A Move Analysis of Happily-Ever-After Women's Fiction Blurbs: Classic vs. Mass-Marketed Novels

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Abstract

Based on Gea-Valor (2005), Cacchiani (2007) and Önder (2013), this study explored the nature of moves in 40 classic (CL) and 40 mass-marketed (MM) blurbs from happily-ever-after women's novels written or translated into English. The three research questions were: (1) What were the obligatory, conventional and optional moves in the CL and MM? (2) What were the high-frequency steps in both types, in the CL, and in the MM? and, (3) Which steps showed large differences between the CL and MM? Which steps were unique to the CL and MM? The results can be summarized as follows: First, two obligatory moves in the *M2 book description* were found in both types of blurbs and the *M6 technical information* was found only in the MM. Conventional moves populated most of the rest, along with a few of the optional moves, with *M4 author's credentials* having the lowest figure. Next, regarding both types' 17 notable steps in the six moves, the top three were *M5.3 magazines and newspapers*, *M4.3 literary accomplishments*, and *M3.1 content*. Finally, nine unique steps were found. The CL's six included, from high to low, *M3.5 direct compliments*, *M1.5 excerpts*, *M2.1.2 background with evaluation*, *M4.1 date/place of birth/death*, *M3.3 literary theory and style* and *M6.4 translator/introduction writer's info* while the MM's three steps were *M6.1 author's contacts*, *M4.5 personal life*, and *M2.4 curiosity arousers*. It is hoped that discourse analysts and EFL practitioners would benefit from this paper.

The art and ethics of blurbing have attracted much attention. … Blurbs may be marginal text, but the writing of blurbs is a serious and time-consuming business, a form of boosterism that has by some accounts spiralled out of control in a publishing market… (Cronin & La Barre, 2005, p. 18)

1. Introduction

To begin with, three terms need to be defined: "genre," "move" and "blurb." *Genre*, according to Flowerdew (2013, p. 138), refers to "different communicative events which are associated with particular settings and which have recognized [written or spoken] structures and communicative functions." As a text type, a genre resembles a linguistic template that sets out the criteria for specific discourse and sentence patterns. While spoken genres can include a phone talk, an academic lecture, and a review vlog, written genres can consist of a legal deed, a scientific article, an office memo, or email message (Jones, 2019; Paltridge, 2012).

Within a certain genre, there are several *moves* normally found in a certain order. A move refers to "a discoursal or rhetorical unit [—realized as a sentence(s)/utterance(s) or paragraph(s)—] that performs a coherent communicative function in a written or spoken discourse" (Swales, 2004, p. 228). Within a certain move, there are sub-moves or *steps* and sometimes *sub-steps*. For instance, a research article's results and discussion section can be equipped with three moves: *M1[1] preparatory information*, *M2 reporting results*, and *M3 comments on results*. And, within M1, several steps are detected, e.g., *M1.1[2] introducing the section*, *M1.2 specifying equipment or site*, *M1.3 explaining principles*, etc. (Gao & Pramoolsook, 2021, p. 729). For a non-academic genre like sales promotional material, Bhatia (2005) has listed ten moves: *M1 headlines*, *M2 targeting the market*, *M3 justifying the product or service by establishing a niche*, *M4 detailing the product or service*, *M5 establishing credentials*, *M6 endorsement or testimonials*, *M7 offering incentives*, *M8 using pressure tactics*, *M9 soliciting response*, and *M10 signature line and logo.*

According to Hyland (2004), genre studies fall into one of the three main schools: English for Specific Purposes (ESP), Systemic Functional Linguistics (SFL) and New

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[1] While "M" stands for move, "S" refers to step.

[2] "M1.1" here refers to "M1, Step 1." Later, one will see "M2.1.1," which stands for "M2, Step1, Sub-step 1."

Rhetoric (NR). While the first two approaches focus on linguistic matters, the third emphasizes a discourse community's social actions and its situation/context/participants, following Bakhtin. The first two are led by Swales and Bhatia, and Halliday at the University of Sydney, the last particularly by Miller, Berkenkotter, and Huckin. While a genre study of the first two schools may consist of moves and steps, and a complex SFL analysis, respectively, NR may be an ethnographic study of a scientist working in a lab (Pupipat, 1998) or research on L1 rhetoric and composition (Hyland, 2004).

The two main critiques of a move analysis are in its being an unsettled territory, since it is only 30 years old (thus, at times, confusing methodology and terminology) (Devitt, 2015) and its being slippery (Flowerdew, 2013), thus, occasionally yielding several interpretations leading to ambiguity. For practical purposes, this paper has adopted the term "move analysis" rather than "genre analysis," as it has been more widely used now. Also, the ESP approach was taken.

Finally, a blurb is defined as a short piece of writing on the back cover of a book to describe it and persuade the reader to buy it. It relies on the reader's/customer's trust. It is often "brief, effusive and often edited by the publisher" (Cronin & La Barre, 2005, p. 19). A blurb, like other kinds of writing, has some underlying patterns that are worth exploring. Because a blurb is usually short, occasionally experts and novices might think of turning out quick answers to move studies—and are disappointed at times, especially when doing blurb research on creative materials like fiction.

2. Literature Review

During the past 20 years, there have been a number of move studies conducted on academic writing, especially research articles or their components, e.g., Amnuai and Wannaruk (2013), Gao and Pramoolsook (2021), Yathip and Soranastaporn (2016). However, little research has been done on professional/promotional materials like blurbs, both conventional and online (See the brief review of relevant studies below). And, to this researcher's knowledge, scant studies have been found on blurbs of women's fiction despite the its importance in "at least … three major reasons: Intellectual pursuit, escapism, and publishing revenues" (Pupipat, 2023, p. 605). These studies often included both the macro and micro pictures, i.e. an analysis of the moves and

their accompanying linguistic features. Unfortunately, many of them suffered from insufficient data, a weak methodology and unrefined results. The following is a brief review of five relevant move structure studies of fiction blurbs. They are chronologically ordered.

Gea-Valor (2005), investigating about 60 new online blurbs from four major publishers, outlined a three-move structure: *M1 describing the book* (obligatory), with the novel's plot; *M2 evaluating the book* (optional), persuading the customer to buy the book by using experts' reviews; and, *M3 giving information about the author* (obligatory), i.e., his/her professional background, awards gained, and personal details. Other persuasive devices included book excerpts and *curiosity arousers*, i.e. asking rhetorical questions. Other aspects included technical information, e.g. the title, author's name, price, format, category/genre, number of pages, ISBN, and date of publication, plus front cover picture.

Cacchiani (2007), utilizing about 200 blurbs from Lazy Reads, came up with a detailed four-move structure: *M1 identification* (obligatory), with steps of *book title*, *author*, and *publisher*; *M2 establishing credentials* (optional), with *mentioning awards* and *author's biography*; *M3 highlighting parts of the book* (optional), with *introducing/highlighting the content*, and/or *introducing characters*, and/or *appraising the book*, and/or *highlighting style*, and/or *establishing credentials*, and/or *targeting the market*; and, *M4 appraising the book: Quotations* (obligatory), with *highlighting style,* and/or *targeting the market*, and/or *introducing content*, and/or *individual evaluation*.

Önder (2013), perhaps the closest in framework to this current study, compared 95 best-sellers, i.e., 40 English blurbs and 55 Turkish blurbs from online sources. She identified a six-move structure: *M1 complimenting the author*; *M2 book description*, with *M2.1 brief information*, *M2.2 plot summary*, *M2.3 characters*, and *M2.4 excerpts*; *M3 involving the reader in the text*, *M3.1 using questions to arouse readers' curiosity*; *M4 book promotion*, with *M4.1 praising the book*, *M4.2 providing reviews*, and *M4.3 recommending the book*; *M5 author's background*, with *M5.1 establishing credentials* (e.g. education, prizes), and *M5.2 author's personal life*; and, *M6 author's website/blog*.

Bhatia (2014), analyzing two linguistic textbooks and one novel, identified a six-move schema: *M1 headline, M2 establishing the field and a niche, M3 appraising the book by describing and judging it, M4 establishing the author's credentials, M5 endorsing*

the book by citing other people's praises, and *M6 targeting the market*. No steps were mentioned.

Asghar et al. (2015), using 20 online blurbs of Pakistani socio-romantic novels, extended Gea-Valor's (2005) into a six-move schema: *M1 description* (*book background*, *plot* and *excerpt from the novel*), *M2 about the author* (*other writing*, *education/degree*, and *author's style of writing/major themes*), *M3 evaluation* (*of book*, *of the writer's style*), *M4 publisher's info*, *M5 theme of the novel*, and *M6 reader's* feedback. They also noticed that while *M1 description* was prevalent in all the blurbs and *M6* was important, *M4* was the least used.

3. Methodology

This study followed what had been done in Pupipat et al. (2022) and Pupipat (2023), using the same data, and yet investigating another interesting perspective—the moves. The books chosen were "women's happily-ever-after novels," selected by the criteria that it was prose fiction with women as the protagonists and ending optimistically. Here, 40 classic novels (henceforth, "CL") and another 40 mass-marketed novels ("MM") were randomly chosen, in attempts to have as many publishers as possible[3]. While the CL ranged from 1722 (i.e. Defoe's *Moll Flanders*) to 1999 (Allende's *Daughter of Fortune*), the MM started from 2000 (Bushnell's *4 Blondes*) to 2022 (Silver's *One Night on the Island*).

The framework used, mainly based on Gea-Valor (2005), Cacchiani (2007) and Önder (2013), included six moves and several steps for each. *M1 headlines* consisted of seven steps: *M1.1 title/author*; *M1.2 book family* (e.g., a member of a book trilogy); *M1.3 catch phrases*; *M1.4 premises*; *M1.5 excerpts*; *M1.6 author's work chronology*; and, *M1.7 other devices* (e.g., defining a keyword). *M2 book description* included six steps: *M2.1 background* (Who? What? When? Where? How?); *M2.2 conflict*; *M2.3 continuing the story or adding information*; *M2.4 curiosity arousers* (posing rhetorical questions or using three dots to indicate a dilemma or mystery); *M2.5 justifying a character*; and *M2.6 plot summary*. Also, *M2.1 background* may contain two sub-steps: *M2.1.1 background alone*, and *M2.1.2 background with evaluation*, sometimes with "but."

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[3] Refer to Pupipat et al. (2022) for the complete lists of CL and MM.

And, *M2.2 conflict* may comprise four sub-steps: M2.2.1 conflict with "but"; M2.2.2 conflict without "but"; *M2.2.3 time conjunctions to replace "but"* (e.g., "Jum and Somsak are a happy couple who've been together since high school days. They do everything together. One day, a mysterious bouquet of red roses appears at the front door."), and *M2.2.4 contrasting characters* (with or without signal words like "in contrast," e.g., "While Jum is gentle and kind, Somsak, her boyfriend, is wicked and selfish.").

      M3 book appraisal, i.e., the publisher praising the novel at hand, had five steps: *M3.1 content* (complimenting the story or moral lesson); *M3.2 language*; *M3.3 literary theory/style*; *M3.4 prizes gained* (mainly about the novel in question); and, *M3.5 direct compliments* (e.g., the publisher says, "It's her best novel."). Next, *M4 author's credentials*, mainly a short bio, consisted of five steps: *M4.1 date/place of birth/death*; *M4.2 education*; *M4.3 literary accomplishments* (e.g., works, prizes gained (as a whole) and reputation); *M4.4 non-literary work* (e.g., charity work); and, *M4.5 personal life* (e.g. her/his family members, hobbies).

      M5 testimonials, i.e. other people's compliments, included five steps: *M5.1 other authors*; *M5.2 academics or professional critics*; *M5.3 magazines or newspapers*; *M5.4 non-literary people* (e.g., movie stars, politicians); and, *M5.5 embedded praises in the text* (e.g. the publisher says, "The novel has been hailed by X as 'the epitome of French literature," instead of quoting X directly as in M5.1). Finally, *M6 technical information* had eight steps: *M6.1 author's contacts* (e.g., websites, social media, blogs); *M6.2 publisher's contacts*; *M6.3 front cover info*; *M6.4 translator/introduction writer info*, sometimes including writers of notes; *M6.5 edition/version info* (e.g., "This is the original unpublished version/edition," including information on e-books, audiobooks); *M6.6 film info*; *M6.7 persuasive words* (e.g., "Buy this great masterpiece NOW!"'); and, *M6.8 pictures of relevant topics* (e.g., a young couple in love). The analysis, however, excluded irrelevant words/phrases ("ISBN," "FSC," price in USD or pounds, genre), font types, colors in the background or foreground and pictures.

      Finally, the following table, taken from Pupipat et al., (2022) and Pupipat (2023), indicates the detail of the data:

Table 1

Number of words of each type of blurb

Novel type	No. of blurbs	No. of words	Longest blurb (words)	Shortest blurb (words)	Mean length of blurb
CL	40	6,132	292	74	153
MM	40	7,608	231	80	190
Total	80	13,740			

This present study had three research questions. They were:

RQ1: What were the obligatory, conventional and optional moves in the CL and MM?

RQ2: What were the high frequency steps, i.e., more than 10%, in both types, in the CL and in the MM?

RQ3: Which steps showed large differences between the CL and MM, i.e. more than 10%? Which steps were unique to the CL and MM, especially when one type occurred minimally and the other had more than a 10% gap?

4. Results

To answer Research Question 1 (What were the obligatory, conventional and optional moves in the CL and MM?), we can compare the occurring moves and non-occurring moves across the CL and MM, as is the fashion with most move studies:

Figure 1

Frequencies of move occurrence across the CL and MM
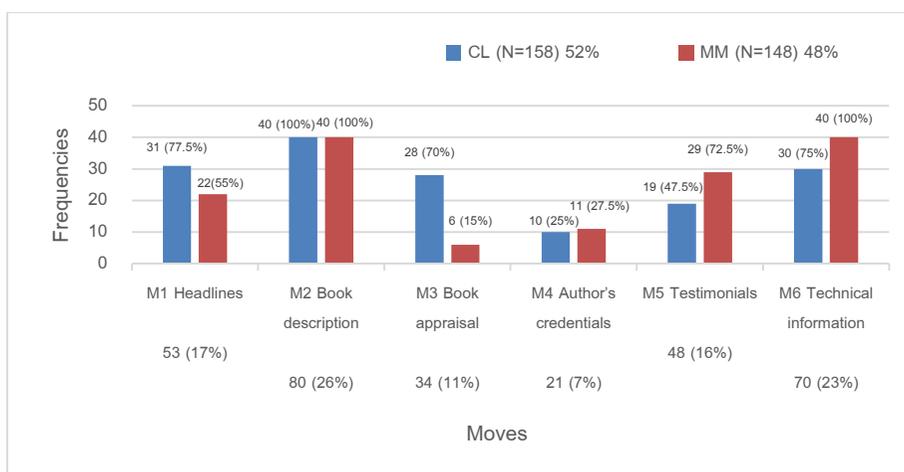
To use Pramoolsook and Yaemwannang's (2020) rubrics to determine the move frequency, one can derive three groups. First, *the obligatory group*, one with 100% move occurrence, consisted of *M2 book description* for both the CL and MM (100%), and *M6 technical information* (100%) for the MM. Second, for *the conventional group*, i.e., that with 66 to 99% move occurrence, the CL consisted of three moves: *M1 headlines* (77.5%), *M6 technical information* (75%), and *M3 book appraisal* (70%), while the MM had only one: *M5 testimonials* (72.5%). Finally, for *the optional group*, one with 65% or below move occurrence, the CL had two moves: *M5 testimonials* (47.5%) and *M4 author's credentials* (25%); in contrast, the MM comprised three moves: *M1* (55%), *M5* (27.5%) and *M4* (only 15%). To use frequency ranking, we find *M2* (26%) and *M6* (23%) leading the group, being followed by *M1* (17%) and *M5* (16%), and M3 (11%), and lastly *M4* (with a mere 7%). *M4*, in fact, ranked extremely lowly. Instances of the CL and MM in the six moves are shown in Table 2.

Table 2

Examples of the CL and MM in the six moves

| Move	CL	MM
1. Headlines	"LADY CHATTERLEY'S LOVER. D. H. Lawrence" (CL14)	"SAFE HAVEN" (MM19)
2. Book description	"In 1949 four Chinese women, recent immigrants to San Francisco, meet weekly to play mahjong and tell stories of what they left behind in China. United in loss and new hope for their daughters' futures, they call themselves the Joy Luck Club." (CL36)	"It's the day of Nina Riva's annual end-of-summer party, and anticipation is at a fever pitch. Everyone wants to be around the famous Rivas: Nina, the talented surfer and supermodel; brothers Jay and Hud, one a championship surfer, the other a renowned photographer; and, their adored baby sister, Kit." (MM15)
3. Book appraisal	"The novel is set in a period of social and political ferment, featuring class disenfranchisement, the drama of Luddite machine-breaking, and the divisive effects of the Napoleonic Wars. But Charlotte Brontë's particular strength lies in exploring the hidden	"Studded with Bushnell's trademark wit and stiletto-heel-sharp insights, *Four Blondes* serves up the zeitgeist and mores of our era with gossipy, scandalous verve" (MM8)

Move	CL	MM
	psychological drama of love, loss and the quest for identity." (CL31)	
4. Author's credentials	"Bestselling novelist **Alice Walker** is also the author of three collections of short stories, three collections of essays, six volumes of poetry, and several children's books. Her novel *The Color Purple* won both the Pulitzer Prize and the National Book Award, and her work has been translated into more than two dozen languages." (CL20)	"**Nora Roberts** is the #1 *New York Times* bestselling author of more than two hundred novels. She is also the author of the bestselling *In Death* series written under the pen name J. D. Robb." (MM39)
5. Testimonials	"'One of the few English novels written for grown-up people.' —VIRGINIA WOOLF" (CL21)	"An absolute delight—charming, sexy, and equal parts endearing and (very) steamy.' *BUZZFEED*" (MM30)
6. Technical information	"COMPLETE AND UNABRIDGED" (CL19 & CL25)	"LOVE FUNNY, ROMANTIC STORIES? YOU DON'T WANT TO MISS *LOVE TO HATE YOU*" (MM14)

In terms of the differences between the two types, the move with the biggest contrast seemed to be *M3 book appraisal*: 70% vs. 15%.

To respond to Research Question 2 (What were the high frequency steps, i.e., more than 10%, in both types, in the CL and in the MM?), the next extended section, the crux of this paper, discusses the steps of each move, starting with M1.

Figure 2

M1 Headline's steps
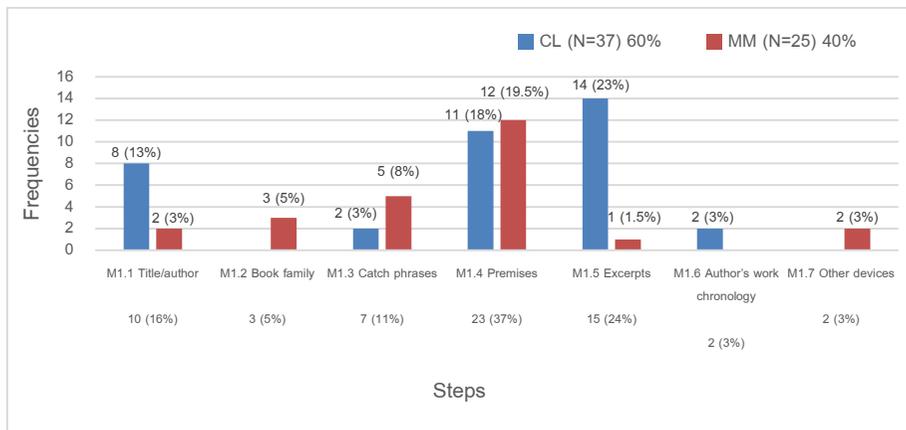
Concerning the steps of *M1 headlines*, the CL seemed to show more occurrences: 60% vs. 40%. Among the seven steps, the four high frequency ones for both types were *M1.4 premises* (37%), *M1.5 excerpts* (24%), *M1.1 title/author* (16%), and *M1.3 catch phrases* (11%). Regarding each type, the CL's three notable ones included *M1.5* (23%), *M1.4* (18%) and *M1.1* (13%), while MM's one high frequency step comprised *M1.4* (19.5%), and, a lesser one, *M1.3* (8%).

Table 3

Additional M1 examples

Step	Examples
M1.1 Title/author	"Mary Barton" + "ELIZABETH GASKELL" (CL19); "I (me, Jenny, the author, not Polly, who's the character in the book….") (MM36)
M1.2 Book family	"BOOK ONE OF THE GUARDIANS TRILOGY" (MM21)
M1.3 Catch phrases	"One cottage. Two strangers. The start of a great love story." (MM17)
M1.4 Premises	"*Pride and Prejudice*, which opens with one of the most famous sentences in English Literature, is an ironic novel of manners." (CL29); "Some people wait their whole lives to find their soul mates. But not Holly and Gerry." (MM18)
M1.5 Excerpts	"'Do you think, because I am poor, obscure, plain and little, I am soulless and heartless? You think wrong!—I have as much soul as you,—and full as much heart!'" (CL12); "An inheritance must be as carefully wooed as a beautiful woman; if you don't try hard enough, both will escape you." (CL38)

Step	Examples
M1.6 Author's work chronology	"*Eugénie Grandet* (1833), one of the earliest and most famous novels in Balzac's great *Comédie humaine*." (CL8)
M1.7 Other devices	"Nemesis (n.) 1. An opponent or rival whom a person cannot best or overcome 2. A person's undoing 3. Joshua Templeman" (MM29); "WANTED: Midwife/nurse practitioner in Virgin River, population six hundred…." (MM40)

Figure 3

M2 Book description's steps
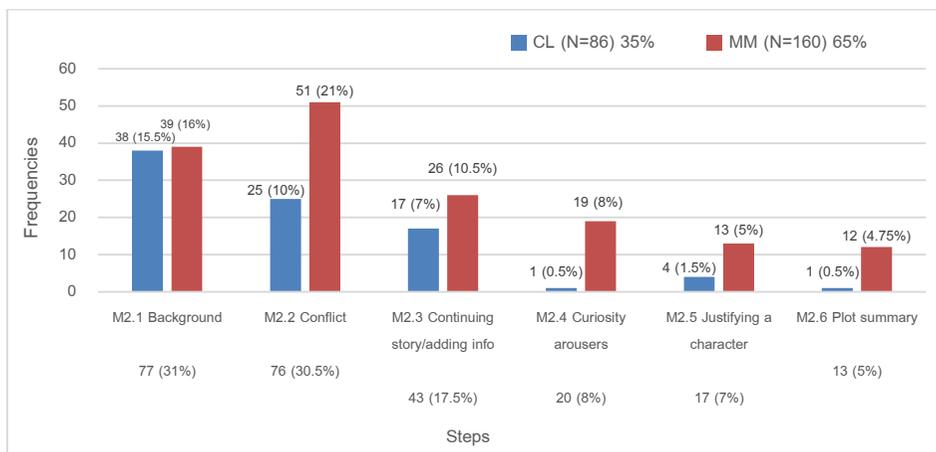
Obviously, *M2 book description* seemed to be the most salient among the six moves across the two types of blurbs and the only move that was obligatory for both types of blurbs. M2 showed more prominence in the MM's steps than those of the CL: 65% vs. 35%, about double. In fact, all of M2's six steps inclined towards the MM. The three high frequency steps for both types comprised *M2.1 background* (31%), *M2.2 conflict* (30.5%), and *M2.3 continuing story/adding info* (17.5%). The lesser ones included *M2.4 curiosity arousers* (8%) and *M2.5 justifying a character* (7%). The low frequency one was *M2.6 plot summary* (a mere 5%). The salient steps for the CL included only two steps: *M2.1* (15.5%) and *M2.2* (10%), and a lesser one *M2.3* (7%). The MM's high figures were found in three steps: *M2.2* (21%), *M2.1* (16%), and *M2.3* (10.5%), and, to a lesser extent, *M2.4* (8%).

Table 4

Additional M2 examples

Step	Examples
M2.1 Background	"Amber Green loves her job at Smith's…—and with stylist to the stars Mona Armstrong as a customer, there is never a dull moment." (MM35)
M2.2 Conflict	"<u>But</u> everything changes when she discovers that Hunter is cheating on her..." (MM16)
M2.3 Continuing story/adding info	"Having obtained an ambassadorial post in Constantinople, Orlando falls into a long sleep and wakes up suddenly transformed into a woman." (CL26)
M2.4 Curiosity arousers	"<u>So</u> can Birdy carry off a summer at a luxury Scottish hotel pretending to be a world-class wine expert?" (MM37); "And, Willie, the youngest, makes a choice that shocks them all<u>…</u>" (MM1)
M2.5 Justifying a character	"Moll is the ultimate self-starter, the great opportunist. If she falls from grace—plummets might be more fitting—then it's down to force of circumstance rather than indulgence ("the vice came in always at the Door of Necessity, not at the Door of Inclination.")" (CL22)
M2.6 Plot summary	"*Cecilia*, or *Memoirs of an Heiress* (1782) is an unusual and disturbing love story. In playing on the issue of the heroine's name, the novel illustrates the high cost of a patriarchal system. Burney exhibits her comic and satiric powers in depicting Cecilia's dismaying entry into the gilded fashionable world…." (CL5).

To learn more of M2, one may explore the sub-steps of the two most prominent steps here: *M2.1 background* and *M2.2 conflict*.

Table 5

M2.1 Background's two sub-steps

	CL	MM	Total
M2.2.1 Background alone	26 (34%)	39 (50.5%)	65 (84%)
M2.2.2 Background with evaluation	12 (15.5%)	0 (0%)	12 (16%)
N = 77	38	39	77

Although the big picture of *M2.1 background* showed a close similarity between the two types (CL's 15.5% vs. MM's 16% from Chart 3 above), the small picture, i.e., sub-steps of this M2.1 here, revealed something different. First, between the two sub-steps, *M2.1.1 background alone* and *M2.1.2 background with evaluation*, the former prevailed: 84% vs. 16%. Second, *M2.1.1* occurred more in the MM: 50.5% vs. 34% but *M2.1.2* appeared exclusively in the CL: 15.5% vs. 0%. An example of each type of step includes "Desperate to escape London, single mother Zoe wants to build a new life for herself and her four-year-old son, Hari." (MM25); and, "Peopling its landscape are Dorothea Brooke, a young idealist whose search for intellectual fulfilment leads her into a disastrous marriage to the pedantic scholar Casaubon; Dr. Lydgate, whose pioneering medical methods, combined with an imprudent marriage to the spendthrift beauty Rosamond …." (CL21).
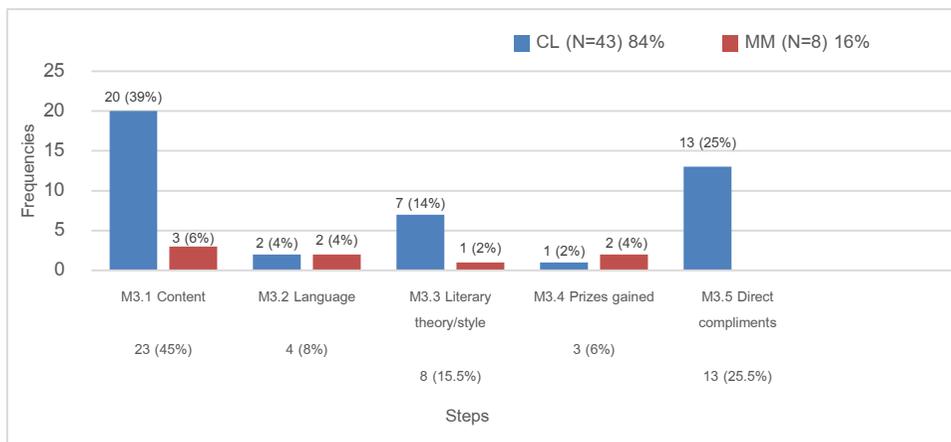
Table 6

M2.2 Conflict's four sub-steps

	CL	MM	Total
M2.2.1 Conflict with "but"	10 (13%)	29 (38%)	39 (51.5%)
M2.2.2 Conflict without "but"	6 (8%)	7 (9%)	13 (17%)
M2.2.3 Time conjunctions replacing "but"	4 (5%)	4 (5%)	8 (10.5%)
M2.2.4 Contrasting characters	5 (6.5%)	11 (14.5%)	16 (21%)
N = 76	25	51	76

Concerning *M2.2 conflict*'s four sub-steps, all considered high frequency, *M2.2.1 conflict with "but"* predominated (51.5%), being followed by *M2.2.4 contrasting characters* (21%), M*2.2.2 conflict without "but"* (17%), and, finally, *M2.2.3 time conjunctions replacing "but"* (10.5%). The CL's only notable step appeared to be M*2.2.1* (13%), and a lesser one included *M2.2.2* (8%). In contrast, the MM's two high frequency steps comprised *M2.2.1* (38%) and *M2.2.4* (14.5%), with a lesser step of *M2.2.2* (9%). Finally, *M2.2.3* appeared somewhat scantly (5%). An example of each type includes "But strange and unnerving events have been occurring at Thornfield…." (CL12); "This is no easy task for a wealthy, successful woman like Stella…." (MM30); "When gold is discovered in the hills of northern California, Chileans, including Joaquín, head north to seek their fortune. Eliza, pregnant with Joaquín's child, leaves behind everything she knows to

follow her lover." (CL6); and, "Augustus Everett is an acclaimed author of literary fiction. January Andrews writes bestselling romance." (MM4).

Figure 4

M3 Book appraisal's steps

M3's big picture showed the CL's predominance over the MM: 84% vs. 16%. The three notable steps appeared for both types: *M3.1 content* (45%), *M3.5 direct compliments* (25.5%), and *M3.3 literary theory/style* (15.5%). While the CL's three high frequency steps consisted of *M3.1* (39%), *M3.5* (25%) and *M3.3* (14%), the MM contained none. In fact, the MM's steps were of low to very low figures.
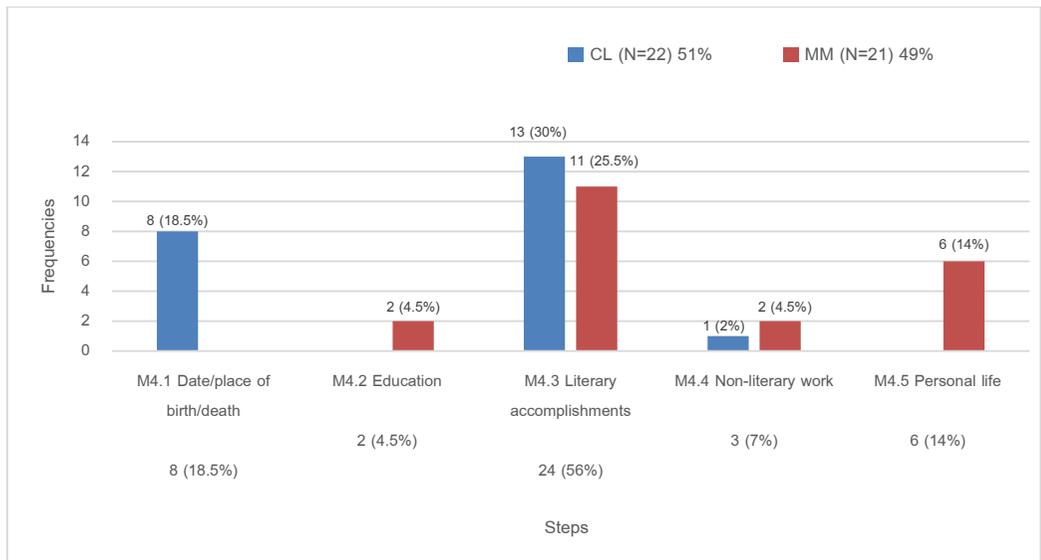
Table 7

M3 examples

Step	Examples
M3.1 Content	"A fascinating panorama of Britain's political and intellectual elite in the early 1800s and a gripping romantic drama, *Helen* was the inspiration for Elizabeth Gaskell's *Wives and Daughters*." (CL11)
M3.2 Language	"Filled with bitter poetry…." (CL4); "She is radical in taking on their dialect, imagining the realities of their lives…." (CL19)
M3.3 Literary theory/style	"*Mrs. Dalloway* weaves in and out of the central characters' thoughts and back and forth in time <u>in a lyrical stream of consciousness</u>." (CL23); "… Austen also fixes her sharp ironic gaze on <u>other kinds of contemporary novel, especially the Gothic school made famous by Ann Radcliffe</u>." (CL25)

Step	Examples
M3.4 Prizes gained	"A GOODREADS CHOICE AWARDS FINALIST FOR BEST ROMANCE" (MM27)
M3.5 Direct compliments	"The novel … has become a modern classic. *The Bell Jar* … has sold millions of copies worldwide." (CL32)

Figure 5

M4 Author's credentials' steps

Regarding the big picture, M4 sees the two types of blurbs almost at par: 51% vs. 49%. The two high frequency steps of both types included *M4.3 literary accomplishments* (56%) and *M4.1 date/place of birth/death* (18.5%). The two types had two notable steps: One was the same, the other not. For the similarity, both types ranked *M4.3* the highest of all the five steps, and the figure for both types was not much different at all (30% vs. 25.5%). For the difference, the CL's second high frequency step was *M4.1 date/place of birth/death* (18.5%) while the MM's was *M4.5 personal life* (14%).

Table 8

M4 examples

Step	Examples
M4.1 Date/place of birth/death	"Born in Eatonton, Georgia, Walker now lives in northern California." (CL20); "WILKIE COLLINS (1824-1889)" (CL37)
M4.2 Education	"A graduate of Princeton University" (MM9)
M4.3 Literary accomplishments	Works as whole: "Jennifer Weiner is the *#1 New York Times* bestselling author of eighteen books, … and an essay collection…." (MM9); prizes gained: "Her novel *The Color Purple* won both the Pulitzer Prize and the National Book Award." (CL20); reputation: "Admired by Jane Austen, whose fame she eclipsed." (CL11)
M4.4 Non-literary work	"She is also the founder of the Bookworm Box, a bookstore and monthly subscription service offering signed novels donated by authors that supports various charities each month." (MM16)
M4.5 Personal life	"She lives in Los Angeles with her husband, their daughter, and their dog." (MM15)

Figure 6

M5 Testimanials' steps
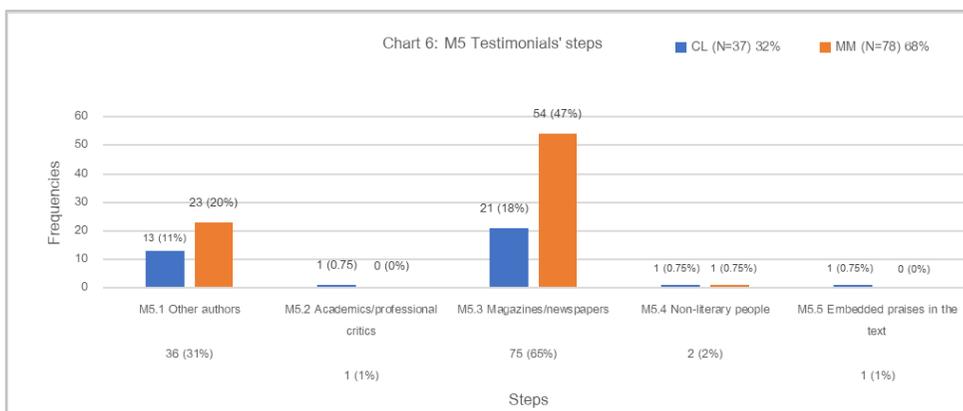
As mentioned above, *M5 testimonials* were dominant in the MM. In fact, the number was about double the CL size: 68% vs. 32%. The two prominent steps of both were *M5.3 magazines/newspapers* (65%) and *M5.1 other authors* (31%). Similarly, each of the two followed the same pattern. Each type's notable steps were found in *M5.3*

and *M5.1*: the CL's 18% and 11% vs. MM's 47% and 20%. The rest were found in scant figures.

Table 9

M5 examples

Step	Examples
M5.1 Other authors	"'A great artist, equal in her small sphere to Shakespeare'"—Alfred, Lord Tennyson" (CL7); "'Original, sparkling bright, and layered with feeling."—SALLY THORNE, author of *The Hating Game*" (MM4)
M5.2 Academics/ professional critics	"'I got the book and read it in one day when it came out. And then I went back, the next day, and bought every copy they had.' OPRAH WINFREY" (CL33)
M5.3 Magazines/ newspapers	"A masterwork… Wonderful …. I can't imagine American Literature without it."—JOHN LEONARD, *The Los Angeles Times*) (CL4); "'Funny, relatable and tender' *Red*" (MM33)
M5.4 Non-literary people	"'The most important writer of fiction in any language' BILL CLINTON (CL17)
M5.5 Praises embedded in the text	"John Ruskin declared her books 'the most re-readable in existence.'" (CL11)

Figure 7

M6 Technical information's steps
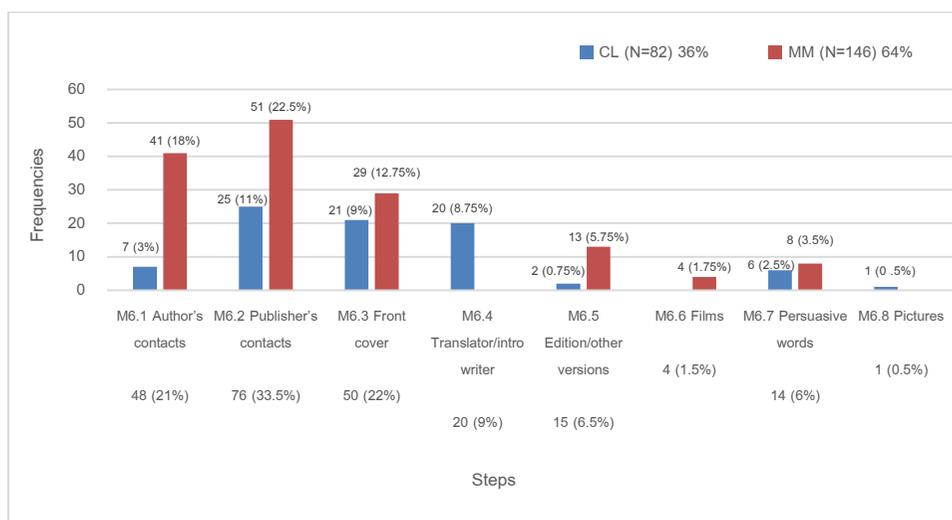
In *M6 technical information*, as mentioned above, the MM was more prevalent: 64% vs. 36%, about double. Regarding high frequency steps for both types, out of the eight steps, we have only three: *M6.2 publisher's contacts* (33.5%), *M6.3 front cover info* (22%), and *M6.1 author's contacts* (21%). Here, one might look into another three since they existed in relatively low percentages: *M6.4 translator/introduction writer info* (9%), *M6.5 edition/other version info* (6.5%), and *M6.7 persuasive words* (6%). For the CL, the one high frequency step was *M6.2* (11%), with two lesser ones: *M6.3* (9%) and *M6.4* (8.75%). On the MM side, three steps appeared notably: *M6.2* (22.5%), *M6.1* (18%) and *M6.3* (12.75%). One may mention one last step with a handful of occurrences: MM's *M6.5* (5.75%).

Next, Table 10 responds to Research Question 3 (Which steps showed large differences between the CL and MM, i.e. more than 10%? Which steps were unique to the CL and MM, especially when one type occurred minimally and the other had more than a 10% gap?):

Table 10

Steps indicating large differences between the CL and MM

Move/step	Gap (%)	Detail
M3.1 Content	33	CL's 39% vs. MM's 6%
M5.3 Magazines/newspapers	29	CL's 18% vs. MM's 47%
M3.5 Direct compliments	25	CL's 25% vs. MM's 0%
M1.5 Excerpts	21.5	CL's 23% vs. MM's 1.5%
M4.1 Date/place of birth/death	18.5	CL's 18.5% vs. MM's 0%
M6.1 Author's contacts	15	CL's 3% vs. MM's 18%
M4.5 Personal life	14	CL's 0% vs. MM's 14%
M3.3 Literary theory/style	12	CL's 14% vs. MM's 2%
M6.2 Publisher's contacts	11.5	CL's 11% vs. MM's 22.5%
M2.2 Conflict	11	CL's 10% vs. MM's 21%
M1.1 Title/author	10	CL's 13% vs. MM's 3%

Out of 36 steps of the six moves, there were 11 steps (30.5%) with large differences between the CL and MM, i.e., with a gap between 10% to 33%. Among them, six steps were unique with one type being minimal, here, 0% to 3%. The six steps can be categorized into two groups: The CL-inclined (i.e., the higher number

appearing with the CL) and MM-inclined. Four CL-inclined steps can be detected: *M3.5 direct compliments* (25% gap), *M1.5 excerpts* (21.5% gap), *M4.1 date/place of birth/death* (15% gap) and *M3.3 literary theory/style* (12% gap). In contrast, two MM-inclined steps were found: *M6.1 author's contacts* (15% gap) and *M4.5 personal life* (14% gap).

Also, some mention might be given to seven lesser instances, both the steps and sub-steps:

Table 11

Lesser instances

Move/step	Gap (%)	Detail
M5.1 Other authors	9	CL's 11% vs. MM's 20%
M6.4 Translator/introduction writer's info	8.75	CL's 8.75% vs. MM's 0%
M2.4 Curiosity arousers	7.5	CL's 0.5% vs. MM's 8%
M2.2.1 Conflict with "but"	25	CL's 13% vs. MM's 38%
M2.1.1 Background alone	16.5	CL's 34% vs. MM's 50.5%
M2.1.2 Background with evaluation	15.5	CL's 15.5% vs. MM's 0%
M2.2.4 Contrasting characters	8	CL's 6.5% vs. MM's 14.5%

Three steps, with gaps between 7.5% to 9%, were discovered: *M5.1 other authors* (9% gap), *M6.4 translator/introduction writer's info* (8.75% gap) and *M2.4 curiosity arousers* (7.5% gap). And four sub-steps, with gaps between 8% to 25%, were found: *M2.2.1 conflict with "but"* (25% gap), *M2.1.1 background alone* (16.5% gap), *M2.1.2 background with evaluation* (15.5% gap), and *M2.2.4 contrasting characters* (8% gap). Among them, the three unique ones could be categorized into two groups. The CL-inclined group included *M6.4 translator/introduction writer's info* (8.75% gap) and *M2.1.2 background with evaluation* (15.5% gap). The MM-inclined had only one step: *M2.4 curiosity arousers* (7.5% gap).

5. Discussion

To respond to RQ1 (What were the obligatory, conventional and optional moves in the CL and MM?), one can discuss four points about the detected six moves. First, based on Table 2, the fact that *M2 book description* was the most popular was not

surprising as it was an obligatory move, probably the most crucial, in line with all the five blurb studies cited above. Its highest figure was perhaps because it dealt directly with the book and was (supposed to be) objective in nature, thus, for most readers, the most trustworthy. Second, *M6 technical information* also portrayed a special picture, especially for the MM, with the move being obligatory. In fact, it might be considered expected as the MM were generally geared towards the younger readers, thus the heavy reliance on *M6.1 author's contacts*, *M6.2 publisher's contacts*, *M6.5 edition/other versions*, as can be seen below. This fact appeared in line with Bhatia (2014), who emphasized "targeting the audience" as an important move. Third, for both types, the unpopular moves seemed to be *M3 book appraisal* and, worse, *M4 author's credentials*— despite the different natures. While *M3 book appraisal* had the largest gap between the CL and MM (a 55% difference), the CL's and MM's *M4 author's credentials* were of similar nature (2.5% gap). The biggest difference in *M3 book appraisal* can be explained with the two different groups of readers, concurring with consumer-oriented marketing strategy, e.g., Kotler et al. (2018). While the CL readers tended to be older (thus, adhering more to printed information, concurring with Eagle et al., 2021) and delighted to re-read information about classic books from well-known critical commentaries, the MM counterparts tended to be modern readers, being relatively younger and more technologically savvy, who could make better use of online reviews from various sources like *Goodreads* or *The Guardian*, or review vlogs. Another explanation for the MM's minimal numbers might stem from their dubious value in terms of the content and language, as they were not put in the western literary canon yet.

Because of such knowledge, the publishers could minimize the use of these two moves, thereby saving precious blurb space. Regarding the second point on the unpopularity of *M4 author's credentials*, one can probably cite the same reason: while the MM readers could Google search the author's information easily, most CL counterparts probably knew their authors by heart as the number of classic authors was not high, compared with that of the mass-marketed.

Due to space constraints and topical continuity, RQs 2 and 3 will be discussed together. First, a quick review of the last two research questions:

RQ2: What were the high frequency steps, i.e., more than 10%, in both types, in the CL and in the MM?

RQ3: Which steps showed large differences between the CL and MM, i.e., more than 10%? Which steps were unique to the CL and MM, especially when one type occurred minimally and the other had more than a 10% gap?

Regarding the big pictures connecting the moves to the steps, four points are relevant. First, compared with the five blurb studies found in the Literature Review here, this study appeared to resemble Önder (2013), Bhatia (2014) and Asghar et al. (2015) the most in terms of the number of moves (six) and, to some extent, the nature of the moves, steps, and sub-steps. To elaborate, Önder shared three similar moves: *M2 book description*, *M4 book promotion*, and *M5 author's background*, corresponding to this study's M2, M3 and M4, respectively. Next, Bhatia's four moves also matched those here: *M1 headlines*, *M3 appraising the book*, *M4 establishing the author's credentials*, and *M5 endorsing the book by citing other people's praises*. Finally, Asghar et al. mentioned three similar moves: *M1 description*, *M2 about the author*, *M3 book evaluation*, in parallel to M2, M4 and M3 here, respectively. The moves not stated in the three studies differed from those here in that some were reduced to mere steps here, e.g., Önder's *M3 involving the reader in the text* is probably equivalent to this study's *M2.4 curiosity arousers*. Or, some moves could be put in several steps here, e.g., Asghar et al.'s *M5 novel's theme*, which could correspond to this study's *M3.1 content*, or even *M1.4 premises*, *M2.1 background* or *M2.6 plot summary*. Interestingly, the variations can probably indicate the blurb researchers' different interpretations of the moves and steps.

Second, regarding the frequency of the moves and steps, the MM had one more notable move than the CL: The MM's M2, M5 and M6 vs. CL's M1 and M3. One move, i.e., M4, can be considered on par as the difference was only 2%. The fact that the MM had more notable moves was not surprising since the MM were exerting more effort to persuade the readers/potential customers to buy their products all along. In contrast, the CL did not have to try much since most of their classic novels were well-established in the western canon, in line with Pupipat et al. (2022).

As discussed above, the MM were well aware of their readers' likings, thus adjusting the blurb content and language to suit them. Their preference for something out of the mundane, e.g., the sensational drama, mystery and dilemma, and characters of opposite natures, resulted in the nudge in *M2.2 conflict*, *M2.4 curiosity arousers*, and

M2.2.4 contrasting characters. Since their readers might opt for things that were up close and personal, emphasis was placed on M4's *personal life*, *education* and *non-literary work*, plus *M6.1 justifying a character*. Easy-to-read materials that are at times endowed with language frills appeared to be the MM readers' preference, thereby the *M2.1.1 background alone*, *M2.2.1 conflict with "but,"* *M6.3 front cover info* which was plain, *M2.6 plot summary* and *M1.3 catch phrases*. And since these young readers tended to be technologically savvy, the MM were equipped with *M6.5 edition/other versions*, introducing alternatives in the form of e-books and audiobooks. One can compare all this with the CL's minimal attempt to please their readers/potential customers who tended to be older, more mature and probably more educated readers: *M1.5 excerpts*, *M2.1.2 background with evaluation*, *M3.3 literary theory and style*, *M3.1 content*, *M3.5 direct compliments*, *M4.1 author's date/place of birth/death*, *M6.3 front cover info* (more sophisticated), and *M6.4 translators/introduction writer info* (with ample information).

Third, concerning the notable steps (10% or more) for both types, 17 steps in the six moves were detected. If the mean score was 29.5, there were eight steps above this mean score and nine below. The higher group included *M5.3 magazines/newspapers* (65%), *M4.3 literary accomplishments* (56%), *M3.1 content* (45%), *M1.4 premises* (37%), *M6.2 publisher's contacts* (33.5%), *M5.1 other authors* (31%), *M2.1 background* (31%), and *M2.2 conflict* (30.5%). The lower group comprised *M3.5 direct compliments* (25.5%), *M1.5 excerpts* (24%), *M6.3 front cover info* (22%), *M6.1 author's contacts* (21%), *M4.1 date/place of birth/death* (18.5%), *M2.3 continuing story/adding info* (17.5%), *M1.1 title/author* (16%), *M3.3 literary theory and style* (15.5%), and *M1.3 catch phrases* (11%).

One may talk briefly about the top three steps here: *M5.3*, *M4.3*, and *M3.1*. While M5.3 showed the popularity of traditional media, M4.3 reflected the readers' desire for some tangible proof of trust (whether they be the author's works as a whole, awards obtained, or reputation), and M3.1 their CL's readers' craving for substance in the form of social issues, probably indicating some older readers and their children being post-war baby boomers and Generation X. The three issues corresponded with Egan (2023), McMurtry (2023), and Burnett (2010).

Regarding similar steps, Gea-Valor (2005) mentioned book excerpts and curiosity arousers; and, Önder (2013) stated similar steps like brief information (i.e., this study's background), plot summary, excerpts, curiosity arousers, author's education & prizes, and author's contacts. Some interesting steps not found here included Gea-Valor's date of publication, and front cover picture; Cacchiani and Önder's introducing characters, author's biography & personal life; and, Asghar et al.'s reader's feedback (mainly for online blurbs).

Finally, to compare the notable and unique steps in the six moves across the CL and MM, one can start from M1. In *M1 headlines*, while the CL's notable steps included M1.*5 excerpts* and *M1.4 premises*, the MM's had only *M1.4 premises*. The CL's lesser step was *M1.1 title/author*, contrasting to MM's *M1.3 catch phrases*. To explain, one can consider *M1.5 excerpts* as a unique step, occurring profusely in the CL but almost being non-existent in the MM. This is hardly surprising as using exquisite quotations from the novel is the CL's one good selling strategy for their readers, echoing Eagleton (2013): "Literature is about the felt experience of language, not just the practical use of it" (p. 192). Next, CL's and MM's high occurrences of *M1.4 premises* was probably because both groups of readers wanted to know the whole story in a nutshell first, like the opening of a film preview, especially MM's readers who may be more time conscious. Finally, the CL's *M1.1 title/author*, another unique step, was somewhat prominent probably since their older readers were generally used to seeing a blurb with the title of the book and author's name printed in plain, bold-faced letters; in contrast to the MM's younger readers who might find it unnecessarily repetitive. Similarly, for the MM, having the *M1.3 catch phrases* apparently can be seen as an efficient way to compensate for the lack of *M1.5 excerpts*.

M2 book description, probably the most prominent move of all, as stated earlier, showed more occurrences of the MM—about twice that of their CL counterpart. This was probably because most of the MM were new and perhaps unfamiliar to their general readers, thus the prominence of *M2.1 background*, *M2.2 conflict,* and *M2.3 continuing story/adding info*, in the MM. The unique step seemed to be *M2.4 curiosity arousers*, realized in two main ways: rhetorical questions, and mystery/dilemmas, plus the three dots. This salience can be attributed to the MM's need to sensationalize the story for more entertainment. In contrast, the CL's unique *M2.2.2 Background and evaluation*

occurred somewhat prominently while it was non-existent in the MM. This fact can happen because of the more serious nature of the CL's readers.

M3 book appraisal seemed to be created almost exclusively for the CL and not for the MM as the three main steps prominent in the CL were low frequency to non-existent in the MM. The biggest gap of all can be found in this move in *M3.1 content*. This is probably because while the CL emphasized thought-provoking content, as reflected in major social issues, including gender bias, racial discrimination, class oppression and poverty, the MM's tropes were rather limited since their main purpose was to entertain.

The two unique steps were *M3.5 direct compliments* and *M3.3 literary theory/style*. They could be observed in the said stream of consciousness and Gothic novels, and the very positive comments in the evaluation of the individual novel. The CL, therefore, had much to display in terms of the novels' merits since they were mainly western literary canon masterpieces, concurring with Crystal (2010) and Hebron (2004). In contrast, as mentioned above, the reasons for the MM's scant appearance here might come from the MM's readers' little interest in reading the critical commentary or from the books' debatable content and language value.

In *M4 author's credentials*, the least popular of all the moves, the top persuasion technique for each of the type took the form of *M4.3 literary accomplishments*. Probably this fact happened because it produced some concrete evidence for the readers. Such evidence came in three forms: Works as a whole, prizes gained, and reputation. The other major—and unique—steps differed for both types. While the CL favored *M4.1 date/place of birth/death*, the MM opted for *M4.5 personal life*. While M4.1 was perhaps the CL's way to bring the readers closer to the immortal writers, it was virtually unthinkable for the MM to use this step, especially talking about their death, since all the authors represented here are still living. Although *M4.5*, elucidating the author's marital status, number of children and pets, as well as place of living, helped to build good reader-writer rapport for the MM's readers, they did not suit the CL's more mature, erudite audience. As mentioned above, while the former stressed creating an atmosphere of respect, formality and authority, the latter emphasized building rapport with the reader/ potential customer—corresponding with Pupipat et al. (2022).

It was not very surprising to see that *M5 testimonials* slanted towards the MM, whose figure doubled that of the CL. This was probably because the majority of the young authors were still not well known in public, thus the more endorsement needed from various sources, unlike the CL, most of which had been installed in the literary canon, as mentioned above. The gurus here came in the form of critics working for a magazine or newspaper (*M5.3 magazines/newspapers*), occasionally the eminent ones like *The New York Times*, *The Guardian*, and *The Los Angeles Times*. In fact, endorsing the book by using magazines or newspapers is an effective traditional strategy, particularly in terms of credibility (Eagle et al., 2021; Egan, 2023). Also, to a lesser extent, experts' voice was found in their peer writers (*M5.5 other authors*), an MM author complimenting each other. It seemed that the average reader liked to listen to other writers of the same genre with the same tropes, e.g., forced proximity, from rags to riches, enemies to lovers. Interestingly, this is a good sales tactic as the readers can learn about other authors who write in the same vein. Ironically, the CL hardly made any use of *M5.2 academics/professional critics*—probably because most critics here turned out to be authors as well, thus their voice was already heard in *M5.1 other authors*. Another irony, although the second biggest gap of all occurred here in M5 with *M5.3*, there was no unique step—perhaps because the two types of blurb writers saw eye to eye in the use of traditional media like newspapers and magazines.

M6 technical information was a unique move since it was about contacts, and information on front covers and translators/writers of extra materials, and on other available versions/films—anything that did not contain the language of book description or evaluation used for analysis, except in *M6.7 persuasive words*. It was no surprise then that this move was not normally included in typical blurb studies, except Gea-Valor (2005). Also, like *M5 testimonials*, *M6* inclined towards the MM, whose number was double that of the CL. The main reason was perhaps that it had various attractive choices for the modern readers, including *M6.5 edition/other versions* and *M6.6 films*. They, therefore, could select their favorite versions, e.g., conventional books, e-books, audiobooks. The fact that a novel was made into a film probably endorsed the book in a substantial way, whether the authors were Ahern, James, Kwan or Sparks (etc.): "NOW A MAJOR MOTION PICTURE" (MM18). Unfortunately, the CL randomly chosen for this study did not contain any mention about films based on the novels, even for Austen's. Probably

the CL readers here were the mature and erudite ones who cared little for peripherals. A few more points need to be mentioned as well. First, instead of *M6.1 author's contacts* placed at the top, one can find *M6.2 publisher's contacts* for both types. In fact, *M6* seems to be the best place in a blurb where the publishers could identify and differentiate themselves from the others, or, in marketing terms, "branding" (Egan, 2023), particularly for the MM, who, unlike the CL, could not depend on academia to promote their products (Pupipat et al., 2022). Second, it was not surprising either to find that *M6.1* was high on the MM but low for the CL. As mentioned above, this can be explained by the fact that most of the MM authors were still unestablished and relatively young, probably with the exceptions of Bushnell, Kwan, Roberts, Sparks, Steel, Weiner, and Weisberger— those who have been around for some time and whose works have been featured in a film. Third, while both types paid some attention to *M6.3 front cover info*, especially the MM, one can see the difference. While the CL's front pages were more sophisticated— mainly well-known paintings from European museums (thus, a more informative description: "*View of Florence from the Cascine* by Gaspar van Wittel (Gaspare Vanvitelli) (1653-1736)/Palazzo Pitti, Florence/The Bridgeman Art Library" CL2), the MM would simply go for the front page designer's name and company. Fourth, one somewhat salient step would be *M6.4 translator/intro writer info*, which showed prominence mainly in the CL. This fact was due to two reasons: A few CL were translations of Allende, Balzac and Márquez; and many CL readers were the serious type who craved for more knowledge about the classical novels from prefaces, notes, afterwards and appendices. Fifth, despite a handful of instances in both types, *M6.7 persuasive words*, the only language-related step here, was interesting as it was the publisher's direct way to convince the reader to buy the book with phrases like "NEW EDITION" (CL3); "Isn't it time to read Maria Edgeworth?" (CL11); "Don't miss [novel's title]" (accompanied with a picture of the novel) (MM13); "Run away with Birdy Finch—the messy heroine with a heart of gold!" (MM37). Notice the informal language employed here with the questions, imperatives and all-caps, another rapport-building strategy. This step also reminds us of a soft *M8 Using Pressure Tactics*, in Chaidej and Pupipat (2021). Finally, M6 contained a unique step: *M6.1 author's contacts*—which inclined towards the MM, perhaps reflecting their rapport building with the readers again.

6. Conclusion, limitations and research implications, and pedagogical implications

In this corpus of 80 classic and mass-marketed happily-ever-after women's fiction, six moves were found, thus six main strategies to sell the novels. Each strategy had five to eight steps to realize the move, thus another 36 sub-strategies, plus another six sub-steps or mini-tactics to support the main strategies. The three main findings can be summarized as follows: First, one finds two obligatory moves in *M2 book description* for both types of the blurbs and *M6 technical information* for only the MM, conventional moves for most of the rest, plus a few optional ones, with *M4 author's credentials* having the lowest figure. Next, regarding both types' 17 notable steps in the six moves, the top three were *M5.3 magazines and newspapers*, *M4.3 literary accomplishments*, and *M3.1 content*. Finally, nine unique steps were found. The CL's six included *M3.5 direct compliments*, *M1.5 excerpts*, *M2.1.2 background with evaluation*, *M4.1 date/place of birth/death*, *M3.3 literary theory and style*, and *M6.4 translator/ introduction writer's info* while the MM's three special steps were *M6.1 author's contacts*, *M4.5 personal life*, and *M2.4 curiosity arousers*.

One may detect a couple of key limitations for this study: first, despite the 80 blurbs used here, the results may not show a complete picture, particularly in the scant figures of the minor steps like *M1.3 catch phrases*, *M2.4 curiosity arousers*, *M2.5 justifying a character*, *M2.6 plot summary*, *M4.4 non-literary work*, *M5.2 academics/professional critics*, and *M6.6 films*. This constraint may include the steps with equal numbers for the CL and MM, e.g. *M2.2.3 time conjunctions replacing "but," M3.2 language*, and *M5.4 non-literary people*. By increasing the number of the blurbs, we may arrive at a more vivid picture. Second, as mentioned earlier, a move analysis, like several discourse studies, would entail inherent subjectivity, as Flowerdew (2013) has indicated. In this research, problems of interpretation were found, e.g., when a linguistic unit looked either like an M2 or M3, where should it go? The solution at hand was to use the context where it was found and certain words to determine its nature. In addition, future research may consider the length of the blurbs, in line with Amnuai and Wannaruk (2013); having at least one more inter-rater, not relying too much on an intra-rater like this study; and, complementing the move analysis with a move sequence investigation. In addition, future studies can compare different blurbs of the same novel in terms of moves and notable/unique steps. Researchers can investigate the blurbs of other major and minor genres, both academic and professional, as well as written, spoken and

mixed discourses. Multi-modality discourse analysis (MDA) can be done with blurbs, examining their fonts, colors and picture components, as well.

This study yields a few caveats for the classroom, particularly in terms of reading and writing. First, in attempting move analysis, students can be made aware of the underlying patterns or templates of a variety of texts: everyday, academic and professional/ promotional prose. They can start with short and simple texts and proceed to simple blurbs. Second, in terms of *M2 book description*, they can practice eliciting the plot, using a simple structure: orientation, conflict (with or without "but"), climax, resolution and evaluation (i.e., the moral lesson), beginning with a fairy tale or a short story. They can practice making a plot summary. With the blurb's plot structure, they can either guess the happy ending, or create a new ending that can be happy, sad, mysterious, humorous or a mix of emotions. Third, concerning vocabulary, intermediate-level students can identify evaluative words in academic and fiction blurbs. They can try to replace a sophisticated word with a simple one, e.g. "exquisite" with "beautiful." They can write two book description moves, one being plain and matter-of-fact, the other slanted. Fourth, students can compare excerpts or catch phrases used in blurbs. They can try to write some curiosity arousers or premises for their favorite "chick lit." Finally, advanced students may write blurbs or reviews of their favorite novels. At an even more advanced level, they can do research on their favorite novels or compare classic and mass-marketed authors, e.g., Jenny Colgan and Jane Austen/Charlotte Brontë, Colleen Hoover and Elizabeth Gaskell.

7. Acknowledgments

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