

Bridging the Gap: An Inquiry into New Adult as a Viable Category of Fiction

Abstract: This paper investigates the burgeoning fiction category known as “new adult,” a category conceived to appeal to the current post-adolescent age bracket. The paper traces the category's origins to November 2009, from a submission competition held by St Martin's Press, and addresses criticism of new adult that has arisen in the literary community over the past three years. The paper next examines the perspectives of authors of new adult, through commentary by author Hannah Johnson, and the intended audience of new adult, through the commentary of three readers who fall within the relevant age bracket. The paper concludes that the evident hole in the literary market demands the fostering of the new adult category, especially in light of the historical success of the young adult category and of marked reader demand for new adult content.

About the Author: Emma Stewart is a first-year student working towards her MLIS degree at Dalhousie University. She previously studied at Dalhousie for her undergraduate degree, earning first class honours in English and History. She currently lives in Bedford, Nova Scotia, and hopes to pursue public librarianship after graduation. This paper was originally written for Dr Bertrum MacDonald for the class INFO 5550, Information in Society.

Acknowledgements: With thanks to Hannah Johnson, Isabel Kaufman, Jolene Robbins, and Allison Stewart for their contributions.

Introduction

An irrefutable fact of today's society is that we are positively drowning in information, and this brings with it many attendant problems of organization and presentation. What is the most logical way to frame and label creative content to bring it to the attention of its ideal audience? These are especially pertinent questions for the publishing industry, where the increasing quantity and diversification of published content has left consumers overwhelmed and adrift in a sea of the written word. Into this maelstrom, new genres and categories of definition have emerged to bridge the widening organizational gap and more precisely and efficiently deliver the right books into the right hands. One such burgeoning category is the so-called "new adult" category¹ of fiction.

What is new adult? The most concise explanation is perhaps the one given by the popular book-centric social network, *Goodreads*, on its new adult category page: "New Adult fiction bridges the gap between Young Adult and Adult genres" and "it typically features protagonists between the ages of 18 and 26" (2012a). Several common threads of content run throughout new adult books. Protagonists generally consist of college-age students or recent graduates; more specifically, new adult fiction is framed around the generation that has come of age in the last few jobless, recession-ridden, paranoiac years. The psychological core of the category is one of frustratingly delayed development, of the struggle to find one's emotional footing, and to gain meaningful occupation in a world that is reluctant to admit today's new adults to the ranks of full adulthood.

In its current defined form, new adult is a very young category at only three years old. Tellingly, the financial crash of 2008 just predates its creation. The origins of new adult can be first traced to a submissions contest held by St Martin's Press, as will later be discussed in greater detail. From new adult's first hesitant beginnings it has seen an enormous surge in popularity in the past year and particularly, the past few months. A blog post by a *Goodreads* administrator as recent as the first week of December 2012 charted the surge of content identified as new adult over the past year. From winter 2011 to autumn 2012, the rating and digital shelving of new adult fiction increased from fifty thousand to nearly seven hundred thousand incidents (Chandler, 2012). New adult has its own dedicated blog, "NA Alley"; the phrase "'new-adult' fiction" turns up over four hundred thousand hits on Google, and the subject even has its own Wikipedia page. For a book category that has only existed since 2009, it has certainly hit the cultural zeitgeist by 2012. Since new adult is such a new phenomenon, there is very little in the way of scholarly literature on the subject. Keeping in mind this limitation, material for this paper is taken from personal interviews with three readers who fall within the targeted demographic. I am personally acquainted with these readers either online or in person, and who, from past experience, have evinced strong and thoughtful

1 Terminology is inconsistently applied in available literature on this subject, so I will use the term "category" when referring to new adult as a body of work rather than "genre" for the sake of clarity.

opinions on literature and publishing. Material has also been drawn from an interview with a writer of a book that can be classified as a new adult novel. Material will also be drawn from the considerable amount of conversation within the online community on the subject of new adult fiction.

The new adult category is not without its controversies. Many who criticise the emerging new adult category call it at best spurious and unnecessary, at worst a cynical marketing ploy. However, by examining its origins, by looking from the perspective of those who author books in this category, and by talking to the targeted reading demographic, it is clear that new adult is not only a viable category, but also one that is badly needed. Furthermore, it deserves to be acknowledged and supported within the publishing industry and the wider literary community.

Origins of the Category

The origins of the new adult category proper can be traced very precisely to the ninth of November 2009, in a submissions contest held by the publisher St Martin's Press and announced in the blog of S. Jae-Jones, a member of that Press's editorial department (2009a). At this point, new adult was not, strictly speaking, a new concept or a newly recognised need—the dearth of books for the specified market was discussed in years previous to this contest—but it took new form as a distinct and identifiable movement as a result of the cultural conversation surrounding this event. In her original post on November ninth, Jae-Jones explains that her publishing house, led by Dan Weiss, was seeking manuscripts “with protagonists who are slightly older than YA and can appeal to an adult audience” (2009a, para. 1)—“18 or older, but 20s are preferred” (2009a, para. 4). She frames the market as one explicitly meant to capitalise on adults who were used to reading Young Adult (YA), and thus the books she was looking for were to be similar in tone and content, but as “sort of an ‘older YA’ or ‘new adult’” (Jae-Jones, 2009a, para. 1). There was no guaranteed publishing contract attached to the contest, but winners would have their manuscripts read over and seriously reviewed by the editorial board, certainly a valuable prize for any aspiring writer (Jae-Jones, 2009a).

The next day, on the tenth of November, Jae-Jones makes another post clarifying what St Martin's meant when it called for new adult fiction. She explains that the most important signifier of the category, that which distinguishes it from YA, is not necessarily the age of the protagonist but the tone and content. Comparing two books—Curtis Sittenfield's *Prep*, a novel with a youth protagonist that is classified as adult, and Sarah Durst's *Ice*, a YA novel with a post-adolescent protagonist—she further enlightened her readers on the topic, contrasting the immediacy of YA with the perspective of adult fiction (Jae-Jones, 2009b). She closes by commenting on the emotional core of the new adult experience: “our lives have immediacy, just as a teenager's does, but we also possess the wisdom to understand that this immediacy cannot last for long. It's a curious place in life and Dan and I feel that not enough fiction (or nonfiction) explore[sic] this nebulous time of life” (Jae-Jones, 2009b, para. 14). She identifies

this transitory state of the developing adult psyche rather wryly as “the ‘quarter-life crisis’, as succinct a summation of the appeal of the new adult category as is yet available (Jae-Jones, 2009b, para. 14). Most of the feedback on Jae-Jones’s posts on the subject is positive and enthusiastic, although several commenters are notably unimpressed. In response to the post, commenter “Meg” apparently takes very literally the hyperbolic nature of Jae-Jones’s pronoun “we,” calling it “ageist,” and says “as someone who is 25 and a married woman, I’d appreciate it if you didn’t speak for me” (2009). Another commenter, “pgm,” agrees with Meg, taking umbrage with “the sheer rudeness inherent in your condescending statements about young adults” (2009). It is clear that these commenters dislike the implication that young adults are not emotionally capable of appreciating adult fiction. Whether or not their suspicions are accurate, they are certainly not alone in their skepticism towards the very proposal of a new adult category.

Georgia McBride, a member of the editorial team reviewing submissions for this contest, comments upon the diversity of reaction in her interview with Jae-Jones in her blog nearly a month later, on the twenty-seventh of November. She mentions that, despite the overwhelmingly positive reaction to St Martin’s initiative, “there also seems to be this undercurrent of suspicion and even dismay amongst a few who question whether it’s necessary or simply a marketing ploy” (McBride, 2009, para.4). Jae-Jones freely admits that there was a marketing strategy at work in the contest, and that having found a theoretical gap in the literary market, her press quickly and deliberately moved to exploit it (McBride, 2009, para.7). However, she argues that their actions in this case were not solely mercenary. She holds up the example of the YA category to explain: several decades ago, young adult fiction did not even exist, but books were strictly categorised as either for children or adults (McBride, 2009). Today, the young adult category is a robust and thriving market singled out for a great deal of critical praise, and Jae-Jones says she hopes that “the creation of this category will allow the adult market to develop and expand in similar ways the children’s market did” (Jae-Jones in McBride, 2009, para. 8). She also addresses the criticisms of “Meg” and “pgm” by clarifying, “new Adult is not meant to exclude other readers, just as YA is not only for teens” (Jae-Jones in McBride, 2009, para. 7). Finally, Jae-Jones identifies the actions of St Martin’s editorial team in moving forward into the realm of new adult as a particular mandate of its imprint: “St. Martin’s Press has traditionally given a lot of leeway to its editors to acquire what they find interesting and has given us a lot of independence...I think some people are reluctant to change and want to cling to models that are outdated” (Jae-Jones in McBride, 2009, para. 21). To those slow to warm up to new developments in the industry, she adds- “adapt or accept defeat is our motto” (Jae-Jones in McBride, 2009, para. 21). It is interesting to speculate whether or not we would still be talking about new adult fiction in 2012 had Jae-Jones not felt comfortable, under Weiss’s tutelage, to step outside the box and take a chance on the submissions contest.

After all of this debate, it is natural to wonder whether any significant results came of the contest. McBride (2009) notes that the initial contest received “382 submissions in a two week period” where they didn’t even expect fifty” (para. 2-3). Furthermore, in a blog post of January 2011, Jae-Jones mentions that St Martin’s had “acquired three new authors for our New Adult endeavour, bringing our stable of authors up to seven” (para.1). As St Martin’s Press is still in the process of adding more new adult titles to their catalogue, it seems that this was a worthwhile endeavour after all.

Community Backlash

The years since St Martin’s original contest have seen significant criticism of new adult fiction in the online community of readers and writers. One such piece, by literary agent Michael Stearns (2009), frames the category as either a “specious category or marketing opportunity,” as he titles a blog post authored in November. His argument is similar to those negative comments on Jae-Jones’s initial contest post: that the creation of this new category is to “ghettoize” and “infantilize” the content, and that the inherent nature of new adult, as defined by the community, is its superficiality (Stearns, 2009). He comments that the target audience will end up “being spoonfed literature that won’t challenge them too much, [and] won’t strain their newly-developing frontal lobes” (Stearns, 2009, para. 3). There is, of course, a natural inclination among people to reject all labels as artificial social construction, and it is difficult not to sympathise with Stearns when he criticises the so-called “ghettoization” of certain sectors of fiction. However, for Stearns to declare that new adult is “specious” while the young adult category is perfectly legitimate, presents a contradiction of argument and certainly a slippery slope.

If we reject one category or label because it is arbitrary or unnecessary, then we must reject or at least rethink all of them. Nowhere does Stearns advocate such a strategy. He fears a “Balkanization” within the world of fiction, but it is hardly a new development in the industry. It is in place fundamentally for efficiency of retrieval and ease of use, better a balkanised bookstore than sheer anarchy (Stearns, 2009, para. 4). Certainly, there is an element of marketing at play as well but, as Jae-Jones pointed out, this is not necessarily an evil thing, especially when it leads to a corresponding rise in readership. Recognising new adults as a distinct audience with their own economic and psychological problems along with their own wants and needs is not such a terrible thing. Stearns is also on unsteady philosophical ground when it comes to his assessment of the depth of content in young adult fiction and the proposed new adult fiction: he says they share “a lightness of style and superficiality of tone and concerns” (2009, para. 2). It is unlikely that he could pick up young adult novels such as *Code Name Verity* or *The Book Thief* or *Tender Morsels* and say again that YA books are inherently shallow and light. Moreover, readers are perfectly capable of thinking for themselves and selecting books from a broad range of topics and reading levels as they wander from

section to section of a bookstore. Just because categories exist does not mean, as he believes, that readers are letting these categories do their thinking for them (Stearns, 2009).

An article published in 2012, s.e. smith²'s "Is 'New Adult' Fiction Going to be a Thing?" also hinges on the supposition that because young adult fiction already exists and is enjoying such a boom in popularity right now, the new adult category is unnecessary. It is true that a significant portion of the readership for YA consists of adults already. One need only look at the standard stereotype of middle-aged women obsessed with *Twilight* to see some truth in this, but a study by Bowker (2012) released this autumn revealed that 55% of those buying YA books are over eighteen and 28% are over thirty (New Study, *Publisher's Weekly*, para. 1). The piece discussing these numbers in *Publisher's Weekly* mentions that "adult consumers of YA books are among the most coveted demographic of book consumers overall" (2012, para. 5). With statistics like these in mind, s.e. smith argues that the appeal of YA to an older audience is primarily that of a diversion from life, or an immersion in "the sense of innocence in a world where rent and medical bills don't loom high, and the biggest concern is which vampire boy to take to prom" (2012, para. 3). The escapism, excitement, and romance wrought in even the direst of dystopian settings is what these adult readers are seeking in youth literature, not the bleak realities of their own existence.

The whole aim of new adult fiction, then, as smith argues, is based on the mistaken notion that readers want to see their lives reflected in their reading. Creating a new category is not going to alter buying and reading habits significantly. Like Stearns, smith sees a dichotomy of seriousness at work: literary adult fiction is weighty and uncompromising, while youth literature is escapist. Adults who reject literary fiction in favour of the fantastic pleasures of YA are not going to suddenly change their minds with the arrival of a new category: "the women reading young adult are going to keep reading YA and crossover fiction, and the women who don't find YA their cup of tea are going to continue reading adult fiction" (smith, 2012, pp 10). She closes her article with a statement that sums up the whole issue at hand very neatly:

I don't want to read about indebted college grads trying to be hipsters in Brooklyn. I want to read about 17-year-old girls slaying dragons. And if I wanted to read fiction about being a young, struggling adult, well, I'd be able to find that just fine on the shelves of my local bookstore without needing a whole new genre for it (smith, 2012, para. 13).

This summary of new adult fiction is working off of a very narrow understanding of the possibilities of the category. Books that reflect the emotional life of a particular demographic do not necessarily have to reflect their *literal* life. To take an example from young adult fiction, the *Harry Potter* series is, cumulatively, one of the most well-rounded and emotionally honest narratives of the travails of adolescence. Its quality is not diminished by the fact that *Harry*

2 Author-preferred spelling.

Potter takes place in a world of wizards and magic (albeit one that is largely allegorical, with the plot and world-building heavily reliant on features like fascist institutions and ethnic cleansing that are highly reminiscent of Nazi Germany in the 1930s and 1940s). Why can new adult fiction not centre around, say, an indebted college grad slaying dragons that are both magical and metaphorical? Indeed, it already does—a reader-generated list of “Speculative New Adult Fiction” on *Goodreads* has, to date, collected 66 books that deal in fantastic and paranormal content (V. Smith, 2012). The new adult demographic is seeking emotional content that reflects its own experience. A novel constructed around the trappings of escapism and fantasy, when written well, is no less psychologically real and relevant to its audience than the most refined of “literary” literature. By setting up adult and youth fiction in opposition to one another in terms of core content, Smith does both genres a disservice, and underestimates the capacities and potential of new adult fiction.

Perspectives: The Author

Examining one particular author and her novel will illuminate the difficulties of category from an authorial perspective. Hannah Johnson’s debut novel, *Know Not Why*, is exactly the sort of novel whose characters and content fall into the burgeoning new adult category. Both a coming-of-age novel and an LGBTQ romantic comedy, *Know Why Not* is centred around a recent English graduate named Howie who, in lieu of other gainful employment, takes a job at an arts-and-crafts store (Goodreads, 2012b). Because of Howie’s internal growth arc, in many ways, the novel mirrors the traditional Bildungsroman that is so popular within the young adult category. *Know Not Why* is also fairly light and comedic in tone and would not be inappropriate for a teenager to read. However, the novel characters are all adults in their early to mid twenties, and the plot and dilemmas reflect their adult situations. Emotionally, therefore, *Know Not Why* appeals best to an audience of readers of a similar age to its characters, going through similar dramas of career and relationships, and would be best marketed towards this audience. In discussing her novel pre-publication with a friend in the industry, however, the author says she was

specifically told not to present *Know Not Why* as a novel about a confused twenty-something trying to find himself, because agents and publishers were not looking for that at all. She mentioned that it’s been proven that the demographic for such stories – presumably confused twenty-somethings – weren’t considered likely consumers because they are so stressed and, well, confused about life. (And also possibly too poor to buy books.) (H. Johnson, personal communication, 2 December 2012.)

As the novel’s marketability was compromised by her unwillingness to adhere to long-held conventions of category, Johnson was unable to find a traditional publisher or agent and went on to digitally self-publish *Know Not Why* (personal communication, 2 December 2012).

The fact that *Know Not Why* defies typical categorical classification is one aspect of the novel that has been noted and touched on by its readers, though mostly without bringing up the question of the new adult category. *Goodreads* commenter “astried” said in her online review of the book: “I did think about who this book is written for, women? men? YA? and is this chick lit? I still don’t know” (2012). User “Greg L.”’s review independently comes to the conclusion that there is a specific market to be exploited given *Know Not Why*’s apparent target audience: “Know Not Why occupies a weird place in the market because it’s coming-of-age YA for the adult who never grew up”; he then muses, “Actually that sounds like it should be a growing market” (2012). “[E]vewithanapple” sums up the boundaries of the new adult category perfectly by saying of the novel, “There’s a love story, there’s self-discovery, and wrapped up in both those things is the twentysomething experience of ‘so this is adulthood, now what do I do?’” (2012).

For all of the confusion over *Know Not Why*’s category and audience, it has not stopped readers from finding and loving the book; it has earned extremely positive feedback from its readers, meriting a 4.27 stars from 143 ratings and 52 reviews on *Goodreads*, as well as 4.5 stars from 11 reviews on Amazon, as of the beginning of December 2012. In lieu of a traditional marketing support structure, given it lacked the backing of a publisher, *Know Not Why* has found a limited but growing (and very enthusiastic) audience relying primarily on word-of-mouth.

In a personal interview conducted by email, Johnson explained the dilemma she struggles with regarding the age and situations of the characters in her various works of fiction, writing, “[M]y characters tend to be in their twenties, since I’m in that age bracket myself and apparently my subconscious has a lot to say on the matter” (personal communication, 2 December 2012). Realising the marketability problems inherent in this strategy, she has deliberately tried to skew some of her stories younger: “I’ve tried to focus on teenage characters instead in order to make my writing more tailored to the young adult market, but my current natural impulse is to tell stories about twenty-somethings” (H. Johnson, personal communication, 2 December 2012). Other works she has published, various romantic and comic short stories, have clearly been framed thus with the YA market in mind. They however have yet to find as vocal or admiring an audience as *Know Not Why*, perhaps because the latter is perceived as being more honest and relatable in its emotional narrative, or because it hits a particular raw vein in today’s generation of upcoming adults.

It is easy perhaps, to differentiate new adult from young adult fiction, but it is more difficult to differentiate it from mainstream books for adults. Johnson goes on to discuss why she thinks it is necessary to form a new niche of books that appeal to post-adolescent new adults:

There’s a somewhat common sense among people in their twenties that we have been deceived in some way; fiction often represents twenty-five year olds as being “proper” adults with careers, financial stability, and serious significant others. Confusion over

one's life has so often been relegated to the teenage years in fiction, creating the mythical and mysterious impression that once we graduate college, we will immediately, magically find success and adulthood. This quite simply isn't true in this day and age – furthermore, it's harmful and discouraging for young adults to feel they've failed at life when they're still so very *new* at it. (H. Johnson, personal communication, 2 December 2012.)

When readers new to adulthood feel as though they have been so dramatically let down by the institution, and feel like their world is so radically different than the one in which their parents came of age, it is perhaps inevitable that books that speak to their difficulties, and are targeted specifically towards their emotional and psychological dramas, strike such a strong chord among this generation.

Perspectives: The Reader

Thus far, this paper has addressed industry conversation about new adult fiction from the perspective of agents, editors, and writers; but what do actual new adults think? To address this question, interviews conducted with three young women—Isabel, Jolene, and Allison—who fall within the targeted demographic, shed a great deal of light with their opinions about the new adult category and whether they think it has any merit. All three are in their early-to-mid twenties, ranging from twenty-one to twenty-five, and all consider themselves average-to-avid readers. All of them are actively involved in the cultural conversation about books both in real life and online, and agreed to share their thoughts on the subject for the purposes of this paper³.

When asked to identify and discuss their demographic, what emerged was a picture of their generation as one in a suspended state of growth and forward movement: they were not quite youth and not quite “real” adults yet. One said, “there’s an increased emphasis on temporariness and instability for my demographic right now: ‘the twenties’ are portrayed increasingly not as a path to adulthood but as an island that comes before it” (I. Kaufman, personal communication, 2 December 2012). Another said, “some of us still feel more like teenagers than adults—we can’t afford to move out of our parents’ houses or we don’t quite understand how to proceed from there yet, and we haven’t grown out of the lifestyle that appealed to us at nineteen. Most of us are somewhere in between—we’re half adults, half teenagers...” (J. Robbins, personal communication, 4 December 2012).

This “in-between” quality is also reflected in these young women’s reading habits. Each said that their average literary consumption was divided between YA and adult fiction. This reading preference is partly to do, as Isabel expressed, with the gendered hierarchy of younger adults

3 See appendices A-D.

in “literary” adult fiction. She said: “I see novels about young men getting preferential sales and review treatments over novels about young women: their stories are literature while women’s have a 50/50 chance of being labeled chick-lit” (I. Kaufman, personal communication, 2 December 2012). This is a phenomenon that is seemingly confined to the world of books: television shows like HBO’s *Girls* and Fox’s *New Girl* were singled out in the interviews as shows that do very well at expressing the anxieties and frustrations common among the generation that is just now coming of age.

What came across in the interviews was a shared sense of disappointment with how their demographic was being treated by the literary institution; which is to say, they all felt they were not *being* acknowledged as a distinct demographic. Allison said: “I know that there are books out there written for my demographic, but I haven’t seen evidence that they are specifically marketed toward me” (A. Stewart, personal communication, 3 December 2012) and Jolene said: “[M]y demographic feels pretty forgotten most of the time, to be honest” (J. Robbins, personal communication, 4 December 2012). For a cross-section of young women who are enthusiastic consumers of media and used to spending money on it, to feel both disaffected and neglected by media marketing indicates a serious crack in the public relations strategies of the major publishing houses. If this generation lacks a stable identity, they certainly do not lack for spending power. The television and film industries have already taken notice of this reality and the literary world should do the same.

This dearth of relevant content in the literary world is especially true when we consider the creation of the young adult category, which, up until the 1980s and into the 1990s, was not considered a legitimate or viable category, similar to the stigma new adult faces today. YA is, however, an enormously successful subset of the publishing world today and wields considerable economic power in our society. Today’s new adults grew up on young adult fiction and the media blitzes surrounding the releases of books like *Harry Potter* and *Twilight*. Allison said: “[M]y demographic is eager to delve into the next literary trend as adults, but we have yet to find something that excites our interests like Harry Potter had before” (A. Stewart, personal communication, December 3 2012). That the publishing industry has yet to seize upon this opportunity is absolutely nonsensical, especially when, as Jolene mused, “We’re having the same sort of crisis of self that makes the teenage mind such a ripe and rewarding field for storytelling” (J. Robbins, personal communication, December 4 2012). Who would not want to take advantage of this fertile state, both economically and creatively?

Conclusion

Whether they are called the Echo Boomers, Generation Y, or the Millennials, the generation currently coming into maturity has been the frequent target of articles labelling them as lazy, unmotivated, and not emotionally and psychologically grounded enough to take on the full responsibilities of adulthood. While this vastly overstates things and underestimates their capacities, the notion that this generation of new adults consist of a distinct demographic

existing in a state of limbo between adolescence and adulthood also has its application in the context of the publishing world.

Of course people read fiction to escape from reality, but they also read to reaffirm their own identity. New adults are not world-weary middle-aged white men going through crises of existence, nor are they insecure teenagers romancing vampires and undergoing crises of sexual maturation. Those who argue that new adult books will be nothing more than extended exercises in navel-gazing featuring over-privileged hipster philosophy majors are completely missing the point, as are those who attribute the new category's creation to greedy public relations teams who seek greater economic control of the industry. There is a niche in the market that has, as yet, been left unfilled. Industry insiders like Jae-Jones and content creators like Johnson have identified this niche, and society has acknowledged it; one need only watch the ever-increasing presence of new adult online to know that this need is real. But most importantly, new adult readers themselves have explicitly announced that they are hungry for books that directly reflect their experience.

Categories and labels are not in themselves evil. Rather, they can allow for a distinct body of work to develop and evolve, a community in which creators and readers can feed off and expand on what has come before and make it bigger and better. Creating new categories of fiction to satisfy the needs of a specific emerging market has worked in the past, as the example of young adult fiction has more than proven. With the support of the industry and the backing of creators, new adult can, and will, become a thriving, vital, and viable category.

References

- Alexander, J. (2012, February 9). New adult: A genre too far? [blog post]. Retrieved from <http://exmoorjane.blogspot.ca/2012/02/new-adult-genre-too-far.html>
- Amazon. (2012). *Know not why: A novel*. Retrieved December 2, 2012, from <http://www.amazon.com/Know-Not-Why-Novel-ebook/dp/B007ZVX57M>
- astried. (2012, October 20). Know not why: A novel: Astried's review. Message posted to <http://www.goodreads.com/review/show/438263577>
- Brauning, K. (2012, October 29). New adult round-up: Definition, hurdles, and a suggestion [blog post]. Retrieved from to <http://katebrauning.com/2012/10/29/new-adult-roundup-definition-hurdles-and-a-suggestion/>
- Chandler, E. K. (2012, December 2). Young adult gets old [blog post]. Retrieved from <http://www.goodreads.com/blog/show/398-young-adult-gets-old>
- Chappell, B. (2012, September 10). Would you read novels aimed at 'new adults'? *The Guardian*. Retrieved from <http://www.guardian.co.uk/books/2012/sep/10/new-adult-fiction>.
- Evewithanapple. (2012, September 4). Know not why: A novel: Evewithanapple's review. Message posted to <http://www.goodreads.com/review/show/401956224>
- Goodreads. (2012a). *Genres: New adult*. Retrieved December 4, 2012, from <http://www.goodreads.com/genres/new-adult>
- Goodreads. (2012b). *Know not why: A novel by Hannah Johnson*. Retrieved December 2, 2012, 2012, from <http://www.goodreads.com/book/show/13614864-know-not-why>
- Hoffman, K. (2010, January 7). New adult: What is it? [blog post.] Retrieved from <http://www.writersdigest.com/editor-blogs/guide-to-literary-agents/new-adult-what-is-it>
- Jae-Jones, S. (2009a, November 9). St Martin's "new adult" submissions contest [blog post]. Retrieved from <http://sjaejones.com/blog/2009/st-martins-new-adult-contest/>
- Jae-Jones, S. (2009b, November 10). Postadolescent or "new adult" fiction [blog post]. Retrieved from <http://sjaejones.com/blog/2009/postadolescent-or-new-adult-fiction/>
- Johnson, H. (2012). *Goodreads author profile: Hannah Johnson*. Retrieved December 2, 2012, from http://www.goodreads.com/author/show/5823725.Hannah_Johnson
- L., G. (2012, October 12). Know not why: A novel: Greg L's review. Message posted to <http://www.goodreads.com/review/show/437566026>

- McBride, G. (2009, November 27). St. Martin's Press contest: How it all went down [blog post]. Retrieved from <http://georgiamcbridebooks.wordpress.com/2009/11/27/st-martins-press-contest-how-it-all-went-down/>
- Meg. (2009, November 12). Message posted to <http://sjaejones.com/blog/2009/post-adolescent-or-new-adult-fiction/comment-page-1/#comment-484>
- NA Alley (2012). Bridging the gap between young adult and adult fiction. Retrieved from <http://naalley.blogspot.ca/>
- New study: 55% of YA books bought by adults. (2012, September 13). *Publisher's Weekly*. Retrieved from <http://www.publishersweekly.com/pw/by-topic/childrens/childrens-industry-news/article/53937-new-study-55-of-ya-books-bought-by-adults.html>.
- pgm. (2009, November 13). Message posted to <http://sjaejones.com/blog/2009/post-adolescent-or-new-adult-fiction/comment-page-1/#comment-516>
- smith, s.e. (2012, October 2). Is "new adult" fiction going to be a thing? *XOJane*. Retrieved from <http://www.xojane.com/entertainment/is-new-adult-going-to-be-a-thing>
- Smith, V. (2012, August 14). Speculative new adult fiction. Retrieved from http://www.goodreads.com/list/show/23755.Speculative_New_Adult_Fiction
- Stearns, M. (2009, November 20). "New adult" — specious category or market opportunity? [blog post]. Retrieved from <http://upstartcrowliterary.com/blog/?p=788>
- Witt, E. (2012, September 30). Why not-so-young adult readers crave teen fiction. *New York Magazine*. Retrieved from <http://nymag.com/thecut/2012/09/new-adult-genre-is-misreading-its-audience.html>.