A genre-based exploration of intertextuality and interdiscursivity in advertorial discourse

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A R T I C L E   I N F O

A B S T R A C T

Nowadays, it is very difficult to find pure genres in the real world of discourse. Professional writers often appropriate and exploit generic resources to invade other genres in discourse construction in order to achieve social and private intentions. One of the most dominant genres that have invaded other genres is the promotional genre. However, little research has investigated this genre from an intertextual and interdiscursive perspective. This study critically analyzed 80 advertorials from different magazines by examining the use of intertextuality and interdiscursivity references. The results indicate that direct reporting strategies of intertextuality are heavily employed in advertorials. The study also shows that the utilization of intertextual references exhibits some specific interconnection between a particular text and a genre. Meanwhile, through interdiscursive analysis, it demonstrates the ways in which generic resources of one particular genre are skillfully appropriated to create another promotional genre by the specific discourse community. Findings as such have both pedagogical implications and practical insights for ESP practitioners, learners as well as professional writers in various contexts.

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1. Introduction

Genre is present in every arena of human activity. Various types of genre are utilized by individuals to fulfill both social and individual purposes. It has become a device for creating instructive practices in fields like English for specific purposes (ESP). According to Bhatia (2004, p. 10), "analyzing discourse as genre has rapidly become a popular framework for the investigation of conventionalized or institutionalized genres in the context of specific institutional and disciplinary practices." Nowadays, it is very hard to keep the boundaries of an individual genre intact since it has become a common practice to intermingle various types of genres together in order to give birth to an entirely different type of discourse for better professional communication in the real world. A number of such mixed genres are being created and given names like infomercials, infotainments, or advertorials (Bhatia, 2004). The sole purpose behind the creation of such hybridized forms of a genre is to better promote a kind of product, service, or idea.

Bhatia (2004) points out that one of the most dominant mediums of genre colonization is advertising due to its successful invasion in several other fields like reporting, corporate, academics, etc. Interestingly, novel strategies are always being created by publicists to get consideration, excite curiosity, establish beliefs, and at last influence clients so that they would

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purchase their items. It is easy to notice a number of sections such as "Special Advertising Sections" or "Special Advertisement Features" in a number of magazines and newspapers (Zhou, 2012). Advertorial (initial part of "advertisement" and final part of "editorial") is the name given to such sort of hybridized forms of text. The acknowledgment of advertorial becomes possible only because advertisers consider that an editorial configuration can be more viable than the customary publicizing design simply to persuade the audience for commercial purposes (Cameron, 1994).

The importance of the present research lies in that a critical genre analysis perspective has been taken to investigate intertextual and interdiscursive performances in the advertorial genre. Intertextual performances can be understood as a text-level phenomenon showing how a text is connected with another text, and interdiscursivity is defined as incorporating characteristics of discourses and genres in a text (Bhatia, 2010, p.35). These two concepts are often seen as the major concepts in analyzing professional and promotional discourses. Intertextual and interdiscursive performances are viewed to represent two perspectives in a certain genre with text as the representative of a genre on the one hand, and text as the representative of professional practices and culture on the other. In addition, there are pedagogical motivations for our study. It intends to help ESP practitioners and novice student writers to gain a better understanding of the ways that writers make use of previous texts to generate advertorial discourse. It is also meant for ESP learners to raise awareness of how writers utilize different intertextual and interdiscursive practices to create hybrid genres.

This paper is aimed at an investigation on the advertorial genre by examining its intertextual and interdiscursive performances from a critical genre analysis perspective in order to fill the niche in the literature. To achieve this end, Bazerman's (2004) framework of intertextuality and interdiscursivity is employed. The analysis of intertextual performance will examine how certain recurrent features of the advertorial texts are utilized by the discourse community. Meanwhile, the analysis of interdiscursivity can explore to what extent generic resources of a certain genre are appropriated to realize the writer's private intention. Overall, this study attempts to explore what kinds of intertextual and interdiscursive performances can be observed in a particular advertorial text. To be specific, two research questions are to be addressed as follows:

(1)   What kind of intertextual links are particularly made in advertorial discourse?
(2)   How is interdiscursive performance manifested in advertorial discourse?

2. Literature review

2.1. Advertorial

Advertorial is seen as a very typical way of mixing advertising genre with editorial content (e,g, Ju-Pak, Kim, & Cameron, 1995; Kim, Pasadeos, & Barban, 2001; Neijens, Van Reijmersdal, & De Vos, 2003; Sandler & Secunda, 1993; Stout, Wilcox, & Greer, 1989; Van Reijmersdal, Neijens, & Smit, 2005). It appears to be an innovative and hybrid type of discourse that involves the appropriation of promotional and journalistic genres, specifically advertisements along with editorials. Due to its increasing popularity and development, it is reported in a recent study that there has been a 37% growth in advertorials in fashion and beauty magazines over a four-year period (Hanson, 2014). It is also found that an advertorial can garner greater and longer-lasting consideration than an ordinary advertisement in a traditional format (Kim et al., 2001; Van Reijmersdal et al., 2005). The basic principle on which a number of previous studies about the advertorial production process rely is that there must be at least one external feature through which readers can distinguish an advertorial from a simple advertisement or editorial (Cameron, 1994; Cameron & Ju-Pak, 2000). Terms such as "unlabeled advertorials" (Kim et al., 2001), "transaction reports" (Kong, 2006), and "theme features" (Van Reijmersdal et al., 2005) are applied to the mixtures of advertisements and editorials. In fact, advertorials can be more complicated and confusing than we believe. The confusion lies more in their affinity with an editorial area than with advertising itself. In view of editors, advertorials are composed to gain credibility by utilizing a third-party endorsement that follows the basic standards of journalism in case of objectivity (Cameron, Ju-Pak, & Kim, 1996). According to Cameron et al., (1996), advertorials are defined as blocks of paid-for, commercial message, featuring objects (such as products, services, organizations, individuals, ideas, issues, etc.) that simulate the editorial content of a publication in terms of the design/structure, visual/verbal content, and/or context in which they appear. This definition projects more towards the resemblance of advertorial with the editorial copy and could make readers more confused about the originality of advertorials. Like any other persuasive type, the advertorial genre consists of a progression of social activities, for example, the issuing of the advertorial involves the composing of the texts and utilizing all the relevant pictures to promote the project. Zhou (2012, p.338) views that "there is no simple answer to the question of whether advertorials are more like advertisements, news stories, or editorials as all the distinctive features are blended and mixed." However, Bhatia, (2017) claims that the advertorials are often embedded in the form of expert opinions, news reports, or reviews of a specific range of products or services, which are exploited to attract specifically relevant advertisements.

This study will take a critical genre perspective to analyze intertextual and interdiscursive performances in advertorials, which may help demonstrate the generic and linguistic resemblance of advertorials with advertisements and editorials. So far little research has employed critical genre analysis to explore such a hybridized promotional discourse as advertorial. To fill in the gap, the present study will examine the intertextual and interdiscursive performances displayed in the advertorial discourse to shed light upon the ways in which advertorial discourse is shaped within the particular promotional context.

2.2. Intertextuality and interdiscursivity

The earlier traces of intertextuality and interdiscursivity can be followed in the works of Kristeva (1980). As pointed by Kristeva (1980), the activity of compiling various texts together into one particular discourse is labeled as intertextuality. It refers to "several utterances, taken from other texts, intersect and naturalize one another" in a given context (Kristeva, 1980, p. 36). It can also be described as an activity in which a text seems to make references to another text. Bhatia (2010, p. 35) views intertextuality as the transformation of the past [texts] into the present.

Furthermore, Kristeva (1986) classifies intertextuality into horizontal and vertical types. Horizontal intertextuality refers to the interconnection between a particular text and other texts and vertical intertextuality refers to the interrelationship between a given text and other texts that establish its immediate or distant context.

Intertextuality can be examined in a single intertextual text which incorporates both implicit and explicit (direct quotation and mention of an issue of context) references. As posited by Fairclough (1992, p.270), intertextuality points to how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones. According to Fairclough (1992), intertextuality refers not only to the ways in which the generation of texts is carried on in relation to previous texts but also to the ways through which texts are utilized to restructure prevailing conventions in constructing a new one. In effect, intertextuality provides a sort of interface between the text and social context into which texts are produced and also enables researchers to present a bigger picture of the interconnection of texts and their diverse meanings.

The term interdiscursivity relates to the interrelationship between and across discourses and genres (Bhatia, 2010). According to the framework of critical genre analysis by Bhatia (2008, 2010, 2017), the interdiscursive performance in a given discourse is represented as a text-external characteristic of the genre. It is viewed as the appropriation of the generic resources of one genre to generate a hybrid, embedded or another mixed genre. Thus interdiscursivity can be interpreted as an innovative attempt to create hybrid genres. The hybrid genres are invaded in terms of their original boundaries simply because the members of the specific discourse community try to fulfill their private intentions by exploiting the conventions or boundaries of socially recognized genres. This sort of invasion or appropriation can take place in professional or promotional discourse through blurring generic values or semiotic resources such as "textual, semantic, socio-pragmatic, generic, and professional" resources in a given context (Bhatia, 2010: p. 35).

Bhatia (2008) stresses that the appropriation of generic resources can occur between two or more genres, discourses, practices, or cultures. The assimilation of different genres by blurring their boundaries gives rise to the generation of embedded genres and discourses. He has investigated the nature of hybrid genres through examining the discursive practices in annual reports selected from different companies in Hong Kong. The study reveals that annual reports consist of two different discourses, namely, accountings and public relations discourses, which is simply an indication of interdiscursivity involved in the annual report genre.

Some researchers examined intertextuality and interdiscursivity in professional discourses which has highlighted some notable aspects of the employment of intertextual and interdiscursive performances in persuasive professional and journalistic discourses such as advertisement (Van Niekerk, 2008), print adverts (Conradie, 2012, 2013), newspaper commentaries (Wang, 2008), editorials (Katajamäki, 2009), newspaper headlines (Buitkienė (2014), and international commercial arbitration (Corona, 2011). Van Niekerk (2008) carried out the critical discourse analysis of the intertextual features in terms of the origin of the intertextual reference, the identification of the intertextual message, and the relation of the intertextual message to the marketing message. Her study made it evident that a whole new range of icons/symbols can be identified in modern advertising communication. Corona (2011) examined the interdiscursive construction of international commercial arbitration only to find out that there is a complex array of intertextual and interdiscursive connections in the discourse of corporations and media. Zhou (2012) did a detailed analysis of advertorials as an emerging hybridized genre. He carried out a genre analysis of advertorials from a number of magazines and newspapers based on Bhatia's (1993) seven-step genre analysis approach. Lam (2013) conducted a corpus-based multimodal move analysis of Internet group buying deals. He looked particularly at the usage of interdiscursivity, hypertextuality, and multimodality of the target texts and found out the particular rhetorical organization of internet group buying deals through the relationship between interdiscursive references, hypertextual links, and several multimodal means. In her recent research, Bhatia (2018) investigated interdiscursive practices in the YouTube tutorial.

Although previous research is focused upon the exploration of the intertextuality and interdiscursivity in professional discourses, the connection between various types of texts and the ways in which generic resources of the advertorial texts are exploited and appropriated by other genres has not been extensively investigated. In view of the situation, the present study aims to explore the intertextuality and interdiscursivity of advertorial discourse through critical genre analysis. The analysis will be carried out by following Bazerman's (2004) framework of intertextuality and interdiscursivity simply because it includes comprehensive criteria to examine intertextuality and interdiscursivity. Additionally, the investigation of the patterns of interdiscursivity will be done by examining the interactions between genres and styles (Bhatia, 2010). This involves the appropriation of semiotic resources, which include both textual and generic resources (Bhatia, 2010, p. 393). Apart from semiotic resources, the examination of written and spoken style in advertorial discourses and their paralinguistic features is to be carried out.

3. Methodology

3.1. Data collection

The corpus underlying the present study consists of 80 advertorial texts from four international magazines: Fortune, Forbes, Brava, and New York magazine. The above-mentioned magazines mainly focus on different daily life issues from business to women empowerment, life in general, culture, politics, and style. There is no separate section in the magazines that can help readers to recognize advertorials. Interestingly, advertorials can appear in "special advertising sections" or "advertising supplement sections" or "sponsored content" without any particular reference to advertising features at all in the magazines. Therefore, the samples of advertorials collected for this study appear in "special advertising sections," labeled as "special advertising features" in such magazines as Fortune, Forbes, Brava, and New York magazine. As we know, a number of advertorials are present in no particular section labeled as "sponsored content" or "promotion" displaying special advertising features particularly the persuasive features of advertorials. All the sample texts are concerned with investment banking, financial companies, legal firms, fashion, health/fitness, and food and adventures (See data list in Appendix 1). As they have broad universal accessibility with a huge success in the professional field, these magazines are considered a suitable source for data collection. Furthermore, these four popular magazines are supposed to be appropriate data sources as they enjoy wide popularity globally with a large audience. The sample texts vary in the number of words. Table 1 shows the detailed information of the samples with the coding number, title of the magazines, the number of the sample choice, the date and number of issues, and the number of words analyzed.

Table 1
Detailed information on the data sources of the study.

Coding number	Title of the Magazine	No. of the samples in each magazine	Year of publication	Number of issues	Words analyzed
M01	Fortune	20	2017–2018	16	23,725
M02	Forbes	20	2017–2018	16	19,460
M03	Brava	20	2017–2018	17	27,699
M05	New York Magazine	20	2017–2018	13	10,632
Total	04	80		62	108, 141

Note: 'M' stands for magazines. The number of issues varies because of the unavailability of some issues.

3.2. Procedure

To get a clear view of the target advertorial genre, at first, the researchers manually tagged 80 texts for the move structures to identify the typicality of advertorial discourse. We analyzed advertorials in terms of the move structure proposed by Zhou (2012). The analysis of 80 texts demonstrated that advertorials generally consist of four moves.

Secondly, we analyzed in detail intertextual and interdiscursive performances involved in advertorials. Bazerman's framework (2004) with six techniques of intertextual representation is employed in this study. Table 2 shows the list of techniques of intertextual representation proposed by Bazerman (2004).

Table 2
Techniques of intertextual representation by Bazerman (2004: pp. 88–89).

1. Direct quotation
2. Indirect quotation
3. Mentioning a person, document, or statement
4. Comment or evaluation of a statement, text, or voice
5. Recognizable phrasing, terminology, or 'voice' of a group of people or document
6. Echoing certain ways of communicating discussions or types of document

The instances and interpretation of intertextual and interdiscursive techniques will be discussed thoroughly under separate sections. Following Koskela's (2013) procedure, the first four techniques on the above list will be described in correspondence with intertextual references, and the last two will be described as interdiscursive techniques. The last two techniques will be studied under the umbrella of interdiscursivity because they deliver the message more implicitly than the first four techniques which are considered as explicit traces of other sources.

Additionally, the investigation of the patterns of interdiscursivity was carried out by examining the interactions between genres and styles (Bhatia, 2010). This involves the appropriation of semiotic resources, which include textual and generic resources (Bhatia, 2010, p. 393). To investigate the hybridity of advertorial, the mixing of non-verbal and paralinguistic features along with spoken and written style was also examined.

Such an operationalization of interdiscursivity also reflects the limitation of examining only the sources which are overtly represented. As Fairclough (1995) states, the nature of interdiscursive analysis is subjective and the researcher can only make

sense of texts in relation to what other texts and discourses they are able to draw on when interpreting the meaning of texts (see Fairclough, 1995, p. 61). Therefore, in order to mitigate the subjectivity of the investigation, the present study relies on explicitly mentioned features of genres, texts, or statements and classifies them according to their discourse types. For example, interdiscursivity in advertorials will be explained in relation to advertising and editorial discourses. In such a manner, certain interesting patterns and regularities regarding discourses and genre that interconnect with advertorial texts can be thus revealed.

4. Results and discussion

This section will focus on the findings along with a discussion. First, the generic moves and steps of the advertorial discourse are described. Then the results of analyzing advertorial texts from intertextual and interdiscursive perspectives will be presented along with a discussion of the results.

4.1. Move analysis

In this section, we present a detailed statistical analysis of each of the 4 moves in order to examine the rhetorical move structure recurrent pattern of advertorials. We follow the move structure analysis paradigm proposed by Zhou (2012) in his research on the genre-based analysis of 55 advertorials. According to the paradigm, advertorials are typically organized by the moves and steps which are specifically illustrated in Table 3.

Table 3
Move analysis of the advertorial texts in the present study.

Code number	Moves	Steps	Number of advertorials N = 80	Percentage of advertorials containing the move
01	Introduction	1. Heading	80	100
		2. Lead	32	40
02	Main body	1. Targeting the market	54	67.5
		2. Justifying the product or service	73	91.25
		3. Detailing the products or services	80	100
		4. Establishing credentials	55	68.75
03	Conclusion	1. Summaries	71	88.75
		2. Evaluations	15	18.7
04	Soliciting response	1. Signature and slogan of the company/sponsor	68	85
		2. Contact details	65	81.25

In the study of advertorials, Zhou (2012) claimed two structures for the main body text, i.e., Structure A and Structure B. But it was observed in our data that advertorial texts mainly possessed Structure A. For this reason, Structure B is excluded from the present study. It can be seen from Table 3 that Step 1 (Heading) from Move 1 (Introduction) was prevalent in all the advertorials. Our results are in accordance with Zhou's finding as the Introduction move was found to be an obligatory move in his advertorial data. Furthermore, Step 3 (Detailing the products or services) from Move 2 (Main body) is also found to be recurrent in all the advertorials which signifies that almost all the advertorial writers deem it necessary to provide a detailed review of the product or the service. The least concurrent step, however, is Step 2 (Evaluation) of Move 3 (Conclusion) only with 18.7% of the sample texts. The reason for this result may be that the evaluation part is normally embedded with the summarizing section in advertorials.

Another important finding is the presence of some optional moves, such as the Background information move (31.25%), the Offering Incentives Move (40%), the Endorsement Move (72.5%), and the Future prediction/expectation move (40%) which were also observed in our corpus. The use of Background Information about the companies or the services was mostly found in long advertorials and it can be a useful strategy to make the product or services more authentic. The use of Offering Incentives and Endorsement moves can be a tactic employed by writers to "convince the potential customer about the attractiveness of the offer" (Behnam and Behnam, 2012).

4.2. Intertextual analysis result and discussion

Intertextuality is a type of connection between texts. It is a tendency of any genre to possess its own intertextual regularities and patterns. The socially recognized practices in which genres take part are displayed by intertextual patterns. These practices are socially and culturally constructed and conventionally used by the members of the discourse community (AlAfnan, 2017). The advertorial texts data have intertextual cues from other texts and discourses.

In our corpus of advertorial texts, direct quotations attributed to a source were found to be the most frequently used technique of all the ones proposed by Bazerman (2004). Almost 193 instances of direct quotation accredited with the source

are found in our data. There are certain ways to identify direct quotations blended in a text as it can be separated by quotation marks, use of italic font, block indentation, or the mention of a source at the beginning or at the end. Importantly, the writer of the advertorial always keeps control over the choice of words even if the words may entirely belong to the source of the quotation. Presumably, the writer has the permission to quote the original words, either to use the entire quote or only the important snippets of it which are related to the context, as illustrated in Example (1).

(1)   "The OSI created an objective definition of licenses called the Open Source Definition, which has led to a sense of licenses that people can use without extensive legal advice," says Simon Phipps, President of the OSI. (Fortune, September 2018)

Example (1) is taken from the "sponsored content" section of the above-mentioned magazine. The advertorial text here appears to be promoting a software named "open source software" which could provide flexibility, freedom, and security to the organizations and institutes. The writer of this advertorial, with the help of the quotation from the president of the OSI, is trying to promote the software by referring to the unique qualities and authenticity of the product and company. Besides, we can see that almost all the requirements of the direct quotation mentioned by Bazerman (2004) are fulfilled in this example with the inclusion of quotation marks and original words of the speaker, which are still managed by the authority of the author.

(2)   "Our services are a step beyond home care," says Bollig, explaining that Health at Home is a Medicare-certified program that requires a physician's referral and is staffed by health professionals including nurses, medical social workers and home health aides. (Brava, October 2018)

However, in the above Example (2) which is taken from the "sponsored content" section of Brava magazine, the authority of the writer is displayed through the usage of only a fragment of the original quotation. It reflects the sheer control of the writer with an additional explanation of the commercial benefits of the sponsored company. The words of the fragmental quotation also project the efficiency of the targeted service which can make a positive impact on readers' minds.

Indirect quotation is another intertextual reference very frequently used in the corpus. Altogether, 165 instances of indirect quotations are found in the data. The execution of indirect quotation resembles a direct quotation in that it usually specifies a source by replacing original words and discusses what the writer of the advertorial thinks about original words. Indirect quotation, in our data, reflects the meaning of the source but it is recreated by the writer who re-uses it in his/her advertorial either by spinning the original words or by providing its interpretation. With the help of the writer's words and evaluation in the advertorial, indirect quotation filters and reinvents the meaning without using inverted commas. It seems to serve the purpose of the writer in the way h/she tries to explain personal evaluation with the original meaning. By doing so, the sponsor's ultimate goal for the company's marketization and corporate branding purposes can also be achieved. Let's look at other examples below:

(3)   Family members, too, often strive to keep their loved ones at home, according to Bollig, but it's often difficult for a spouse or a child to care for their loved one at home by themselves for a longer period of time. (Source mentioned here is Janet Bollig, Medical Social Worker and Outreach Manager at SSM Health at Home. Brava, October 2018)

In Example (3), it can be observed that without the quotation marks and original words of the source, the writer has reproduced the meaning of what is said by the source and transformed it into words that reflect the interpretation of the original words. A number of such examples can be seen in a variety of other advertorial texts whereby through mentioning the original speaker, the research firm, institution, or the sponsored company, the writer of the advertorial text conveys promotional meaning to fulfill his/her private purpose through the interpretation of the original words. More instances are given below:

(4)   While it's true that wages and production costs are lower in China, he cites Korea's impressive number of FTAs as the basis for his decision to move his operations to the GFEZ (Gwangyang Bay Area Free Economic Zone). (Source is Lu Xianyu, CEO of the Chinese enterprise HAM Global. Forbes, 2017)
(5)   A strong demand for memory chips and NAND flesh memory has helped propel the worldwide sector's revenue growth to 21.6% in 2017 smashing through the $400 billion barrier for the first time, according to the research firm Gartner Inc. (Fortune, September 2018)

The manifestation of indirect quotation in Examples (4) and (5) highlights the recreation and spinning of the original words by the writers of the advertorial texts. With the aid of the reporting verb "cites" and the prepositional attribution "according to," writers have tried to maintain the idea that the words are actually recreated, which merely delivers the information about what is uttered by the source. As suggested by Bazerman (2004), it is a superior chance for advertorial writers to transform the original links to count on the original beliefs without altering them. The use of quotations (direct and indirect) is a way to produce a claim of authenticity, and in media, this claim is high (Kotthoff, 2002).

The mention of important persons or celebrities, relevant documents, and statements is a common practice by advertorial writers. It is the second most frequently used intertextual reference in our study as 167 instances are found in our corpus. The position of advertorial texts is strengthened in the precincts of persuasive tasks of the organization due to the intertextual links and mentions of statements, documents, mission/vision statements, legal documents, and business fields. It is such intertextual references that help to unveil the significance of social practices in which the advertorial texts take part. This can be illustrated in the following example.

(6)　　Public Master Writer Chair Suzan-Lori Parks has written a brilliant and disturbing reflection on our current state of race relations, White Noise, Jane Anderson, Luis Alfaro, Conor McPherson, and Bob Dylan are working at the height of their powers. And actors Glenn Close, Jake Gyllenhaal, and Tom Sturridge will light up Astor Place. (New York Magazine, September 2018)

Example (6) above is taken from the "special advertising section" of the New York magazine. We can see that in the promotional advertorial of a theatrical performance the writer has mentioned a number of public figures and famous actors simply to promote an event. It can generate a positive effect on customers and compel them to purchase the performance ticket. The following is a similar example:

(7)　　The five-year plan states that Guangzhou will give impetus to the development of emerging strategic industries like new generation information technology, biology and health, new materials, high-end equipment, and new-energy vehicles. (Fortune, July 2017)

With the attempt to promote the economic benefits of Guangzhou, a southern city of China, the writer has provided the intertextual reference of a statement of the five-year plan for innovations in science and technology. Similarly, we can also find other intertextual references of the company's directors, public figures, celebrities, mission statements, company indexes, several documents, old proverbs, other magazines, and movies that indicate their textual involvement in the chosen advertorial samples (See a detailed list of such intertextual links in Appendix II).

As for the fourth technique of intertextual representation, namely, "comment or evaluation on a statement, text, or otherwise invoked voice," only 33 instances were found in the sample texts. In this intertextual reference, the original statement or text is commented and evaluated positively or negatively by the advertorial writer. Also, while evaluating a text, writers mostly use an appreciating tone that is attributed to the sponsors. This appreciation can be realized by gradable expressions or qualitative adjectives and adverbs. On most occasions, writers present positive comments on the product or the service; however, in some cases, negative evaluation can also be presented, but its target is mostly the potential consumer other than the sponsor (Zhou, 2012). For instances:

(8)　　Working with Veterans United Home Loans, a VA loan leader based Columbia Mo., made the process *stress-free and meaningful*. (Fortune, March 2017)
(9)　　Orange county is one of the *most family friendly places* in nation (Fortune, July, 2017)
(10)　These experts, specializing in local travel, global trips and must pack items, understand the importance of voyaging to new places. *You may be seeking enlightenment. Bonding time with pals. Or, just good old-fashioned fun*. They can help point you in the right direction. (Brava, January 2017)
(11)　Companies like Betterment are becoming more *mainstream*, which is evident not only in their growing customer base but also by increased regulatory attention. (Fortune, April 2017)
(12)　The result is *unsurpassed luxury* that's divinely silky to the touch. (Brava, May 2017)
(13)　And it's that *combination of caring and professionalism* that lets you know you're in good hands. (Brava, August 2018)
(14)　The Seagate Hotel & Spa is the *ideal place to experience* a vacation rooted in both leisure and luxury. (New York magazine, January 2017)

The above-mentioned instances can be seen as positively evaluated advertorials by the writers with noun phrases and adjectives like *stress-free and meaningful, more mainstream, unsurpassed luxury, combination of caring and professionalism, leisure and luxury,* etc. The result suggests that by commenting on statements or the products/events/places that are being promoted in the advertorial texts, writers tend to posit a positive effect upon readers' minds.

Seen from the intertextual aspect of all the above instances, the advertorial texts tend to entail almost all the references of intertextual representations proposed by Bazerman (2004). Direct quotation and mention of a person, statement, or document were found to be the first and second most frequently used intertextual references, closely followed by indirect quotation being the third most frequent technique of intertextuality. Such findings suggest that advertorial writers mostly rely on prior texts or quotations during the writing process. The results also signify that advertorial writers do not seem to prefer using the "comment or evaluation of a statement, text, or voice" technique. However, they mostly use direct quotations from celebrities, public figures, or directors of companies as textual sources. Sometimes they make use of indirect quotations without mentioning the source or remembering earlier content, evaluating the benefits of a product or company or an event in the advertorial texts. However, as Koskela (2013, p, 403) points out, "indirect quotations without attribution can be discussed under both categories according to the analysts' interpretation." It is further explained that these cases belong to intertextuality from the point of view of the text while they belong to the realm of interdiscursivity from the point of view of professional practices. Following Koskela, we have merely included indirect quotations from the point of view of the text in the intertextual category in our data.

4.3. Interdiscursive analysis result and discussion

It is generally observed that expert writers often exploit the communicative purpose of a genre by mixing it with some other genres, thus making hybridized forms of that genre (Bhatia, 2004, 2017). Interdiscursivity appears to be increasingly drawn on in the promotional genres. According to Bhatia (2004), the promotional genre is the only one that has successfully invaded the premises of other professional and promotional genres like academic, journalistic, reporting, and so on. A journalistic genre like the advertorial genre is the typical representation of the mixing of genres as it is the mixture of the promotional genres "advertisements" and "editorials" (Bhatia, 1993, 2004). As far as the advertising genre is concerned, the provision of appropriate information about the product or service to the customer is the prime responsibility of an

advertisement along with the information about its accessibility (Bolen, 1984). The writer may explain in detail that the product or service can improve the buyer's life only after the product or service is purchased. Nonetheless, persuasion can be considered as the main task of advertisements. The similar features of positive evaluation and usage of persuasive strategies can be observed in advertorial texts as well.

An editorial, on the other hand, is defined as "an article in a newspaper that gives the opinion of the editor or publisher on a topic or item of news" (Sinclair, 1995). Though the communicative purpose of an editorial is to provide information, intrinsically, it also possesses the features of the persuasive genre. Nonetheless, for achieving the communicative purpose of persuasion, editors employ an intentional organization and a proper set of arguments with the help of evaluative linguistic features. Advertorials, in fact, share the communicative purpose of providing information and persuading potential customers to buy or follow the product or idea promoted. Hence, advertorials tend to share the communicative purpose with advertising and editorial genres.

As stated previously, the advertorial texts belong to the hierarchy of texts within the territory of the promotional genre. Therefore, it is natural that the most important interdiscursive resource shared by the sample texts pertains to the aspects of the promotional genre. We can find genre mixing in advertorial texts with the aid of Bazerman's (2004) category of "using recognizable phrasing, the terminology associated with specific people or groups of people or particular documents." Examples (15), (16), and (17) clearly illustrate this feature.

(15)   American *corporations* have long been **generous** in *donating to worthy causes*, but today they're being called upon to demonstrate *social responsibility* in other ways as well. Whether by speaking out about *corporate values*, directly *investing in projects*, or creating *social funds*, *alliances, and incubators*, "companies are getting **more creative and smarter** with the ways they are engaging with the society." (Fortune 2018)

(16)   One *important dental advance* in recent years is *indirect bonding*. Instead of *placing brackets* on each tooth individually, impressions are taken of the *patient's top and bottom teeth*. When the brackets are ready to be placed on the *patient's teeth*, they can be applied **within 10 minutes**. This simplified *adhesion process* means **less time in the chair for the patient**. While not every *orthodontist* does this, the majority of Long's patients are **able to take advantage of this technology.** (Brave, 2018)

(17)   AMELIA ISLAND, an *enchanting barrier island* off Florida's northeastern coast, has long been a beloved Florida treasure, *cherished for her thirteen miles of pristine beaches*. Consistently voted *a top island destination* in North America, the island offers a *perfect balance of natural beauty* complemented by *world-class services* and a *growing collection of award-winning independent restaurants, luxurious spas, outdoor adventures, and superlative golf courses.*

In Example (15), the italicized phrases belong to the particular terminology relating to the corporate genre. The mere reason behind the employment of a particular discipline terminology is that the text promotes an American Biotech company and its potential corporate values. The bold letters show the promotional strategies being used by the writer to praise the commodity or service to increase the reader's appetite and persuade the reader to respond favorably to the advertising being made, with the help of evaluative adjectives. These characteristics are deemed to be typical of the advertising genre.

Example (16) is a promotional advertorial composed to promote a medical firm. All the references are mostly directed to patients and innovative treatment. However, the distinctive feature of this text is the persuasive strategy (bold letters) through which the writer of this advertorial is trying to make the impression that the above-mentioned treatment is far more advantageous and less time-consuming if operated by the doctor of this particular medical firm.

It can be seen from Example (17) that a particular Island named Amelia is being promoted by the writer. The noun phrases and evaluative adjectives used in this instance project the typical features of an advertisement. This particular commodity is being praised by the writer with this extra flowery language that makes this place worth visiting for the targeted audience.

Other instances of recognizable phrasings that reveal interdiscursive performance were also found in our corpus. As the main focus of Forbes and Fortune magazines is business, the advertorials in these magazines mostly contain phrasings attributed to investment banking, financial processes, legal firms, etc. Brava magazine advertorials deal mostly with a variety of themes like promotional texts regarding innovative medical treatments, new software, and unfamiliar technologies; thus the professional terminologies are mostly related to medical equipment and treatments, technologies, software names, etc. Lastly, New York Magazine focuses on daily life, culture, style, adventurous destinies, and food. Therefore, few professional terminologies are found in these texts with only noun phrases, adjectives, and adverbs occurring in overwhelming numbers.

Based on Bazerman's (2004) last category i.e., "using language and forms that seem to echo certain ways of communicating, discussions among other people, types of documents," several genres, kinds of vocabulary (or register), stock phrases, and patterns of expression were found to be present in the advertorial sample texts. It can be seen that writers appropriate the generic sources of a number of promotional genres to create an advertorial genre.

Through the analysis of advertorials, we can see that they are promotional and descriptive in nature. On the one hand, they serve the promotional purpose, having persuasive nature like a commercial, advertising, service advertising, goodwill advertising, grant proposals, political fundraising, and philanthropic fundraising (Zhou, 2012). On the other hand, they provide information about the product, having informative nature like editorials, news reports, and news articles. In the following section, we will analyze genre-mixing through the appropriation of semiotic resources, and through the mixing of written and spoken styles, and paralinguistic features.

4.3.1. Genre mixing

Hybrid or mixed genres (Bhatia, 2012) in the advertorial genre are created by the mixing of two types of advertising and editorial genres in an advertorial text. The generic territory of one genre is appropriated to produce another genre by the writers. The members of the discourse community mainly appropriate the generic resources of editorial and advertisement

genres to create an advertorial text to achieve two communicative purposes, i.e., to provide information regarding the product or service being promoted and to persuade potential buyers into the purchase. Such interdiscursive performance can be demonstrated in the Examples 18 and 19 from *Brava Magazine* below:

(18)   For nearly 48 years, H. Krueger & Associates has prided itself on its high quality, custom interior design work and consultation for residential, commercial and hospitality clients. After his father retired from day-to-day operations, vice president Andy Krueger took the helm and is involved in the design work. And overall, those designs don't revolve around trends (Move 1: Background Information). Whether the homeowners are planning to sell or remain in the home, the goal is always a design with staying power that's also pleasing to the eye. (Move 2- Step 1: Target market)

Example (18) shows the utilization of two communicative moves that are "providing background information" and "target market" in one advertorial text. In fact, these two rhetorical moves are considered as significant communicative moves in editorials (Ansary & Babaii, 2005) and advertisement (Bhatia, 2004). As shown in the content of this advertorial, the writers discuss the background of the company (H. Krueger & Associates) and their work being promoted in this advertorial text. This is carried out through a number of declarative sentences that are intended to present information (Biber, 1995). However, in the second paragraph of the advertorial, the writer addresses the buyers and targets the market, using a group of potential buyers—homeowners—who can take advantage of the company's service. It seems that the writers basically provide information to enhance the credibility of the product in question. The writer of the advertorial tends to choose the positive evaluation by pointing to the general goal of homeowners, namely, "the goal is always …" This could be a strategy to remind the homeowners of what their actual goal should be in order to persuade them to use their service. The main intention of mixing the two seemingly conflicting communicative purposes in a single advertorial text could be the writer's own intention to receive the highest appreciation from the targeted readers (Cameron, 1994; Cameron & Curtin, 1995; Van Reijmersdal et al., 2005). It could also result in generating a more positive attitude towards the company (Boerman, Van Reijmersdal, & Neijens, 2014; Cole & Greer, 2013; Van Reijmersdal, Neijens, & Smit, 2010). Simply to better achieve private intention, the writer appropriates the generic resources of the editorial and advertisement particularly through targeting the market move and the background information move in advertorials.

In Example (19) below, the writer is trying to make the image of the largest independent automated investing service "Betterment" more convincing, interesting, and reliable. John Stein, the founder, and CEO of the investing service is endeavoring to justify the service by explaining the need for the company's service to the potential consumers. In this advertorial, it seems that the writer particularly chooses two different moves (Justifying the product and Making future prediction/expectation) to achieve two different communicative purposes. Meanwhile, the writer uses an indirect and a direct quotation by the CEO to further justify the issue of product credibility and the reason why it is needed. The formal written style of the editorial is purposefully mixed with the spoken style of advertisement as the writer employs a common advertising expression like "What's more", which is an informal and interactional strategy that is used in oral communication (Biber, 1995). The use of direct quotation at the end further enhances the positive image of the company and the credibility of the service.

(19)   Stein sees this as more important than ever, given that life expectancy is increasing, which means people's money has to last longer. What's more, retirees are relying less on government security and workplace pensions to fund their futures. Therefore, he says, "there should be easy, clear ways to make decisions about your investment." (Justify the product) Chakravarthi believes key stakeholders in the fintech ecosystem—including customers, investors, financial institutions, and regulators—will continue to drive the sector's evolution. "As customers continue to demand convenient, low-cast, and transparent financial services," he says, "the need for innovation in financial services will continue to surge, an encouraging sign for fintech." (Future expectation/prediction)

In the second part of the example, the writer moves to the second communicative purpose, i.e., formally informing the potential buyers of the future prediction and expectations of the service. The change in the communicative purpose can also be observed in the use of the lexico-grammatical features such as the utilization of future time marker "will" in the example where the writer emphasizes the continuity of progress in the future. The style changes from a personal writing-like-speaking to both formal and informative style. This is observed in the use of high professional technology and banking terminology like "investors, customers, and financial institutions." The second part does not include any interactional or advertising strategies but uses more professional terminology and evaluative adjectives, which reflect informational writing. The linguistic features of the first part are conventional as the writer, sponsor, and consumer are directly involved in the communication. The informative style in the second part, however, is mixed with informing and editorial genre texts. Such an appropriation of the generic resources of advertising and editorial genres to create the hybrid "editorial-ad (advertorial)" genre is virtually driven by the writer's private intention (Bhatia, 2008). Apparently, the writer's private intention of mixing the advertising and editorial genres in this advertorial sample is to make the advertorial text more reliable, convincing, and interesting than the one provided merely by commercial sources (Krouwer & Poels, 2016). Therefore, the writer mixes advertising and informing communicative purposes to make the sample text more convincing and acceptable to the targeted readers.

Based on our corpus, the mixed or hybrid genres occur in the 80 advertorial texts that are mostly written as part of sponsoring content, special advertising content, and promotions. Obviously, the growing popularity of advertorials in magazines encourages the writers to appropriate the generic resources of one genre to create another. It appears that such an interdiscursive performance of hybridization is the result of the writers' aspiration to shape a positive image for the company.

4.3.2. Mixing written and spoken styles and paralinguistic features

The corpus in our study indicates that the advertorial texts include features of both written and spoken styles. In general, the writers of the advertorial genres regard their practices as written discourse. The formal style can be reflected in the structural patterns of the advertorials which include such four moves as "introduction", "main body", "closing", and "solicitation". It is also apparent in the content delivery of the advertorials, as the writers use structured declarative, imperative, and interrogative sentences to present information, direct the readers, and provide background knowledge. Passive voice constructs, a rich amount of noun phrases, and evaluative adjectives are also employed to highlight the formality of the written style. This can be illustrated in Example (20) below:

(20)   The small island, which offers a welcome, cloudless respite from post-summer blues, is awash with stunning pink-sand beaches and turquoise waters that are heavily frequented by serious scuba divers and pleasure seekers alike. (New York Magazine, 2016)

In Example (20), the writer chooses the active and passive voice formulaic constructs to provide the details of the Bermuda Island vacationing spot, and noun phrases like "stunning pink-sand beaches and turquoise waters" to establish the purpose of promoting the service.

The writers mainly use formal features in their advertorial texts when promoting high technology items, financial companies, investment banks, and legal firms that are supposed to target potential consumers. Meanwhile, informal features are also employed in the short advertorial about a product or a service that is supposed to make consumers' life easy. The informal style of writing is used mainly for imposing, convincing, and informing. It is well mixed with the formal style of the advertorials, which includes written features mainly revealing a direct and passive relationship of the involvement between the sponsor and the consumer. This can be illustrated in the picture of "Special Advertising Section" taken from New York Magazine (23 January, 2017) Figure 1:

Experience Charm on Amelia Island

AMELIA ISLAND
904-277-0717 | ameliaisland.com

LOCATED JUST 45 MINUTES from Jacksonville International Airport, **Amelia Island** boasts 13 miles of wide, uncrowded beaches and plenty of family-friendly activities. Florida's great outdoors takes center stage here with kayaking, surfing, paddleboarding, nature trails, biking, two state parks, 117 holes of championship golf, and horseback riding on the beach—one of the few places where you can indulge in this activity.

Key West meets Charleston at Fernandina Beach, with its wonderful mix of Southern hospitality and island lifestyle. If learning the history of an area excites you, Fernandina Beach is a hub of history. Here you'll find Florida's oldest surviving hotel, the last American tavern to close during Prohibition, and a historic district that spans 50 blocks.

Beyond water activities and history-driven adventures, Amelia Island is also home to a variety of events. For the foodies, the 9th Annual Amelia Island

Restaurant Week takes place January 20–29; entering its 16th season, the Amelia Island Chamber Music Festival features renowned musicians, including Itzhak Perlman (February 6); beginning March 10, Fernandina Beach will host seven days of vintage and luxury car events; May brings the 54th Annual Isle of Eight Flags Shrimp Festival (May 5–7) and the Wild Amelia Nature Festival (May 19–21).

If relaxing on beautiful beaches, going on a variety of water escapades, and soaking up serenity sounds good, then Amelia Island is for you. And, with 100 direct flights from the New York area to Jacksonville each week, retreating to Amelia Island is not only ideal, but also convenient.

Amelia Island, FL

Figure 1. A picture of an advertorial published in New York Magazine (23 January, 2017).

The writer of the above sample text is greatly involved in the persuasive interactive features. He chooses the second person pronoun "You" a number of times, which reflects personal involvement and interactive writing (Biber, 1995). Besides, the writer uses a number of spoken features such as the use of the contraction "You'll." Through examining the corpus of advertorial texts, it is found that spoken features mainly occur in the short advertorial texts while formal features are more frequently presented in long advertorials.

In addition to mixing written and spoken discourse styles, the writers of the advertorial also make use of non-verbal cues or paralinguistic features (Sully & Dallas, 2005). They draw upon various colored and different sized fonts and pictures in advertisements while editorials writers usually go with a font of a certain size, no color except black, and mostly no pictures

are pasted in the documents. Thus advertorials make a different case. They may look like an advertisement with lengthy product details, or an extended news article or editorial as "advertorials are usually not appropriately labeled and are designed to look like news articles" (Zhou, 2012, p. 329).

However, different non-linguistic features can be found with a closer look, such as pictures, different layout options, and probably a variety of colors as well.

As far as visual features are concerned, advertorials are rich with pictures of different important personnel (CEO, directors, lawyers, public figures), landscapes displaying a certain vacationing spot, photos of companies, law firms, hospitals, etc., which are promoted in the advertorial. In the present corpus, 51 advertorials from magazines possess photos of company leaders and directors. The tendency to use pictures of important personnel may enhance the credibility of the services. As Zhou (2012) states, it might be a way to project a sense of authority which can help the consumers to put more trust in the services and persuade them to go all the way to utilize them. Apart from visual elements in the form of pictures, the sample advertorials also present an overwhelming number of colorful fonts and typefaces of different sizes. We can find different kinds of bold, italicized, and other decorative styles of fonts and letters mostly in the heading and lead move. However, the main body is always presented in black or blue color. It can also be the main strategy to attract the attention of potential readers by presenting colorful and decorative headings, which make it look like an authentic and serious piece of informative text only to better capture potential buyers.

5. Conclusion

The present research aims at investigating such a hybridized genre as advertorial within the framework of critical genre analysis. We have conducted a genre-based intertextual and interdiscursive analysis of advertorials with the framework proposed by Bazerman (2004). This study also attempts to examine the textual and discursive connections between the advertorial genre and other promotional (advertisement) and journalistic (editorial) genres.

The intertextual analysis of the 80 advertorial texts from different international magazines seems uniform and regular. However, it can be seen that direct quotations were found in abundance in all the sample texts with a total of 193 instances. The other two techniques that were frequently used are the mention of persons, documents, or statements, and indirect quotations with 167 and 165 instances respectively. The technique that is not frequently used by the writers of advertorial texts is "comment or evaluation of a statement or a document" as only 33 instances were observed.

Through the close examination of all the sample advertorials, it can be seen that writers use evaluative promotional strategies to make the audience purchase their products or ideas. The instances of recognizable phrasings and professional terminology regarding various disciplines such as business, law, medicines, and corporation were found in our corpus. The study also witnesses an abundant usage of linguistic features as well as non-linguistic features that are typical of the promotional advertorial genre.

Furthermore, the study exhibits that territories of such two genres as advertising and editorial are being colonized to form a hybrid genre, namely, the advertorial genre. Genre mixing is evident from the instances of different move structures of advertising and editorial genres, which are interconnected in the shaping of advertorials. This is because the main purpose of hybrid genres is to attract a large number of customers and potential buyers in the targeted market (Bhatia, 2012).

Based on our analytical results, it can be found that writers tend to give a positive evaluation of the products by incorporating extensive use of quality adjectives, adverbials, and noun phrases. The frequent employment of first-person pronoun "we" and second-person "you", and contractions (you'll) might exhibit the close connection between the sponsor and the potential buyers.

Besides, in order to create advertorials, writers tend to appropriate generic resources from advertisement and editorial practices. It can be seen that advertorials appear to be persuasive in nature like advertisements along with overarching information about the product or idea being promoted like an editorial in terms of their communicative purpose. The results coincide with Zhou's (2012) study, which concludes that advertorials mix the communicative purposes of the genres of editorial (journalistic discourse) and advertisements (promotional discourse) so that writers can provide evaluation and information for the interest of sponsors more positively and credibly.

The major findings of the study provide helpful theoretical references regarding intertextuality and interdiscursivity for advertorial discourse. In addition, our findings have pedagogic implications for ESP practitioners and learners in various contexts, particularly for those who are engaged in professional discourse analysis and research. Take the population involved in advertorial discourse analysis and research, for example. The findings can draw the attention of the interested analysts and the researchers to the intertextual and interdiscursive features of advertorial texts so that they will learn how writers utilize both intertextual (e.g., direct and indirect quotation, mentioning a person, document, or statement, and comment or evaluation of a statement, text, or voice), and interdiscursive (e.g., semiotic, paralinguistic, written, and spoken) strategies to achieve their own private intentions. At the same time, the findings will help ESP learners to gain a better understanding of the conceptualization of intertextuality and interdiscursivity for professional discourse construction so much so that they will be able to manipulate the essential intertextual and interdiscursive strategies in shaping hybridized professional discourse such as business discourse, journalistic discourse, legal discourse as well as academic discourse. Apart from the pedagogical implications, the findings also generate practical insights into how certain spoken, written and paralinguistic persuasive features are integrated in an advertorial text to help attain the ultimate goal successfully for the advertorials' sponsors and copyrighters. Besides, our findings are beneficial for the potential readers who tend to pick up advertorials to get the

information they want before the purchase of an item. They can garner the awareness of genre-mixing and other inter-discursive characteristics of advertorials to help them make proper decisions about the purchase of a product or a service which is being promoted.

However, there still exist some limitations in the current study as the corpus taken for our research contains advertorials mainly from four popular magazines. More distinctive types of magazines regarding different fields need to be taken as the sample data for future studies. Moreover, future research can also be done on other aspects of advertorials such as making a comparison between the move structure of advertorials from magazines and newspapers. Meanwhile, a thorough investigation of linguistic and metadiscourse features should be carried out on the advertorial texts in the future so as to better examine such a hybridized discourse and enhance our understanding of the hybridity displayed in this genre.

Data availability

Data will be made available on request.

Acknowledgements

Appendix A. Supplementary data

Supplementary data to this article can be found online at https://doi.org/10.1016/j.esp.2020.11.003.

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