dies at 64', *The New York Times*, 9 September 2011, sec. Business, www.nytimes.com/2011/09/09/business/michael-hart-a-pioneer-of-e-books-dies-at-64.html.

9 Lebert, *Project Gutenberg (1971–2008)*.

10 Grimes, 'Michael Hart, a Pioneer of E-Books'.

11 Kirschenbaum, *Mechanisms*, 11.

12 Jack Schofield, 'Michael Hart Obituary', *The Guardian*, 13 September 2011, sec. Books, www.theguardian.com/books/2011/sep/13/michael-hart-obituary.

13 Grimes, 'Michael Hart, a Pioneer of E-Books'.

14 Borsuk, *The Book*, 224.

15 Samuelson, 'Google Book Search and the Future of Books in Cyberspace. 94', 4–5.

16 Lawrence Lessig, 'Creative Commons @ 5 Years', *Creative Commons*, 1 October 2007, https://creativecommons.org/2007/10/01/creative-commons-5-years/.

17 Fanfic or fan fiction (both terms are in regular use by both practitioners and scholars, often interchangeably) is one branch of fan works, a broad category that can include visual art, music, performance, and so on. Defined by Hellekson and Busse as 'derivative amateur writing...texts based on another text, and not for professional publication', the term was for a brief period in the mid twentieth century used to describe fiction *about* fans, but now refers to 'imaginative interpolations and extrapolations by fans of existing literary worlds' (though much fan fiction draws on worlds originally created for film, television, games, etc.) (see Karen Hellekson and Kristina Busse, 'Introduction: Why a Fan Fiction Studies Reader Now?', in *The Fan Fiction Studies Reader*, ed. Karen Hellekson and Kristina Busse (Iowa City, IA: University of Iowa Press, 2014), 5–6). Though legal language focussed on questions of ownership and copyright infringement may stretch to describing fan work as 'any work by a fan, or indeed by anyone other than the content

owner(s), set in a fictional world or using such pre-existing fictional characters' (see Aaron Schwabach, *Fan Fiction and Copyright: Outsider Works and Intellectual Property Protection*, 2nd ed. (London: Taylor & Francis, 2016), 8), most definitions understand the fan to be not just 'anyone', but at the very least a committed and appreciative member of the audience for that fictional property, and often a member of an identifiable fandom or other fan community.

18 A controversial decision in some cases: Skains cites *Fifty Shades of Grey* as an instance where 'the fan community perceived James' "filing off the serial numbers" (deleting identifiable references to its source text) and pulling to publish as a betrayal of the community and an exploitation of community efforts to improve the work through feedback', see R. Lyle Skains, *Digital Authorship: Publishing in an Attention Economy* (Cambridge: Cambridge University Press, 2019), 68.

19 Henry Jenkins, 'Textual Poachers', in *The Fan Fiction Studies Reader*, ed. Karen Hellekson and Kristina Busse (Iowa City, IA: University of Iowa Press, 2014), 29; Nicola Humble, 'The Reader of Popular Fiction', ed. David Glover and Scott McCracken (Cambridge: Cambridge University Press, 2012), 96–7; Ramdarshan Bold, 'The Return of the Social Author'.

20 Schwabach, *Fan Fiction and Copyright*, 2.

21 FG 6 participant 3, participant 2.

22 UK Intellectual Property Office, 'Executive Summary Online Copyright Infringement Tracker Survey (12th Wave)', 3 February 2023, www.gov.uk/government/publications/online-copyright-infringement-tracker-survey-12th-wave/executive-summary-online-copyright-infringement-tracker-survey-12th-wave.

23 UK Intellectual Property Office, 'Executive Summary Online Copyright Infringement Tracker Survey'.

24 Rachel Noorda and Kathi Inman Berens, 'Immersive Media & Books 2020', *Panorama Project*, 2021, 38, www.panoramaproject.org/immersive-media-reading-2020.

25 Survey 2014, 2015, 2017.

26 Now AAAAARG.

27 Though not exclusively scholarly: as such repositories typically rely on volunteers to upload new material, many are willing to host what volunteers provide even where it falls outside their stated missions or original remits. LibGen (Surveys 2017, 2021, and 2022), for example, has millions of files of comics and prose fiction.

28 Alex Reisner, 'These 183,000 Books Are Fueling the Biggest Fight in Publishing and Tech', *The Atlantic*, 25 September 2023, www.theatlantic.com/technology/archive/2023/09/books3-database-generative-ai-training-copyright-infringement/675363/; Alex Reisner, 'Revealed: The Authors Whose Pirated Books Are Powering Generative AI', *The Atlantic*, 19 August 2023, www.theatlantic.com/technology/archive/2023/08/books3-ai-meta-llama-pirated-books/675063/.

29 Survey 2017.
30 FG 4 participant 2, participant 4. FG 4 participant 4 is describing a practice Noorda and Berens term robust sampling; they note how attitudes towards what might be described as a piracy preview are inevitably influenced by experience of film, TV, and music streaming subscriptions. See Noorda and Berens, 'Immersive Media & Books 2020', 69.
31 Piracy was not a purely digital phenomenon, either: FG 2 participant 3 reported that 'my friend who always used to work at Smiths...she used to get a copy [of new Harry Potter books] really early...she'd photocopy bits for me...', making her a strictly print-based privateer.
32 Alison Flood, '"We're Told to Be Grateful We Even Have Readers": Pirated Ebooks Threaten the Future of Book Series', *The Guardian*, 6 November 2017, sec. Books, www.theguardian.com/books/2017/nov/06/pirated-ebooks-threaten-future-of-serial-novels-warn-authors-maggie-stiefvater.
33 FG 1 participant 2.
34 Michael Heller and James Salzman, *Mine! How the Hidden Rules of Ownership Control Our Lives* (New York: Doubleday, 2021), 14, 240.
35 Heller and Salzman, *Mine! How the Hidden Rules of Ownership Control Our Lives*, 104.
36 Survey 2022.
37 Survey 2022, 2022, 2021. For more on special licensing terms during COVID-19, see Rachel Noorda and Kathi Inman Berens, 'Digital Public Library Ecosystem 2023' (American Library Association, 7 December 2023), www.ala.org/advocacy/sites/ala.org.advocacy/files/content/ebooks/Digital-PL-Ecosystem-Report%20(1).pdf.
38 Survey 2022.
39 Survey 2022 in both cases.
40 Aaron Perzanowski and Chris Jay Hoofnagle, 'What We Buy When We "Buy Now"', *University of Pennsylvania Law Review* 165, no. 2 (2017): 315–78. http://www.jstor.org/stable/26600431.
41 Perzanowski and Hoofnagle, 'What We Buy When We "Buy Now"', 22.
42 Heller and Salzman, *Mine! How the Hidden Rules of Ownership Control Our Lives*, 4, 16.
43 FG 1 participant 6, Survey 2020.
44 Survey 2014, 2015.
45 Perzanowski and Hoofnagle, 'What We Buy When We "Buy Now"', 7.
46 Perzanowski and Hoofnagle, 'What We Buy When We "Buy Now"', 8.
47 Leah Price, *How to Do Things with Books in Victorian Britain* (Princeton, NJ: Princeton University Press, 2013), 84.
48 Michel de Certeau, 'Reading as Poaching', in *The History of Reading: A Reader*, ed. Shafquat Towheed, Rosalind Crone, and Katie Halsey (Abingdon: Routledge, 1984), 136.
49 Heller and Salzman, *Mine! How the Hidden Rules of Ownership Control Our Lives*, 65.

50 Michel Foucault, *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed. Donald F. Bouchard (Ithaca, NY: Cornell University Press, 2019), 113–38, https://doi.org/10.1515/9781501741913.

51 Leah Henrickson, 'Natural Language Generation: Negotiating Text Production in Our Digital Humanity', *Proceedings of the Digital Humanities Congress 2018*, 2018, www.dhi.ac.uk/books/dhc2018/natural-language-generation/.

52 Survey 2022, FG 1 participant 2.

53 Just under half (45.7%) of men agreed, versus 58.2% of women, 55.6% of those who identify as non-binary/gender fluid, none of those whose gender identity was not listed, and 56.7% of those who declined to state, X^2 (4, $n = 1,636$) = 21.8, $p < 0.001$, Cramer's $V = 0.12$.

54 As with all questions about why they choose print over digital, for print-only readers the answers are, by definition, reasons for *always* choosing print. It describes a blanket policy, even, as discussed in greater detail in Chapter 5, a statement about personal identity. It is also informed by experience with print but not necessarily experience with digital: when someone who does not read e-books states that print is better for borrowing, their understanding of how digital book loans work may be entirely theoretical. In contrast, when those who read e-books (almost all of whom regularly read print books as well) state that print or digital is better, they are both comparing categories they know, though not necessarily specific options, as is the case for digital library loans, and describing not a policy but a book-by-book choice.

55 Survey 2015, 2014.

56 Those who agreed were more likely to have obtained a print book from a library and much more likely to have obtained one from a secondhand bookshop in the past twelve months. They were also more likely to have received a print book as a gift, another route that requires decoupling the owner and the original purchaser.

57 FG 5 participant 5, referring to a restriction specific to UK public libraries in the late 2010s; in the early 2020s, OverDrive's popular Libby library app allows for Kindle reading for many titles in the US and some other countries.

58 Survey 2014, 2015.

59 FG 6 participant 4.

60 FG 6 participant 5.

61 FG 2 participant 3.

62 Survey 2016, Interview 2.

63 Survey 2017.

64 Giles Clark and Angus Phillips, *Inside Book Publishing*, 5th ed. (Abingdon: Routledge, 2014), 74.

65 Stephen Nissenbaum, *The Battle for Christmas* (New York: Vintage, 1997), 132, 134.

66 Viv Groskop, 'The Kindle Christmas', *The Telegraph*, 30 January 2011, www.telegraph.co.uk/culture/books/bookreviews/8286090/The-Kindle-Christmas.html.

67 Pierre Bourdieu, *The Field of Cultural Production* (Cambridge: Polity, 1993), 49. For more on books and cultural capital, please see Chapter 5.

68 Natalie Zemon Davis, 'Beyond the Market: Books as Gifts in Sixteenth-Century France: The Prothero Lecture', *Transactions of the Royal Historical Society* 33 (1983): 69.

69 Allison Carruth and Amy Tigner, *Literature and Food Studies* (London: Routledge, 2018), 74.

70 Davis, 'Beyond the Market', 87.

71 Davis, 'Beyond the Market', 70.

72 Michael Bourne, 'How the Book Business Invented Modern Gift-Giving', *Literary Hub*, 8 December 2015, https://lithub.com/how-the-book-business-invented-modern-gift-giving/.

73 Nissenbaum, *The Battle for Christmas*, 150.

74 Nissenbaum also links book gifts and gift wrapping, arguing that 'Christmas presents had to obfuscate their commercial origins', and that books as sold in nineteenth-century America were effectively pre-obfuscated, perfect for placing under the tree in haste (1997, p. 173).

75 Steve Coll, review of *Citizen Bezos*, by Brad Stone, *The New York Review of Books*, 10 July 2014, www.nybooks.com/articles/2014/07/10/citizen-bezos-amazon/.

76 Survey 2017, 2014.

77 Survey 2016.

78 Davis, 'Beyond the Market', 73.

79 Genette, *Paratexts: Thresholds of Interpretation*, 136–37.

80 FG 5 participant 5.

81 Survey 2015, FG 6 participant 1.

82 FG 1 participant 5.

83 FG 1 participant 5, FG 2 participant 3.

84 FG 1 participant 6.

85 Survey 2022.

86 Survey 2022.

87 While book recommendations remain a source of enduring social pleasure in online environments, the interpersonal communication takes place, and satisfies, in different ways; see Danielle Fuller and DeNel Rehberg Sedo, *Reading Bestsellers: Recommendation Culture and the Multimodal Reader* (Cambridge: Cambridge University Press, 2023), 62.

88 FG 3 participant 2.

89 Neil M. Richards, 'The Perils of Social Reading', *Georgetown Law Journal* 101, no. 689 (2013) (29 March 2012): 714–15.

90 24.9% of men, vs 32.4% of women, 44.4% of those who identify as non-binary/gender fluid, none of those whose gender identity was not listed, and 43.3% of those who declined to state, X^2 (4, $n = 1,636$) $= 12.9$, $p = 0.12$, Cramer's $V = .089$.

91 Buchanan, McKay, and Levitt, 'Where My Books Go: Choice and Place in Digital Reading', 5–7.

92 Survey 2014.
93 Survey 2022.
94 Survey 2021, 2015, 2017, 2015.
95 Survey 2017.
96 Price, *What We Talk about When We Talk about Books*; Pressman, *Bookishness*.
97 David Hayes, '"Take Those Old Records off the Shelf": Youth and Music Consumption in the Postmodern Age', *Popular Music and Society* 29, no. 1 (1 February 2006): 51–68, https://doi.org/10.1080/03007760500167370; Markus Wohlfeil, 'Vinyl Records: The Future of Consuming Music?', *Australian–New Zealand Marketing Academy (ANZMAC) 2019 Conference* (Victoria University of Wellington, 2019), www.semanticscholar.org/paper/Vinyl-Records%3A-The-Future-of-Consuming-Music-Wohlfeil/d5b3db6c69fb61e57349a141f5278e468b7bba17.
98 Claire Warwick, 'Negotiating the Digital Dystopia: The Role of Emotion, Atmosphere and Social Contact in Making Decisions about Information Use in Physical and Digital Contexts', *New Review of Academic Librarianship* 27, no. 3 (3 July 2021): 259–79, https://doi.org/10.1080/13614533.2021.1964550; Tea Uglow, 'pBooks, eBooks, & dBooks: Why We Are Hooked on Books and Bookness.', *Medium* (blog), 5 January 2015, https://coffeedotfish.medium.com/pbooks-ebooks-dbooks-why-we-are-hooked-on-books-and-bookness-b24bbe506cd4; David Sax, *The Revenge of Analog: Real Things and Why They Matter* (New York: PublicAffairs, 2017). It remains true that, as Pressman observes, the book's unique power means that nostalgia for it is 'distinct from nostalgia for other kinds of older media like vinyl records, typewriters, fountain pens, or nearly anything else'; see Pressman, *Bookishness*, 33.
99 Pressman, *Bookishness*; Thomas, 'Taking Stock'; Murray, 'Is BookTube the Future of Literary Studies?'; MacTavish, 'The Emerging Power of the Bookstagrammer'; Fuller and Rehberg Sedo, *Reading Bestsellers*.
100 FG 1 participant 3, participant 2.
101 Survey 2021, 2016
102 Survey 2016, 2014.
103 FG 1 participant 4.
104 Dietz, Warwick, and Rayner, 'Auditioning for Permanence'.
105 Survey 2020.
106 Stip, Östlundh, and Abdel Aziz, 'Bibliotherapy: Reading OVID During COVID'; Dietz, 'Projection or Reflection?'.
107 FG 6 participant 5.
108 Survey 2015, 2017.
109 Intriguingly, choosing digital because it's better for keeping as part of a personal library is also linked to borrowing e-books from a non-Amazon service such as Scribd. However, non-Amazon subscription services remain a rare source, used by only 4.3% of respondents in the previous twelve months (for the 2020–22 surveys where this option was included). And half (52.2%) of those who used non-Amazon subscription services borrowed e-books from Amazon as well.

110 Survey 2017, 2016, 2016.
111 For example, the positive correlation between choosing e-books because they are 'better for keeping as part of a personal library' and because 'a reading device is more enjoyable to handle and use', X^2 (1, $n = 1,282$) $= 56.4$, $p < 0.001$, has a Cramer's V figure of 0.21. The positive correlation between choosing print books because they are 'better for keeping as part of a personal library' and because a print book is 'more enjoyable to handle and use', X^2 (1, $n = 1732$) $= 275.9$, $p < 0.001$, has a Cramer's V value of 0.4.
112 Thompson, *Book Wars*, 148.
113 One form of keeping and permanence of remarkably little concern to these survey participants is the permanence of one's reading history. Like other aspects of privacy, this is discussed further in Chapter 5
114 Dietz, Warwick, and Rayner, 'Auditioning for Permanence', 30.
115 Survey 2014, FG 5 participant 8, FG 5 participant 4, FG 6 participant 1, Noorda and Berens, 'Immersive Media & Books 2020', 73.
116 FGs 4, 5, 6.
117 FG 4 participant 2.
118 FG 1 participant 1.
119 Survey 2015, 2016.
120 Survey 2016, 2020, Interview 1.
121 Interview 1.
122 FG 4 participant 3.
123 Although thinking of the e-book file as a part of a book could potentially serve the same purpose, as in the manner of a weight-conscious long distance hiker ripping out chapters as they are finished, and carrying only what is needed for the remainder of the journey.
124 Dietz, Warwick, and Rayner, 'Auditioning for Permanence', 31.
125 Very much the kind of 'high-volume volume' Price identifies as a Morris-esque totem of luxurious 'conspicuous inconvenience', as discussed further in Chapter 4; see Price, *What We Talk about When We Talk about Books*, 108.

Chapter 4

1 Baron, *Words Onscreen*.
2 Jinghui Hou, Justin Rashid, and Kwan Min Lee, 'Cognitive Map or Medium Materiality? Reading on Paper and Screen', *Computers in Human Behavior* 67, no. C (1 February 2017), https://doi.org/10.1016/j.chb.2016.10.014.
3 Baron, *Words Onscreen*, 12.
4 For example, in January 2024, *Guardian* coverage of a new study indicating advantages for 'deep reading' in print – for fifty-nine school-age children wearing electrode caps in a Columbia Teachers' College lab – had to be hastily corrected to add that the study had not yet been peer reviewed, but not before the story had been widely shared on social media as proof of print

superiority. See Karen Froud et al., 'Middle-Schoolers' Reading and Processing Depth in Response to Digital and Print Media: An N400 Study' (bioRxiv, 1 September 2023), https://doi.org/10.1101/2023.08.30.553693; John R. MacArthur, 'A Groundbreaking Study Shows Kids Learn Better on Paper, Not Screens. Now What?', *The Guardian*, 17 January 2024, sec. Life and Style, www.theguardian.com/lifeandstyle/2024/jan/17/kids-reading-better-paper-vs-screen.

5 Angus Phillips, *Turning the Page: The Evolution of the Book* (Abingdon: Routledge, 2014); Pablo Delgado et al., 'Don't Throw Away Your Printed Books: A Meta-Analysis on the Effects of Reading Media on Reading Comprehension', *Educational Research Review* 25 (1 November 2018): , https://doi.org/10.1016/j.edurev.2018.09.003; Virginia Clinton, 'Reading from Paper Compared to Screens: A Systematic Review and Meta-Analysis', *Journal of Research in Reading* 42, no. 2 (2019), https://doi.org/10.1111/1467-9817.12269.

6 Survey 2014, Mangen, 'The Digitization of Literary Reading'; Terje Hillesund, Theresa Schilhab, and Anne Mangen, 'Text Materialities, Affordances, and the Embodied Turn in the Study of Reading', *Frontiers in Psychology* 13 (2022), www.frontiersin.org/articles/10.3389/fpsyg.2022.827058. For more on book smell and how readers express, and police, attitudes towards it, please see Chapter 5.

7 Survey 2014, 2015, 2014, 2021.

8 Survey 2020, 2020.

9 FG 1 participant 4. Participants' uses of the words 'hands' and 'hand' in accounts of their own reading remain quite distinct from display of images of single hands and pairs of hands on Bookstagram, BookTok, and other bookish social media, where an unseen hand may be holding up the camera; for more on hands in social media images, see Bronwen Thomas, 'The #bookstagram: Distributed Reading in the Social Media Age', *Language Sciences* 84 (1 March 2021), https://doi.org/10.1016/j.langsci.2021.101358.

10 Survey 2016, 2015.

11 Survey 2020.

12 Interview 1, Survey 2016, FG 4 participant 2.

13 Survey 2014.

14 Hungerford, *Making Literature Now*. This perhaps indicates that the attention to detail invested in iPhones and Samsung Galaxy devices by industrial design teams is not matched by Kindle developers or reading app software engineers. Alternatively, it could be that Amazon's decision to split its Kindle range into feature-laden high-end models such as the Scribe or Oasis and basic models, where customers must pay more just to avoid lockscreen ads, means that the image of Kindle is set by its cheapest, simplest examples, not the most expensive and best-designed.

15 Survey 2014.

16 Survey 2014, 2022.

17 FG 4 participant 2.

18 Survey 2022.
19 Beldham, 'Bookscan Training'.
20 Preston, 'How Real Books Have Trumped Ebooks'. While data from my study do not show increase over the survey period, the greater enthusiasm of young readers for print could signal a coming wave. That said, enjoyment of print books is already so widespread that there is limited opportunity for dramatic further increase.
21 X^2 (1, $n = 1{,}732$) $= 242.2$, $p < 0.001$, Cramer's $V = 0.37$.
22 X^2 (1, $n = 1{,}732$) $= 275.9$, $p < 0.001$, Cramer's $V = 0.4$.
23 X^2 (1, $n = 1{,}732$) $= 249.4$, $p < 0.001$, Cramer's $V = 0.38$.
24 Mangen, 'The Digitization of Literary Reading', 244.
25 FG 1 participant 6, Survey 2022, FG 1 participant 5, FG 4 participant 3, Survey 2016. 'Word document' status is explicitly linked to unrealness by some in the 2022 survey: as noted in Chapter 2, free-text responses on why they did not consider e-books to be real books included 'electronic materials feel like a copy, a pdf of the book' and 'an ebook is a shadow of a real book'.
26 Survey 2020.
27 This, of course, is no accident: e-reading interface designers are concerned with how to present texts legibly and attractively to current customers, and readers' near-universal experience with paper reading makes it pragmatic to, as Heikenfeld, Drzaic, Yeo, and Koch put it, 'aspire to reproduce the visual experience of conventional printed media' rather than pioneer new styles. See Heikenfeld et al., 'Review Paper', 133. Tenen, *Reading Platforms*.
28 Survey 2015 and Surveys 2014, 2015, 2016, 2017.
29 Gitelman, *Always Already New*, 96.
30 Kirschenbaum, *Mechanisms*, 74.
31 Gitelman, *Always Already New*, 95.
32 Thomas Frognall Dibdin, *Bibliomania; or Book-Madness; a Bibliographical Romance* (London: Henry G. Bohn, 1811). FG 4 participant 4, participant 2, FG 1 participant 5.
33 Survey 2015 in both cases.
34 X^2 (1, $n = 1{,}282$) $= 219.9$, $p < 0.001$, Cramer's $V = 0.41$.
35 Hou, Rashid, and Lee, 'Cognitive Map or Medium Materiality?', 84; Heikenfeld et al., 'Review Paper', 137.
36 Pew Research Centre, 'Mobile Fact Sheet', *Pew Research Center: Internet, Science & Tech* (blog), 7 April 2021, www.pewresearch.org/internet/fact-sheet/mobile/.
37 Pew Research Centre, 'Mobile Fact Sheet'.
38 Amazon, 'Kindle Voyage E-Reader, 6" High-Resolution Display (300 Ppi) with Adaptive Built-in Light, PagePress Sensors, Wi-Fi : Amazon.Co.Uk: Electronics & Photo', 2018, www.amazon.co.uk/gp/product/B00IOY524S/ref=fs_ice.
39 FG 3 participant 6.
40 Tim Moynihan, 'With Its New Kindles, Amazon Tries to Replicate the Magic of Paper', *Wired*, www.wired.com/2014/09/amazon-kindle-voyage/.

41 Amazon, 'Kindle Voyage E-Reader'.
42 For more on this history, see Dennis Duncan, *Index, a History of the: A Bookish Adventure* (London: Penguin, 2022).
43 FG 5 participant, 7, participant 3, participant 7.
44 McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 117.
45 Survey 2015.
46 As of 2023, the Scribe is not waterproof.
47 Amazon, 'Kindle Scribe (16 GB)'.
48 Brad Stone, *Amazon Unbound: Jeff Bezos and the Invention of a Global Empire* (London: Simon and Schuster UK, 2021); Emma Simpson, 'Amazon Opens First UK Non-Food Store', *BBC News*, 5 October 2021, sec. Business, www.bbc.com/news/business-58806762.
49 Stone, *The Everything Store*, 295, 291.
50 Survey 2014.
51 Survey 2015, 2015, 2014, 2017.
52 X^2 (1, $n = 1,282$) $= 206.3$, $p < 0.001$, Cramer's $V = 0.4$.
53 Survey 2015 in all cases.
54 Buchanan, McKay, and Levitt, 'Where My Books Go', 8–9.
55 FG 2 participant 1.
56 Survey 2015, 2016, 2022, 2022.
57 An initiative closed in June 2020 after legal action by publishers, and presaging a sweeping judgement against the Internet Archive's controversial practice of controlled digital lending (CDL) in March 2023. At time of press, the Internet Archive has stated that it intended to pursue an appeal. See Andrew Albanese, 'Internet Archive to End "National Emergency Library" Initiative', *Publishers Weekly*, 12 June 2020, www.publishersweekly.com/pw/by-topic/digital/copyright/article/83584-internet-archive-to-end-national-emergency-library-initiative.html; Andrew Albanese, 'In a Swift Decision, Judge Eviscerates Internet Archive's Scanning and Lending Program', *Publishers Weekly*, 25 April 2023, www.publishersweekly.com/pw/by-topic/industry-news/libraries/article/91862-in-a-swift-decision-judge-eviscerates-internet-archive-s-scanning-and-lending-program.html.
58 Survey 2021 in all cases.
59 Survey 2014.
60 Those who choose digital because digital is easier to obtain were more likely to have used a laptop computer for reading an e-book in the past twelve months (44.2% vs 32.2% of others). They were more likely to have read e-book non-fiction, short fiction, and novels.
61 Survey 2015, 2014.
62 Survey 2015, FG 5 participant 8.
63 Survey 2020.
64 Survey 2015, 2015, 2017.
65 Survey 2017.
66 Survey 2015, 2015.

67 Survey 2015.
68 Survey 2015.
69 Survey 2014.
70 Survey 2015, 2015, 2014.
71 Survey 2014.
72 FG 2 participant 3.
73 FG 2 participant 3.
74 Survey 2016, 2014, 2017, 2014, 2022, 2021.
75 Survey 2014, 2015.
76 Survey 2015, 2016.
77 Survey 2015.
78 Price, *How to Do Things With Books in Victorian Britain*, 83.
79 Dennis T. Clark et al., 'A Qualitative Assessment of the Kindle E-book Reader: Results from Initial Focus Groups', *Performance Measurement and Metrics* 9, no. 2 (1 January 2008), https://doi.org/10.1108/14678040810906826.
80 Pew Research Centre, 'Mobile Fact Sheet'. Survey 2015. Gemma Walsh, 'Screen and Paper Reading Research – A Literature Review', *Australian Academic & Research Libraries* 47, no. 3 (2 July 2016), https://doi.org/10.1080/00048623.2016.1227661; Price, *How to Do Things With Books in Victorian Britain*, 57.
81 Price, *How to Do Things With Books in Victorian Britain*, 72.
82 Price, 51–53.
83 Kate Flint, *The Woman Reader 1837–1914* (Oxford: Oxford University Press, 1993).
84 Amazon, 'Kindle Oasis – Waterproof, 8GB Wi-Fi (Previous Generation – 9th) : Amazon.Co.Uk: Electronics & Photo', 2018, www.amazon.co.uk/dp/B06XDK92KS/ref=nav_shopall_k_dpcog.
85 Phillips, *Turning the Page*, 37–8.
86 Survey 2017.
87 A question added to the survey in 2020, so asked only of participants between 2020 and 2022 ($n = 751$).
88 Survey 2016 in all cases.
89 British Dyslexia Association, 'Visual Difficulties', *British Dyslexia Association*, www.bdadyslexia.org.uk/dyslexia/neurodiversity-and-co-occurring-differences/visual-difficulties.
90 Matthew H. Schneps et al., 'E-Readers Are More Effective than Paper for Some with Dyslexia', *PLOS ONE* 8, no. 9 (18 September 2013), https://doi.org/10.1371/journal.pone.0075634; Tjaša Krivec et al., 'Impact of Digital Text Variables on Legibility for Persons with Dyslexia', *Dyslexia* 26, no. 1 (2020), https://doi.org/10.1002/dys.1646.
91 Luz Rello and Ricardo Baeza-Yates, 'How to Present More Readable Text for People with Dyslexia', *Universal Access in the Information Society* 16, no. 1 (1 March 2017), https://doi.org/10.1007/s10209-015-0438-8.
92 Jessica Wery and Jennifer Diliberto, 'The Effect of a Specialized Dyslexia Font, OpenDyslexic, on Reading Rate and Accuracy', *Annals of Dyslexia* 67 (18 March 2016), https://doi.org/10.1007/s11881-016-0127-1.

93 Sanne M. Kuster et al., 'Dyslexie Font Does Not Benefit Reading in Children with or without Dyslexia', *Annals of Dyslexia* 68, no. 1 (April 2018), https://doi.org/10.1007/s11881–017-0154-6.

94 Survey 2014, 2014, 2014, FG 5 participant 8.

95 Survey 2014, 2017.

96 The participant showed samples on her personal iPad; see M. S. Corley, 'Harry Potter Series', *mscorley.com*, https://mscorley.com/Harry-Potter-Series.

97 Interview 1.

98 Survey 2014.

99 Survey 2015, FG 5 participant 5, Survey 2015, FG 1 participant 5. The importance of distinctiveness underscores the degree to which the myth of the identical copy persists in popular discourse, despite the impossibility of two digital artefacts being actually indistinguishable; see Kirschenbaum, *Mechanisms*.

100 FG 2 participant 3.

101 Survey 2022.

102 FG 2 participant 1.

103 Survey 2017, 2015.

104 Price, *What We Talk About When We Talk About Books*, 108.

105 Survey 2015, 2015, 2017.

106 Karen Hellekson and Kristina Busse, 'Fan Communities and Affect', in *The Fan Fiction Studies Reader*, ed. Karen Hellekson and Kristina Busse (Iowa City, IA: University of Iowa Press, 2014).

107 Jenkins, 'Textual Poachers', 20.

108 FG 3 participant 6.

109 Survey 2020.

110 Simon Frost, 'Readers and Retailed Literature: Findings from a UK Public High Street Survey of Purchasers' Expectations from Books', *Logos* 28, no. 2 (2017).

111 FG 5 participant 8.

112 FG 1 participant 5.

113 FG 5 participant 2, FG 3 participant 2.

114 Buchanan, McKay, and Levitt, 'Where My Books Go', 6.

115 FG 2 participant 3, FG 3 participants 5 and 6.

116 Survey 2014, 2015.

117 Tim Hutchings, 'E-Reading and the Christian Bible', *Studies in Religion/ Sciences Religieuses* 44, no. 4 (1 December 2015), https://doi.org/10.1177/0008429815610607.

118 Hutchings, 'E-Reading and the Christian Bible', 424.

119 Victor Nell, *Lost in a Book: The Psychology of Reading for Pleasure* (New Haven, CT: Yale University Press, 1998).

120 Baron, *Words Onscreen*, 88–92.

121 Mangen, 'The Digitization of Literary Reading', 248–57.

122 More often via theoretical than empirical means, or, in Birkert's case, via 'extrapolat[ion] from [his] own experience as a reader', see Birkerts, *The Gutenberg Elegies*. For more on fears regarding digital as a threat to literature and literary culture, please see Chapter 5.

123 Survey 2014 and 2015, 2020, 2015.

124 Survey 2020, 2021, 2021.

125 Survey 2015.

126 FG 2 participant 1.

127 FG 2 participant 2.

128 Antonio Tombolini, 'The Slow Reading Manifesto', *Slowreading.org*, www.slowreading.org/slow-reading-manifesto/.

129 Rick Busselle and Helena Bilandzic, 'Measuring Narrative Engagement', *Media Psychology* 12, no. 4 (23 November 2009), https://doi.org/10.1080/15213260903287259, 326. This is a distraction scenario most obviously relevant to one of Busselle and Bilandzic's undergraduates watching American television shows in a lecture hall, where a wandering mind means missing potentially crucial elements of the plot; the reader staring into space between pages may take a long time to finish a book, but the plot will be waiting for them when they return to it.

130 Ryan, quoted in Busselle and Bilandzic, 'Measuring Narrative Engagement', 323.

131 B. Wittmer and M. Singer, 'Measuring Presence in Virtual Environments: A Presence Questionnaire', *Presence: Teleoperators and Virtual Environments* 7, no. 3 (1998).

132 Hou, Rashid, and Lee, 'Cognitive Map or Medium Materiality?', 88.

133 Busselle and Bilandzic, 'Measuring Narrative Engagement', 324.

134 Green, 2004, quoted in Busselle and Bilandzic, 'Measuring Narrative Engagement', 324.

135 Busselle and Bilandzic, 'Measuring Narrative Engagement', 326.

136 Baron, *Words Onscreen*; Clinton, 'Reading from Paper Compared to Screens'; Hillesund, Schilhab, and Mangen, 'Text Materialities, Affordances, and the Embodied Turn in the Study of Reading'.

137 Mangen, 'The Digitization of Literary Reading', 257; Hou, Rashid, and Lee, 'Cognitive Map or Medium Materiality?', 85; Mangen, Olivier, and Velay, 'Comparing Comprehension of a Long Text Read in Print Book and on Kindle'.

138 Survey 2015, 2022, 2016.

139 Anne Mangen and Don Kuiken, 'Lost in an iPad: Narrative Engagement on Paper and Tablet', *Scientific Study of Literature* 4, no. 2 (1 January 2014), https://doi.org/10.1075/ssol.4.2.02man.

140 FG 1 participant 5, participant 3.

141 Jan M. Noyes and Kate J. Garland, 'VDT versus Paper-Based Text: Reply to Mayes, Sims and Koonce', *International Journal of Industrial Ergonomics* 31, no. 6 (1 June 2003), https://doi.org/10.1016/S0169–8141(03)00027-1; Judith Stoop, Paulien Kreutzer, and Joost G. Kircz, 'Reading and Learning

from Screens versus Print: A Study in Changing Habits: Part 2 – Comparing Different Text Structures on Paper and on Screen', *New Library World* 114, no. 9/10 (2013), https://doi.org/10.1108/NLW-04-2013-0034; Walsh, 'Screen and Paper Reading Research', 169.

142 It remains, however, critical to avoid assumptions that any gap is either natural or permanent: digital reading is in constant flux as technologies and reading practices change, and as cohorts of readers master successive generations of platforms and devices. While researchers like Chen, Cheng, Chang, Zheng, and Huang (2014) have found that comprehension gaps are greatest among novice users and small to negligible among experienced users, meta-analysis by Delgado, Vargas, Ackerman, and Salmerón (2018) found that across fifty-six studies between 2000 and 2017 effect sizes increased, suggesting that the print/digital reading gap (at least for the informational texts for which differences in comprehension were found) was growing, not shrinking. See Mangen, Walgermo, and Brønnick, 'Reading Linear Texts on Paper versus Computer Screen', 62–7; Guang Chen et al., 'A Comparison of Reading Comprehension across Paper, Computer Screens, and Tablets: Does Tablet Familiarity Matter?', *Journal of Computers in Education* 1, no. 2 (1 November 2014), https://doi.org/10.1007/s40692–014-0012-z; Delgado et al., 'Don't Throw Away Your Printed Books'.

143 Survey 2016, 2017, 2016.

144 Survey 2016.

145 Surveys 2014, 2015, 2016, 2017, 2020.

146 Survey 2016.

147 This avoidance of non-fiction aligned with data from surveys and focus groups, where some book components typical of non-fiction but not poetry or fiction, such as charts, tables, and footnotes, were frequently described as awkward or non-functional on screens, and cited as reasons to read particular book in print. Participants found that 'the footnotes get annoying [in e-books], because you always end up trying to find where the footnote's ended up' (FG 6 participant 3), 'some layout-heavy reference books aren't as useful as reflowable ebooks' (Survey 2016) and 'diagrams are not really usable in current state of e-books' (Survey 2014). The end result was that, as one respondent put it, 'print reading is much more usable for dipping in, skipping around, browsing etc. so I often prefer print books for non-fiction (Survey 2015)'. This preference for print for 'browse reading' appears to undermine one of the primary attractions of e-books, and stands in contrast to scholarly use as studied earlier in the twenty-first century, where large-scale surveys such as Nicholas, Rowlands, Clark, Huntington, Jamali, and Ollé's (2008) found that dipping in and out was far more prevalent than reading full e-books, or even full chapters of e-books. Despite the fact that male participants are more likely to read non-fiction and less likely to choose print for reasons of enjoyment, gender was not a significant factor. Some features described as awkward on screen, such as maps (FG 4 participant 2, FG 5 participant 5, Survey 1), were noted as items occasionally found in

novels, but sufficiently rarely that they did not constitute a reason to avoid novels on screen. See David Nicholas et al., 'UK Scholarly E-book Usage: A Landmark Survey', *Aslib Proceedings* 60, no. 4 (1 January 2008), https://doi.org/10.1108/00012530810887962.

148 Delgado et al., 'Don't Throw Away Your Printed Books'; Clinton, 'Reading from Paper Compared to Screens'.

149 Mangen and Kuiken, 'Lost in an iPad', 157, 162, 167.

150 In a later paper summarising the 2014 findings, Mangen argued that the booklet format was not a 'typical literary interface' (though it is clearly not a typical news interface either) and that it 'can be assumed to be more reminiscent of, say, article reading' (see Mangen, 'The Digitization of Literary Reading', 254), but this is a consequential assumption given conventions of English-language short story publishing, where publication in book-length print format is not the only or even the most typical presentation (see Adrian Hunter, *The Cambridge Introduction to the Short Story in English* (Cambridge: Cambridge University Press, 2007); Kasia Boddy, *The American Short Story Since 1950* (Edinburgh: Edinburgh University Press, 2010); Laura Dietz, 'The Short Story and Digital Media', in *The Edinburgh Companion to the Short Story in English*, ed. Paul Delaney and Adrian Hunter (Edinburgh: Edinburgh University Press, 2018), https://doi.org/10.1515/9781474400664-011; Ensslin, *Pre-web Digital Publishing and the Lore of Electronic Literature*.

151 Mangen and Kuiken, 'Lost in an iPad', 152.

152 Mangen, Olivier, and Velay, 'Comparing Comprehension of a Long Text Read in Print Book and on Kindle', 1.

153 Hou, Rashid, and Lee, 'Cognitive Map or Medium Materiality?'

154 Hou, Rashid, and Lee did not compare fiction with non-fiction, or work with purely textual material, and further experiments would be warranted before generalising their findings across genres and forms.

155 Survey 2014, 2016, 2015.

156 Survey 2015.

157 Survey 2015, 2015.

158 FG 1 participant 1.

159 FG 1 participant 3.

160 Hayler, *Challenging the Phenomenology of Technology*, 107–8, 117.

161 Clark et al., 'A Qualitative Assessment of the Kindle E-book Reader', 125.

162 Clark et al., 'A Qualitative Assessment of the Kindle E-book Reader', 125.

163 Clark et al., 'A Qualitative Assessment of the Kindle E-book Reader', 126.

164 Beatrice Warde, 1930, quoted in Helen Armstrong, *Graphic Design Theory: Readings from the Field* (New York: Princeton Architectural Press, 2009).

165 FG 1 participant 3.

166 Survey 2020.

167 Clark et al., 'A Qualitative Assessment of the Kindle E-book Reader', 125.

168 Amazon, '2007 Letter to Shareholders', 1.

169 Hayler, *Challenging the Phenomenology of Technology*, 96–7.

170 Drucker, 'Performative Materiality and Theoretical Approaches to Interface'.

171 Survey 2014; and very much the kind of subjective measure of reading performance that Mangen, Walgermo, and Bronnick propose for consideration alongside objective measures such as speed. See Mangen, Walgermo, and Brønnick, 'Reading Linear Texts on Paper versus Computer Screen', 66.

172 Survey 2015, 2017.

173 Survey 2014, FG 1 participant 6.

174 Levy, 2007, quoted in Hayler, *Challenging the Phenomenology of Technology*, 143.

175 Levy, 2007, quoted in Hayler, *Challenging the Phenomenology of Technology*, 143.

176 Survey 2022.

177 Survey 2022, Mangen, Olivier, and Velay, 'Comparing Comprehension of a Long Text Read in Print Book and on Kindle'; Hillesund, Schilhab, and Mangen, 'Text Materialities, Affordances, and the Embodied Turn in the Study of Reading'.

178 Dietz, 'Projection or Reflection?'

179 Survey 2015, FG 1 participant 1.

180 Survey 2015, 2016.

181 Survey 2015.

182 Survey 2014, 2015.

183 Michelle Faverio and Andrew Perrin, 'Three-in-Ten Americans Now Read E-books', *Pew Research Center* (blog), 6 January 2022, www.pewresearch.org/short-reads/2022/01/06/three-in-ten-americans-now-read-e-books/; Andrew Perrin, 'Slightly Fewer Americans Are Reading Print Books, New Survey Finds', *Pew Research Center* (blog), 19 October 2015, www.pewresearch.org/short-reads/2015/10/19/slightly-fewer-americans-are-reading-print-books-new-survey-finds/; McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 114.

184 Survey 2020.

185 Mangen, 'The Digitization of Literary Reading', 248.

186 David Comer Kidd and Emanuele Castano, 'Reading Literary Fiction Improves Theory of Mind', *Science* 342, no. 6156 (18 October 2013), https://doi.org/10.1126/science.1239918; Maria Eugenia Panero et al., 'Does Reading a Single Passage of Literary Fiction Really Improve Theory of Mind? An Attempt at Replication', *Journal of Personality and Social Psychology* 111, no. 5 (2016), https://doi.org/10.1037/pspa0000064; Colin F. Camerer et al., 'Evaluating the Replicability of Social Science Experiments in Nature and Science between 2010 and 2015', *Nature Human Behaviour* 2, no. 9 (September 2018), https://doi.org/10.1038/s41562–018-0399-z.

187 David Dodell-Feder and Diana I. Tamir, 'Fiction Reading Has a Small Positive Impact on Social Cognition: A Meta-Analysis', *Journal of Experimental Psychology. General* 147, no. 11 (November 2018), https://doi.org/10.1037/xge0000395.

188 Weber, 'Conceptualizing Audience Experience at the Literary Festival'.

Chapter 5

1 Richards, 'The Perils of Social Reading', 712.
2 And not always by choice, as with students or academics obliged to use course or library materials in digital form because that is what their institution provides.
3 Bourdieu, *The Field of Cultural Production*, 20, 35, 45–8.
4 Bourdieu, *The Field of Cultural Production*, 46, 49.
5 Bourdieu, *The Field of Cultural Production*, 48.
6 Bourdieu, *The Field of Cultural Production*, 48–9.
7 Balázs Kovács and Amanda J. Sharkey, 'The Paradox of Publicity: How Awards Can Negatively Affect the Evaluation of Quality', *Administrative Science Quarterly* 59, no. 1 (1 March 2014): 1–5, https://doi.org/10.1177/0001839214523602.
8 Unless they make a living via 'odd jobs' in journalism, publishing, or academia, which can confer a quasi-Bohemian status unavailable to the 'bourgeois' popular novelist supported by sales; see Bourdieu, *The Field of Cultural Production*, 59.
9 Squires, *Marketing Literature*, 57.
10 English, *The Economy of Prestige*, 208.
11 Davis, quoted in Fuller and Rehberg Sedo, *Reading Bestsellers*, 37.
12 Driscoll, *The New Literary Middlebrow*, 67; Humble, 'The Reader of Popular Fiction', 93.
13 FG 3 participant 1.
14 Dietz, Warwick, and Rayner, 'Auditioning for Permanence', 27.
15 RNIB, 'Readers Left Red-Faced Over Choice of Books: Press Release', *RNIB*, 23 September 2013, 1.
16 RNIB, 'Readers Left Red-Faced Over Choice of Books', 1.
17 8.4% of women versus 2.8% of men, 5.9% of those who identify as non-binary/gender fluid, none of those whose gender identity was not listed, and 4.0% of those who declined to state, X^2 (4, $n = 1{,}209$) $= 11.8$, $p = 0.019$, Cramer's $V = 0.1$.
18 At X^2 (6, $n = 1{,}210$) $= 32.0$, $p < 0.001$, Cramer's $V = 0.16$, a stronger effect than seen with gender.
19 Survey 2014.
20 For a small selection of representative examples, see Shannon Donnelly, 'Sex on the Kindle', *The Daily Beast*, 25 August 2009, www.thedailybeast.com/sex-on-the-kindle; Josh Catone, 'Why Printed Books Will Never Die', *MashableUK* (blog), 16 January 2013, https://mashable.com/2013/01/16/e-books-vs-print/#nfD5lEvgW8qP; Anita Singh, 'E-Book Readers' Guilty Pleasures Revealed', *The Telegraph*, 26 August 2015, www.telegraph.co.uk/culture/books/booknews/11824405/E-book-readers-guilty-pleasures-revealed.html; Andrew Levy, 'A Cover-up! Guilty Secret We Hide in Our Kindles: Quarter of Users Admit Using Device to Read Books They Wouldn't if Others Could See the Cover', *Mail Online*, 27 September 2013, sec. News,

www.dailymail.co.uk/news/article-2434613/A-cover-Guilty-secret-hide-Kindles-Quarter-users-admit-using-device-read-books-wouldnt-cover.html; James Parker and Charles McGrath, 'Is There Anything One Should Feel Ashamed of Reading?', *The New York Times*, 7 April 2015, sec. Books, www.nytimes.com/2015/04/12/books/review/is-there-anything-one-should-feel-ashamed-of-reading.html.

21 Though there was no meaningful link to the publication status of the last book read, underscoring the fact that enjoying a given genre does not translate into reading in that genre to the exclusion of others.

22 Romance is an exceptionally successful genre in digital format, and there are reports that self-published romance authors who have seen their sales drop dramatically since Kindle Unlimited was launched. See Romance Writers of America, 'About the Romance Genre', *rwa.org*, 2018, www.rwa.org/Online/Romance_Genre/About_Romance_Genre.aspx; David Streitfeld, 'Amazon Offers All-You-Can-Eat Books. Authors Turn Up Noses.', *The New York Times*, 27 December 2014, sec. Technology, www.nytimes.com/2014/12/28/technology/amazon-offers-all-you-can-eat-books-authors-turn-up-noses.html.

23 While 'binge' is a term now closely associated with streaming television services, this and other forms of concentrated media consumption are increasingly examined as phenomena related to existing fiction reading practices; Jenner notes the 'consistent parallel to novels' in media theory surrounding Netflix. See Jennifer Keishin Armstrong, 'A Mostly Healthy Obsession: The Joy of Binge Reading', 21 October 2014, www.bbc.com/culture/article/20140317-the-joy-of-binge-reading; Mareike Jenner, *Netflix and the Re-invention of Television* (London: Palgrave, 2018), 169.

24 Carol Flynn, 'Samuel Richardson', in *The Cambridge History of the English Novel*, ed. Robert L. Caserio and Clement Hawes (Cambridge: Cambridge University Press, 2012), 97–112; Melissa Sodeman, *Sentimental Memorials: Women and the Novel in Literary History* (Stanford, CA: Stanford University Press, 2014), 3; Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the Novel* (Oxford: Oxford University Press, 1987), 104–10.

25 Armstrong, *Desire and Domestic Fiction*, 105; Flint, *The Woman Reader 1837–1914*, 73.

26 Faverio and Perrin, 'Three-in-Ten Americans Now Read E-books'; Nielsen, 'Year in Books Review'; Perrin, 'Slightly Fewer Americans Are Reading Print Books'; Sian Cain, 'Marlon James: "Writers of Colour Pander to the White Woman"', *The Guardian*, 30 November 2015, www.theguardian.com/books/2015/nov/30/marlon-james-writers-of-colour-pander-white-woman-man-booker-event-brief-history-seven-killings.

27 Flint, *The Woman Reader 1837–1914*, 10; Belinda Jack, *The Woman Reader* (New Haven, CT: Yale University Press, 2012), 39, 43.

28 Huyssen, 1986, cited by Driscoll, *The New Literary Middlebrow*, 29.

29 Danuta Kean, 'Are Things Getting Worse for Women in Publishing?', *The Guardian*, 11 May 2017, sec. Books, www.theguardian.com/books/2017/

may/11/are-things-getting-worse-for-women-in-publishing; Alison Flood, 'Gender Pay Gap Figures Reveal Big Publishing's Great Divide', *The Guardian*, 23 March 2018, sec. Books, www.theguardian.com/books/2018/mar/23/gender-pay-gap-figures-reveal-big-publishings-great-divide; Lyndsey Claro, 'Women in the Gentleman's Career of Publishing', *Princeton University Press Ideas*, 6 March 2020, https://press.princeton.edu/ideas/women-in-the-gentlemans-career-of-publishing; Sarah Brouillette, 'Wattpad's Fictions of Care', *Post45: Peer Reviewed*, 13 July 2022, https://post45.org/2022/07/wattpads-fictions-of-care/.

30 The gender disparities in publishing sit alongside a general lack of diversity in terms of race, ethnicity, geography, and class; in particular, chronic under-representation of BAME (Black, Asian and Minority Ethnic) professionals. While my focus in this discussion is gender rather than intersecting factors, other dimensions inform this discussion and are incredibly important subjects for further data gathering. For more on lack of diversity in publishing, see Claire Squires's 2017 *Publishing's Diversity Deficit*. Amy King and Sarah Clark, 'The 2016 VIDA Count • VIDA: Women in Literary Arts', *VIDA: Women in Literary Arts* (blog), 17 October 2017, www.vidaweb.org/vida-count/the-2016-vida-count/; Koegler and Norrick-Rühl, *Are Books Still 'Different'?*; Claire Squires, *Publishing's Diversity Deficit*, vol. 2, CAMEo Cuts (Leicester: CAMEo Research Institute for Cultural and Media Economics, 2017).

31 C.I.L.I.P./A.R.A., 'A Study of the UK Information Workforce: Mapping the Library, Archives, Records, Information Management and Knowledge Management and Related Professions, Executive Summary' (Chartered Institute of Library and Information Professionals and Archive and Records Association, 2015), https://archive.cilip.org.uk/sites/default/files/documents/executive_summary_nov_2015–5_a4web_0.pdf.

32 Hungerford, *Making Literature Now*, 68.

33 Driscoll, *The New Literary Middlebrow*, 6.

34 Humble, 'The Reader of Popular Fiction', 92–3.

35 Maggie Brown, 'The Fifty Shades Effect: Women Dominate Self-Publishing', *The Observer*, 9 November 2014, sec. Books, www.theguardian.com/world/2014/nov/09/fifty-shades-of-grey-women-dominate-self-publishing; Alison Flood, 'Self-Publishing Lets Women Break Book Industry's Glass Ceiling, Survey Finds', *The Guardian*, 6 March 2015, sec. Books, www.theguardian.com/books/2015/mar/06/self-publishing-lets-women-break-book-industrys-glass-ceiling-survey-finds.

36 Murray, '"Selling" Literature', 17–8; Dietz, 'Who Are You Calling an Author?', 197–201.

37 FG 2 participant 3, Singh, 'E-Book Readers' Guilty Pleasures Revealed'; Archer and Jockers, *The Bestseller Code*, 83.

38 Humble, 'The Reader of Popular Fiction', 86.

39 For an excellent discussion of the ubiquity of food metaphors in eighteenth-to early twentieth-century discussions of reading, with novels in particular

likened to sugar and fancies, and the special concern for women as both exceptionally vulnerable to literary gluttony and particularly unsightly when succumbing, see Flint, *The Woman Reader 1837–1914*, 50–2; Armstrong, *Desire and Domestic Fiction*, 109–10.

40 Romance Writers of America, 'About the Romance Genre'; Driscoll, *The New Literary Middlebrow*.

41 Radway, *Reading the Romance*, 19–20.

42 David Glover and Scott McCracken, 'Introduction', in *The Cambridge Companion to Popular Fiction*, ed. David Glover and Scott McCracken (Cambridge: Cambridge University Press, 2012), 8.

43 Archer and Jockers, *The Bestseller Code*, 40.

44 FG 2 participant 3, Survey 2014.

45 The lack of such censure in the case of young adult (YA) reading underscores the degree to which this form of digital reading privacy is distinct from the early twenty-first-century fashion for simultaneously releasing children's and YA books with a significant adult readership (or books to which publishers hoped to attract a significant adult readership) with 'child' and 'adult' covers. While sometimes attributed to adults feeling embarrassment over covers, this trend never concealed the title or author, it merely altered paratext to present that visible title and author in a different light, as material targeted towards a different audience. The double-cover fashion is an element of a fascinating, and wholly separate, topic of the role of paratext in the Harry Potter phenomenon and the wider growth of adult readership of YA. For an example of attention to 'childish' covers, see Nigel Reynolds, 'Adult Fans Taking over Harry Potter', *The Telegraph*, 22 June 2007, www.telegraph.co.uk/culture/books/3666031/Adult-fans-taking-over-Harry-Potter.html.

46 Natasha Onwuemezi, 'New E L James Novel Coming in November', *The Bookseller*, 10 October 2017, www.thebookseller.com/news/new-50-shades-coming-november-649906.

47 Julie Bosman, 'Discreetly Digital, Erotic Novel Sets American Women Abuzz', *The New York Times*, 10 March 2012, sec. Business, www.nytimes.com/2012/03/10/business/media/an-erotic-novel-50-shades-of-grey-goes-viral-with-women.html.

48 Nicholas Carr, 'Never Mind E-books: Why Print Books Are Here to Stay', *Wall Street Journal*, 4 January 2013, sec. Life and Style, http://online.wsj.com/article/SB10001424127887323874204578219563353697002.html.   Carr speaks long after Hoskins but does not refer to her earlier insight.

49 Terje Colbjørnsen, 'The Construction of a Bestseller: Theoretical and Empirical Approaches to the Case of the Fifty Shades Trilogy as an eBook Bestseller', *Media, Culture & Society* 36, no. 8 (2014): 1100–117, https://doi.org/10.1177/0163443714544999.

50 Bosman, 'Discreetly Digital, Erotic Novel Sets American Women Abuzz'; Emma Brockes, 'Stephen King: On Alcoholism and Returning to the Shining', 21 September 2013, www.theguardian.com/books/2013/sep/21/

stephen-king-shining-sequel-interview; Parker and McGrath, 'Is There Anything One Should Feel Ashamed of Reading?'

51 Archer and Jockers, *The Bestseller Code*, 89–90.

52 Goran Trajkovski and Samuel G. Collins, eds., *Handbook of Research on Agent-Based Societies: Social and Cultural Interactions* (Hershey, PA: IGI Global, 2009).

53 Parker and McGrath, 'Is There Anything One Should Feel Ashamed of Reading?'

54 FG 4 participant 4.

55 Levy, 'A Cover-up!'; Singh, 'E-Book Readers' Guilty Pleasures Revealed'.

56 Donnelly, 'Sex on the Kindle'.

57 Donnelly, 'Sex on the Kindle'.

58 Quite like E. L. James and her imitators in this respect.

59 Still very much in circulation, though some influential theories from the early twentieth century, such as Benedict's division between guilt as distress after having fallen short of one's personal standards and shame as distress after having violated societal norms, have been sharply critiqued; as Doi lays out in his analysis of Benedict's framework of Western 'guilt cultures' and Eastern 'shame cultures', this assigns higher value to both guilt and to the Westerners who supposedly hold a monopoly on guilt. See Ruth Benedict, *The Chrysanthemum and the Sword: Patterns of Japanese Culture*, Reprint 1947 (London: Secker and Warburg, 1946); Takeo Doi, *The Anatomy of Dependence*, trans. John Bester (Tokyo, 1976).

60 James Gilligan, *Violence: A Reflection on the National Epidemic* (New York: Pantheon, 1997).

61 Humble, 'The Reader of Popular Fiction', 86.

62 TED, 'Brené Brown: The Power of Vulnerability', *TED Talks*, June 2010, www.ted.com/talks/brene_brown_the_power_of_vulnerability/no-; Brené Brown, 'Brené Brown | Speaker | TED', *TED Talks*, www.ted.com/speakers/brene_brown. Reportage on Brown, a female academic whose massive popular audience is largely female, is fascinating in itself.

63 Brené Brown, 'Shame Resilience Theory: A Grounded Theory Study on Women and Shame', *Families in Society* 87, no. 1 (2006): 45.

64 FG 6 participant 4, FG 4 participant 4.

65 Survey 2015, Survey 2021, FG 2 participant 3.

66 FG 5 participants 1, 5, and 8.

67 Bourdieu, *The Field of Cultural Production*, 30.

68 Flint, *The Woman Reader 1837–1914*, 72.

69 And far from sui generis in either literary or technological terms. Saper points out that 'fascination with machine aesthetics was very much of the moment in June 1930' (see Saper, 'Introduction and Notes on the Text', xxv), and as Tenen observes, 'Brown's blueprints did not rise out of a vacuum—they were preceded by over a century of technological developments in micrographic print', with speculation on how photography might invite new forms of

circulation for micronised texts emerging by the mid nineteenth century (see Tenen, *Reading Platforms*, 316–17)

70 Robert Brown, *The Readies*, Reprint (Baltimore, MD: Roving Eye Press, 1930), 28.

71 Price, *What We Talk about When We Talk about Books*, 165–66.

72 Paul Duguid, 'Material Matters: The Past and Futurology of the Book', in *The Future of the Book*, ed. Geoffrey Nunberg (Berkeley, CA: University of California Press, 1996): 63–102; Pressman, *Bookishness*.

73 Baron, *Words Onscreen*.

74 Striphas, *The Late Age of Print*; Kirschenbaum, *Track Changes*; Price, *What We Talk about When We Talk about Books*.

75 Birkerts, *The Gutenberg Elegies*, 151.

76 Birkerts, *The Gutenberg Elegies*, 20.

77 Birkerts, *The Gutenberg Elegies*, 19, 28. Birkerts' confident but unsupported assertion that 'a change in procedure [of writing, to composition on screen] must be at least subtly reflected in the result. How could it not?' (19) is ably interrogated by Kirschenbaum. See Kirschenbaum, *Track Changes*.

78 Pressman, *Bookishness*, 26–7. Commentary was so extensive by the early 1990s that Birkerts had to start a special file for newspaper clippings and notes, which he titled 'the Reading Wars'. See Birkerts, *The Gutenberg Elegies*, 32.

79 Hayler, *Challenging the Phenomenology of Technology*, 4.

80 Price, *How to Do Things with Books in Victorian Britain*, 5; Robert Buderi, *Engines of Tomorrow: How the World's Best Companies Are Using Their Research Labs to Win the Future* (New York: Simon & Schuster, 2000), 360; Duguid, 'Material Matters'.

81 Duguid, 'Material Matters', 63.

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98 Interview 1.
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100 Survey 2014, 2022.
101 Survey 2015.
102 Interview 2.
103 FG 6 participant 5.
104 FG 6 participant 4, participant 3.
105 FG 1 participant 5, FG 2 participant 3.
106 FG 3 participant 6, participant 4.
107 FG 3 participant 1, participant 2.
108 FG 3 participant 2, participant 1.
109 FG 5 participant 5, participant 1.
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127 Survey 2015, 2016, 2020, 2014.
128 FG 1 participant 1, Survey 2014, 2016.
129 Survey 2020, 2022.
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131 Survey 2022, 2021, 2022, 2022.
132 Survey 2015, 2014.
133 Survey 2015, 2016, 2017.
134 Survey 2017.
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178 X^2 (1, $n = 1,732$) $= 167.4$, $p < 0.001$, Cramer's $V = 0.31$.

179 X^2 (1, $n = 1,732$) $= 205.8$, $p < 0.001$, Cramer's $V = 0.35$.

180 X^2 (1, $n = 1,732$) $= 231.0$, $p < 0.001$, Cramer's $V = 0.37$.

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209 FG 4.

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211 Survey 2014, FG 2 participant 3.

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Coda

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2 Also, unlike *Fifty Shades of Grey* and many other works of fan fiction, the free online version of *After* was never taken down. Its continuing availability on Wattpad did not prevent the print version selling tens of millions of copies across thirty-five languages. See Skains, *Digital Authorship*; Wattpad Brand Partnerships, 'The Story of After from Wattpad to Hollywood'.

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Appendix

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5 Trajkovski and Collins, *Handbook of Research on Agent-Based Societies*, 246.

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