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This Book is Written by ChatGPT: A Quantitative Analysis of ChatGPT Authorships Through Amazon.com

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Abstract

The main objective of this research is to quantify for the first time the phenomenon of books authored by ChatGPT for sale through Amazon. To do this and with the help of a quantitative descriptive methodology, this work analyzes the evolution of books written by ChatGPT, and the characteristics of these works—typology, language, price, extension and type of edition—are determined. Also, this research studies those authors using ChatGPT and discusses the scope of this phenomenon, proposing measures and actions that promote transparency and good practices in the publishing industry regarding books written by artificial intelligence (AI) tools. Finally, this work

concludes that ChatGPT is having a significant impact on the publishing world, both from the creation and distribution of content, so the appropriate balance between the use of AI and human intervention will continue to be essential to maintain a diverse and creative publishing industry.

Keywords

ChatGPT, authorship, Amazon, book industry, publishing industry

Introduction

Artificial intelligence (AI), machine learning and natural language processing (NLP) are rapidly evolving fields with significant influence on diverse industries and applications (Lund et al. 2023; Mathew 2023). The implications of this technology are notable for both science and society, with systems like ChatGPT having the potential to influence various industries, including the publishing industry (Van Dis et al. 2023). Generative AI, a class of models that creates new data based on learned patterns, can produce content in multiple domains, such as text, images or music (Lund et al. 2023), using deep learning and neural networks to simulate human production (Ray 2023).

AI's most remarkable development in recent years has been the launch in November 2022 by the Open AI company of ChatGPT, a chatbot based on the GPT (Generative Pre-trained Transformer) architecture. This conversational system uses deep learning and NLP to generate responses to input texts in a human-like way (Javaid et al. 2023; Lund and Wang 2023; Ray 2023). ChatGPT has proven to be a versatile tool with applications in various fields (Thorp 2023). Its ability to perform tasks ranging from answering questions to composing creative texts to programming, translating, or writing emails and essays highlights the depth of its functionality and the breadth of its capabilities (Javaid et al. 2023). ChatGPT has even been used in novel writing and academic production, facilitating the generation of complete articles from detailed instructions (Ray 2023). However, the generation of content via AI, although capable of optimizing editorial processes, could limit the creativity, originality and richness of works created by humans (Vázquez and Rennolds 2023).

IA, ChatGPT and the Publishing Industry

Since the beginning of the twenty-first century, digital technologies have transformed the publishing industry in very significant ways: new agents have emerged in the publishing value chain, new ways of relating to books, and new means of creating content (Murray and Squires 2013; Squires 2017). However, among all the impacts that digital transformation has had on the publishing industry, the most complex due to its different social, cultural and legal implications may be, so far, the one operated by AI (Liu 2023; Vinay 2023; Yahong, Yan, and Danghui 2023).

AI's ability to personalize and analyze data can allow publishers to understand users' reading preferences and behaviors and enhance their experience, optimizing strategies by identifying the most effective channels and target audiences for each book. AI helps improve the publishing value chain without replacing human participation, supplying value-added services such as text analysis, keyword extraction, paragraph segmentation analysis and voice-enabled e-book production (Huang 2019).

The emergence of ChatGPT at the end of 2022 has led to the publication of hundreds of books for sale on platforms such as Amazon in which this tool appears as author or co-author (Nolan

2023); there is even an emerging subgenre composed of books about ChatGPT written entirely by the chatbot (Bensinger 2023). The use of ChatGPT in writing has raised legal and institutional concerns regarding authorship attribution and transparency in AI text generation, especially in areas like scientific and academic writing (Else 2023; Stokel-Walker 2023). However, there is a significant gap in works specifically focused on the publishing industry since, to date, no studies analyze the aspects of authorship and transparency associated with ChatGPT or other AI systems.

Bensinger (2023) points out that, in just three months, ChatGPT had become the key explanatory variable for the rise of books written by AI and offered for sale directly on Amazon. In perspective, this could represent an evolution of the concept of ghostwriting. Nevertheless, other authors argue otherwise because ghostwriters have always been present in many different ways: in politics, business, academic environments and autobiographies, among others. (Layton-Turner 2023; Vázquez and Rennolds 2023; Draxler et al. 2024). Nevertheless, this is not an impediment or barrier for some authors to develop a strategy with ChatGPT as an assistant in writing books (Boucher 2023; Draxler et al. 2024). In many cases, there is a discrepancy between the sense of ownership and declaration of authorship when working with personalized AI text generation. This fact constitutes the AI ghostwriter effect. In a text-generation scenario, people often declare themselves as the author and not the AI who generated the text for them; this is the case even when they feel the ownership lies with the AI. In short, it has gone from a feeling of guilt or shame to an acceptance that has given normality to the phenomenon of ghostwriting (Draxler et al. 2024).

Platformization of the Cultural Industries

A general overview

Studies on the platformization of the cultural industries address this issue mainly from three perspectives: business, political economy and software studies (Nieborg and Poell 2018; Magaudda and Solaroli 2020).

The first important body of research on platformization is generated by a prolific and diverse collective of business scholars who primarily focus on for-profit companies operating as intermediaries in platform markets. Studies in this field tend to adopt a transactional perspective to analyze the relationships among platform holders and between platform holders and users. Business scholars understand platforms as matchmakers, or platform-mediated networks, that interface among different sides. This can mean various kinds of institutional actors, as well as end users, thereby constituting multisided markets (Caliandro et al. 2024; Nieborg and Poell 2018). Political economy researchers are specifically concerned with platform power and politics, the second tradition on which our theoretical model builds. Critical political economists have taken a historical, normative and critical approach toward theorizing the platformization of cultural production. They do so by

emphasizing, first, the inherent accumulative tendency of capital and corporate ownership and its subsequent effects on the distribution of power; and, second, the precarious and exploitative nature of cultural and (immaterial) labor of both producers and end users (Caliandro et al. 2024; Nieborg and Poell 2018). Finally, software studies emphasize the material, computational and infrastructural dimension of platforms (Caliandro et al. 2024; Nieborg, Duffy, and Poell 2020).

The platformization of the cultural industries has been a significant phenomenon in recent decades, changing the form of creating, distributing and consuming cultural content. A description of its evolution is given below:

- As digital technology penetrated society, the cultural industries were also affected. Music was among the first to face significant changes with digitalization and online piracy (Raimo et al. 2021). The digital technologies began to penetrate society and impact the music industry in the late 1990s, through the democratization of the Internet and its penetration into households and workplaces, and the early 2000s, with the emergence of file-sharing services like Napster in 1999 and the development of legal platforms for digital music distribution such as Apple's iTunes in 2001. Concurrently, digital piracy and illegal music downloading emerged, affecting physical record sales, leading record companies to adapt to this new digital environment and change their business models.
- Platforms such as iTunes, Spotify and Netflix emerged as legal alternatives to access digital content. iTunes was launched by Apple in January 2001. Netflix began its activity in 1997 as a DVD rental service by mail, but it wasn't until 2007 when it launched its streaming service. Spotify's activity started on October 7, 2008 in the European market, while its rollout in other countries took place throughout 2009.These platforms provided a convenient and often inexpensive way to access a wide range of cultural content (Colombo 2018).
- Platforms like YouTube, SoundCloud and Wattpad allowed users to create and share their cultural content, greatly democratizing content production and distribution (Chen 2022). YouTube was launched on February 14, 2005, and the first video was uploaded to the platform on April 23. In 2007, Wattpad was officially launched in December 2006 as an online platform where users can publish, share, and discover stories written by themselves and other users.
- Starting from the mid-2000s, the process of platformization blurred the boundaries between music, film, television, and books by allowing a wide range of multimedia content to be available on online platforms and by using subscription-based business models and recommendation algorithms to offer personalized content to users (Li and Liang 2021). At the same time, digital platforms began to use algorithms to personalize user experiences and recommend relevant content, helping users discover new cultural works and increasing

retention on the platforms. This approach has become an integral part of the strategy of many digital platforms to enhance user satisfaction and foster ongoing engagement (Peng 2023). Along with platformization, new business models emerged, such as freemium (offering free services with paid premium options), monthly subscriptions and micropayments. These models changed the way to monetize cultural content (Magadán and Rivas 2022). Platforms allowed cultural content to reach global audiences, leading to higher genre, culture and style diversification and driving demand for localized and regional content (Fang 2020).

- As digital platforms gained relevance, the legal problems and challenges arising from platformization began to emerge more prominently from the mid-2000s. This became more evident from the 2010s with debates on content moderation on platforms like YouTube, as well as the implementation of laws and regulations to address the spread of illegal or harmful content. Furthermore, the consolidation of some digital platforms, such as Google, Amazon, and Apple, raised concerns about fair competition and potential monopoly in certain sectors. This led to antitrust investigations and increased regulatory scrutiny by government agencies worldwide (Nieborg, Duffy, and Poell 2020).

The platformization of cultural industries has been a complex process that has fundamentally transformed how individuals interact with cultural content, providing new opportunities and challenges for creators and consumers alike (Nieborg and Poell 2018).

The book industry

Platformization in the publishing sector has significantly evolved in recent years, driven by technological advances and changes in content consumption habits. Here's a look at its evolution:

- The digitalization of content, started in the first decade of 2000, marked the beginning of platformization in the publishing sector. As books, magazines and newspapers became available in digital formats, online platforms emerged to distribute and consume these contents. Amazon Kindle, Apple iBooks and Google Play Books are examples of platforms that democratized access to digital reading (Magadán and Rivas 2018).
- From 2007, platformization allows authors to self-publish their works through platforms, such as Amazon Kindle Direct Publishing (KDP) and Smashwords, removing traditional barriers to publishing and allowing a greater diversity of voices to access the publishing market (Magadán and Rivas 2022).
- Starting from the mid-2000s, subscription platforms emerged that offered unlimited access to a vast library of content for a monthly fee. Notable examples include Amazon's Kindle Unlimited and Scribd. These platforms shifted the traditional business model from individual book sales to subscription-based models, increasing both accessibility and profitability for publishers and authors (Berglund 2021).

- In 2007, user-generated content platforms, such as Wattpad, have gained popularity, allowing users to post their own stories and share them with an online community. Some of these have evolved to offer traditional publishing opportunities to prominent authors, demonstrating how platformization can integrate with classic publishing models (Berglund and Steiner 2021).
- Digital reading platforms evolved to offer additional services such as audiobooks and personalized recommendation tools from the mid-2000s onwards, but their widespread adoption and popularity were mainly consolidated in the 2010s. Platforms such as Audible (from Amazon) and Storytel offer audiobooks on demand, further expanding consumption options for readers (Berglund and Tanderup 2022).
- The collection and analysis of data on users' reading habits, enabling more advanced customization of book and content recommendations, as well as more effective marketing strategies by publishers and authors, began to significantly intensify from the mid-2010s onwards. (Magadán and Rivas 2022).

Platformization in publishing has evolved from a simple digitalization to an integration of additional services and greater data-driven personalization. This shift has transformed how books are published, distributed and consumed, creating new opportunities for authors, publishers and readers (Spjeldnæs 2022).

Amazon as a Disruptive Agent in the Book Chain

Although Amazon's book sales only account for 10 percent of the company's profits, globally considered, it is still the largest bookseller in the world (Curcic 2023). In paper format, Amazon sells at least 300 million books, accounting for at least 40 percent of printed book sales in the United States and 50 percent in the United Kingdom (Curcic 2023). As for e-books, its market share has risen to 487 million e-books sold through Kindle, and the estimations indicate that Amazon controls more than 87.9 percent of e-book sales in the United Kingdom (Curcic 2023). The emergence of Amazon in retailing has hit the profitability of bookstores, in addition to reducing the need to use publishing distributors (Magadán and Rivas 2019). This disruptive arrival of Amazon has modified the value chain of the publishing sector (Magadán and Rivas 2020), altering the patterns of pre-existing distribution systems in the industry (see Figure 1).

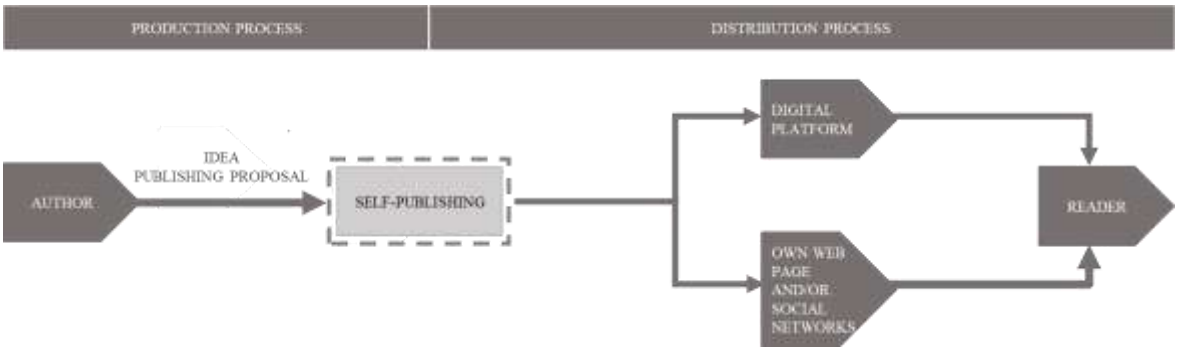

Figure 1 Value chain of the publishing sector with self-publishing. [Source: Own elaboration from Magadán & Rivas [2022]).

Another of Amazon's disruptive actions has been its commitment to self-publishing, with the Kindle Direct Publishing (KDP) service that allows users to publish their books independently but offers the features and quality of a traditional publisher. Since it arrived in the book market in 1995, Amazon has been the driving force of changes in the publishing industry (Magadán and Rivas 2022), dominating both the self-publishing and e-book markets (D'Amico, Flores-Fillol, and Theilen 2021; McGurl 2016).

KDP is considered the largest self-publishing platform on the book market since its launch with the Kindle e-book reader (Parnell 2021). It is a free self-publishing service that Amazon offers authors and publishers, allowing them to publish and sell in the Kindle store, set prices, and receive profit from sales according to the price range where commercialized and with margins between 35 and 70 percent profit on the selling price. Self-published books on Amazon represent 31 percent of total e-book sales on its platform, and there are 1.4 million self-published e-books for sale through the KDP system (Curcic 2023), constituting around 85 percent of the e-books included in the Kindle Unlimited program (Rizzo 2023).

The relationship between the disintermediation offered by platforms like KDP and the rise of books written with artificial intelligence (AI) is significant and multifaceted. Platforms such as KDP allow authors to directly publish their books without needing traditional intermediaries such as publishers, democratizing the publishing process and allowing anyone with Internet access and writing skills to share their work with the world (Liu 2023).

AI has advanced significantly in recent years, and there are now accessible tools (ChatGPT, GPT-2, GPT-3 or Google's BERT, among others) that can generate text autonomously. These tools allow authors to experiment with new forms of creation and automation in writing. With disintermediation facilitated by platforms like KDP and the availability of AI tools, some authors have begun to explore creating books generated entirely by AI. These books can range from novels to informational content, and some experiment with hybrid genres (Vinay 2023).

The combination of disintermediation and AI tools has led to greater experimentation in the writing world. Authors can explore genres and styles that may previously have been less commercially viable or more creatively risky (for example, authors like Ross Goodwin, Janelle Shane, Zach Whalen or Robin Sloan, among others). The rise of books written with AI raises challenges and debates on the authenticity and quality of machine-generated content. Some argue that these books lack the human creativity and emotional depth that characterizes traditional literature; however, others see opportunities in the fusion of human creativity and the data-processing capabilities of machines (Liu 2023; Vinay 2023). For Liu (2023), the use of artificial intelligence may entail the risk of copyright infringement, and it is necessary to establish a corresponding legal and ethical framework to protect intellectual property rights and the rights and interests of creators. For Vinay (2023), the application of AI in the electronic publishing industry has the potential to revolutionize how publishers create, distribute, and monetize their content. AI technologies can streamline processes, improve efficiency, enhance the reader experience, and increase profitability.

In short, the disintermediation facilitated by platforms such as KDP has contributed to the rise of books written with AI by democratizing the publishing process and encouraging experimentation in writing. However, this also raises important questions about the authenticity and quality of machine-generated content.

Objectives

Considering the impact of ChatGPT on the publishing industry and the predominant position of Amazon in distribution, this work's general objective is to quantify for the first time the phenomenon of books authored by ChatGPT for sale through Amazon. The first specific goal of this work is to analyze the growth in books written by ChatGPT as an author, pointing out the trend since the launch of this tool at the end of 2022 until May 14, 2023. The second focuses on determining the characteristics of these works: their typology, language, price, length and type of edition. The third is to establish who uses ChatGPT for writing books. Finally, the fourth is to discuss the scope of this phenomenon and propose concrete measures and actions that promote transparency and good practices in the publishing industry regarding books (co)written by AI tools.

Methodology

This research carried out a quantitative descriptive analysis of the books for sale on Amazon.com authored by ChatGPT, obtaining the results through various searches in the Advanced Search tool on the "Books" section of Amazon.es on May 14, 2023. For this, the keywords used in the author field in successive searches were "ChatGPT," "Chat- GPT," "GPT Chat," "GPT," "GPT4," "GPT-4," "GPT3," and GPT-3."

Once this sample was established, a script was programmed using the Web Scraper extension (https://webscraper.io/) for Google Chrome that allowed to extract the following information for each work: title, date of publication, price, edition (softcover, hardcover or kindle), authors, link to each book's Amazon page, language and publishing company.

The results were filtered to exclude those marked with a date after the date of the search performed and classified—through manual exploration of the titles published in English—within the defined typologies of fiction, non-fiction, children's/juvenile literature, and poetry. This research selected these four typologies as a first general approximation to literary genres and categories without going into a more detailed breakdown, which future research could analyze elaborately. Likewise, for the entire sample, the research identified the lowest public sale price in case the data recovered was not the price of the most economical version of the book.

The analysis variables were the following:

- Number of books published daily authored by ChatGPT: This involved computing the number of new books published daily on Amazon.com and their progress in the analyzed time frame
- Typology of books: Four categories were defined (works of fiction, non-fiction works, children's/juvenile literature and poetry)
- Language
- Price: This related to recording the price of the most economical format from the Amazon.com portal in Spain: if the book appeared in the Kindle Unlimited program, then said price was zero euros
- Extension: The number of pages of the work of the considered version (electronic or paper) were recorded
- Type of edition: This involved identifying whether the book was self-published or published by a publishing company
- Authorship: The authors were registered as they appeared on book pages on Amazon.

Results and Discussion

ChatGPT was released publicly on November 30, 2022. A few days later, on December 10, 2022, the first book written with this tool was released on December 10, 2022: a children's book called *The Star and the Moon*. In December 2022, 28 books assisted by ChatGPT were published. This figure increased steadfastly in the following months. Within the time frame analyzed, April 2023 is the month with the highest number of works produced, with 631, representing an average of 21 new books per day. In short, 1,405 books have been published throughout the period, an average of 9.1 works per day (see Figure 2).

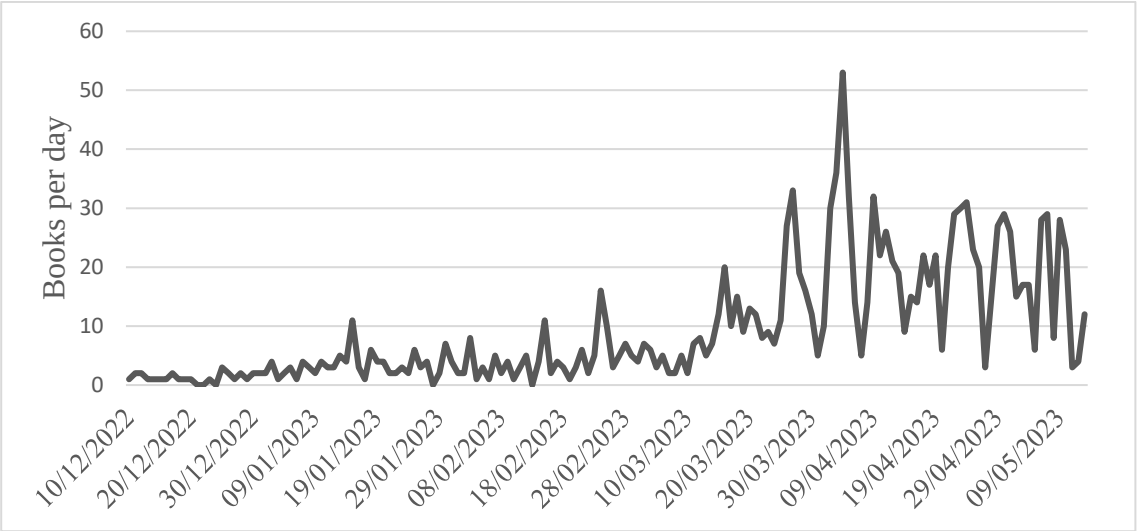

Figure 2 Number of books published daily authored by ChatGPT.

Table 1 shows various characteristics of the sample studied, such as language, the retail price of books, their length, and the percentage of self-published books published by commercial publishers. The predominant language in the books written by ChatGPT is English, with 86.1 percent of the total works analyzed, followed by Japanese (4.8 percent), German (2.5 percent) and French (2.1 percent). Altogether, there were works published in 12 different languages.

Table 1 Descriptive characteristics from the analyzed sample.

Variable	Number	Percentage (%)
Language	**1,405**	
English	1,210	86.1
Japanese	67	4.8
German	35	2.5
French	30	2.1
Spanish	25	1.8
Portuguese	22	1.6
Other	16	1.1
Price	**1,385**	
0 (Kindle Unlimited)	1,113	80.4
0,1-4,99 €	133	9.6
5-9,99 €	96	6.9
+10 €	43	3.1
Number of pages	**1,214**	
1–25 pages	149	12.3
26–50 pages	259	21.3

51–100 pages	686	56.5
101-200 pages	78	6.4
+200 pages	42	3.5
Publishing type	**1,405**	
Traditionally published	21	1.5
Self-published	1,384	98.5

Regarding the type of content of the books in English (*n* = 1210), Figure 3 indicates that the main typology addressed in the books written by ChatGPT is the non-fiction genre, with 85.3 percent of the works published—that is, 1,032 works. Secondly, 100 works related to children's/juvenile literature (8.3 percent), while the genres of fiction (novel and short story, among others), with 44 works, and poetry, with 34, were much less frequent in the sample analyzed.

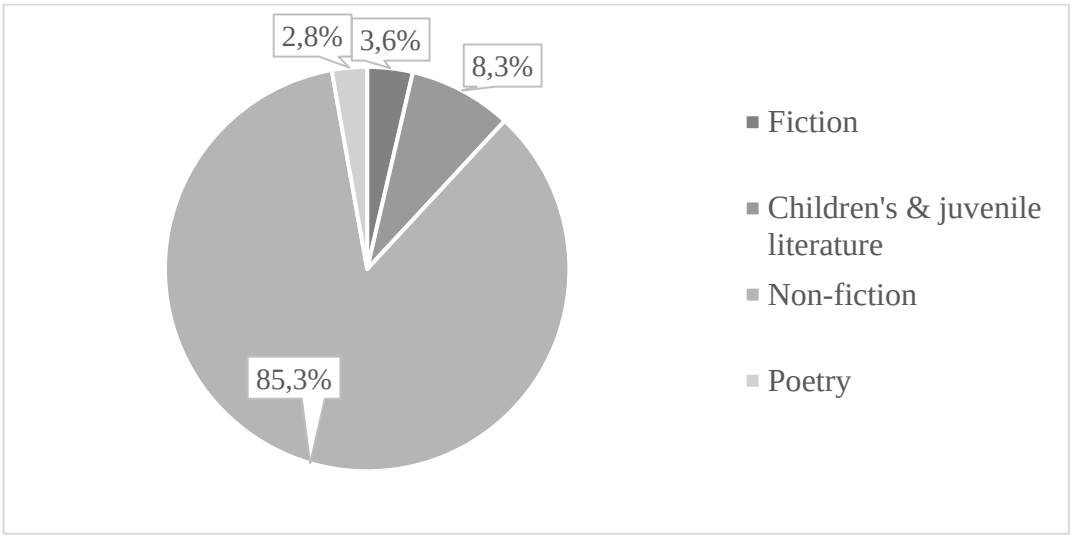

Figure 3 Books according to typology.

Most of the books produced by ChatGPT and sold on Amazon are affiliated with the Kindle Unlimited program, which allows free reading for subscribers of this service. Specifically, the distribution with this option represents up to 80.4 percent. As for the books not covered by this program, 9.6 percent cost fewer than 5 euros; 6.9 percent, between 5 and 9.99 euros; and 3.1 percent, more than 10 euros. This statistic collected the cheapest price among the different formats of distribution. These were also sales prices to the public from the Amazon portal for Spain.

Regarding the length of the books, more than half of the analyzed sample (56.5 percent) have a length of between 50 and 100 pages (average: 68 pages; median: 56 pages), and more than 20% percent have a length between 26 and 50 pages. It is striking that only 3.5 percent of the published books were longer than 200 pages. By typology, fiction books were the longest (93.9 pages on average), followed by non-fiction (69.9 pages), poetry (49 pages), and children's/juvenile books

(34.3 pages).

In terms of publication method, 98.5 percent of the books analyzed were self-published, while the remaining 21 (1.5 percent) were under some publishing label. Specifically, there were 17 different publishers identified in the study that published one book each, except for the Global Leadership imprint, which presented five published works.

Table 2 shows the most productive authors who credit the use of ChatGPT in their works. Regarding the real authors or those with pseudonyms, Barrett Williams stands out, who, with 699 books, authored 49.7 percent of the items in the analyzed sample, followed by Anne Tran (27 books) and Sir Merger (21). Regarding the use of AI tools, authorship manifests itself in different ways, with variations of the term "ChatGPT," with the most common being "ChatGPT ChatGPT" (726), followed "ChatGPT" (108) and "ChatGPT OpenAI" (67). Tools for image generation, such as MidJourney (21) or Midjourney AI (13), are mentioned in the list.

Table 2 Most productive authors.

Non-AI authors	Books	AI Authors	Books
Barrett Williams	699	ChatGPT ChatGPT	726
Anne Tran	27	ChatGPT	108
Sir Merger	21	ChatGPT OpenAI	67
Eiai Souka	11	ChatGPT AI	55
Israel Joshua Chukwubueze	9	OpenAI's ChatGPT	43
Eric Kingzmann	7	OpenAI ChatGPT	26
Ron B. Bettge	6	CHAT GPT-4	25
Bubbles McQuack	6	MidJourney	21
Steph Hoch	5	ChatGPT JIN	18
Kyle Linsley	5	ChatGPT Open AI	17
Sam GJ	5	Midjourney AI	13
Gordan Glass	5	ChatGPT 4	11
Andy Leferink	5	ChatGPT Academy	11

Regarding the themes of the works, taking into consideration the words of the titles, the highest number of works are practical guides or manuals on different subjects (IA and Technology, Science and scientific dissemination, History and Culture or Self-help and Personal development, among others), as well as books that show how to get the most out of ChatGPT itself (see Figure 4).

Figure 4 Word cloud with the main words used in the book titles written by ChatGPT. (Source: Voyant Tools)

Throughout the period considered, more than nine books have been published per day authored by ChatGPT, mainly non-fiction and, to a much lesser extent, children's/juvenile books. Children's and young adult non-fiction books written by ChatGPT offer a wide range of educational topics relevant to their audience, such as Science, History, Geography, Art, or biographies of famous figures. These books present information in an accessible and engaging manner for children and teenagers, using clear language and practical examples. Some of them include interactive elements and activities to involve young readers and encourage their participation with questions for reflection, practical exercises, educational games, or links to online resources to expand learning. Many of these works adapt their format to the age and reading level, using language and structure suitable for children and teenagers.

The results reveal the profile of the book authored by ChatGPT: a non-fiction book, usually a manual or guide (often on ChatGPT itself or a related topic), published in English, short in length (68 pages on average), self-published and affiliated with Amazon's KDP program.

When comparing the characteristics of the analyzed sample with the average self-published book on Amazon, the short length of the works and the significant presence of non-fiction works stand out. Specifically, the average length of non-fiction works for sale on Kindle is 320 pages; for fiction, the average length is 337 pages. Children's/juvenile books have an average length of 123 pages (K-Lytics 2020).

It has been observed that authors believe that AI is not yet capable of generating fictional content that goes beyond the most repeated, stereotyped patterns and that the stories or poems that it generates are excessively superficial (Vázquez and Rennolds 2023). This was confirmed in this study, where AI-authored works were scarce in the sample analyzed. However, the advancement of

AI technologies will probably allow the generation of works with a greater creative and innovative component shortly (Verganti, Vendraminelli, and Iansiti 2020; Wu et al. 2021).

In this sense, some associations (International Publisher Association, CEDRO, Germán Sánchez Ruipérez Foundation or PARIX, among others) and experts (Jaron Lanier, Richard Stallman, Margaret Atwood, Tim Wu, Nadim Sadek) focus on the threat that this type of content poses for traditional publishers, and the possible loss of confidence of readers who, in turn, demand a framework that ensures responsible and ethical use of the AI tools in the industry, promoting transparency, accountability, security and justice for all agents involved (Johnson 2023).

For its part, the key industry player, Amazon, updated the conditions of its KDP service in September 2023, including a clause regarding content authored by AI, indicating that authors who publish their works through this system—practically the entire sample analyzed—must explicitly declare the use of AI. Likewise, it points out that the author is solely responsible for ensuring that this content complies with the applicable intellectual property regulations (Amazon 2023). This clause affects not only works authored by ChatGPT but also all works that use AI to generate content and do not explicitly declare it.

Although this policy aimed at transparency is a step forward in aspects of ethics and the regulation of AI in generating content, at no time does Amazon prohibit this content, nor does it appear distinctively marked on its website. Likewise, Amazon does not remove works from a non-human author, nor has it established any guidelines on the authorship of technological tools as the author of publishing works. Therefore, the threat of violation of copyright regulations persists, or even that consumer fraud is committed (by crediting as one's content generated by AI). In this sense, and although Amazon has acted in cases of copyright infringement of books possibly replicated with ChatGPT (Oremus 2023) or false attribution of authorship (Friedman 2023), a good practice that would promote transparency and enable greater confidence on the part of readers would be the establishment of a label or seal to identify works with artificially generated content.

Conclusions

The quantitative descriptive analysis of the books for sale on Amazon.com carried out in this research has allowed us to determine the characteristics and trends of the books written by ChatGPT from its launch in November 2022 to May 2023. Although the limit of this study is a period of slightly less than six months, the results are significant since they show the use of this tool by numerous authors in the publishing industry, eager to market their publications through Amazon, the most relevant book sales platform to the public worldwide.

The emergence of AI in the publishing industry has advanced in the last decade but has become more visible since the launch of ChatGPT in November 2022. With digitalization and the push for AI, the industry's value chain has been modified, including the act of writing itself. The rise

of AI in the publishing industry has also led to the emergence of new business models and revenue streams.

The publishing industry faces several challenges in the digital age, and Amazon's dominant presence has impacted how this sector develops. However, Amazon is not the only player in the publishing market: there are publishers, independent bookstores, and other platforms that offer alternatives.

As for hope for the publishing industry, several trends could positively influence its future. For example, the growth of the e-book market, the expansion of self-publishing, and increased interest in diversity and inclusion in literature are just a few areas that could offer new opportunities for growth and innovation in the industry. Additionally, consumers are increasingly aware of the importance of supporting independent publishers and local bookstores, which could help counter the dominance of large corporations like Amazon.

Publishers and industry bodies are responsible for shaping the future use of AI in publishing. Some key areas where they could play a significant role include the following:

- Publishers and industry bodies could collaborate to develop ethical standards for the application of AI, which could include guidelines on transparency in the use of algorithms, protecting the privacy of authors and readers, and mitigating algorithmic biases.
- Publishers and industry bodies could encourage innovation using AI, funding research and development, or collaborating with startups and emerging companies working on innovative solutions.

This work has shown that Amazon, as a disruptive player in the publishing industry, has a significant responsibility in improving the transparency of AI-generated content for sale on its platform. The measures taken so far seem insufficient to address the problem of this kind of books.

AI poses certain threats, including the risk of potential intellectual property infringements associated with these technologies. Finally, good work practices concerning books authored by AI are essential for Amazon and the rest of the publishing industry to ensure their quality, veracity and legality. All this makes it necessary to continue monitoring this kind of content and active decision-making by the publishing industry to increase transparency and reader trust in works authored by AI.

In conclusion, AI has had a significant impact on the publishing world, from content creation to distribution. As in many sectors, the right balance between using AI and human intervention will continue to be essential to maintaining a diverse and creative publishing industry. The inherent limitations to this study—such as the period analyzed, or the context in which it occurs, of enormous change and adaptation by the publishing industry to the new environment caused by the popularization of AI tools—suggest the need to extend the objectives of this work and expand it to other variables of interest, such as the evaluation of this type of books by users.

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