

**A MULTIMODAL GENRE ANALYSIS OF  
MALAYSIA'S REGIONAL E-TRAVEL GUIDEBOOKS**

**BY**

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## ABSTRACT

This is a multimodal genre analysis study of Malaysia Regional E-Travel Guidebooks (MRTGs) by adapting the frameworks of Bhatia (2004) and Kress and van Leeuwen (1996, 2006). The analysis focused on examining the rhetorical structure, communicative purposes, linguistic features, professional practices, and visual components present in MRTGs. The analysis is done to understand how this genre- which successfully helped Tourism Malaysia to improve its tourism industry- is built up and written. To accomplish the study's objectives, a combination of textual analysis and semi-structured interviews was employed, utilizing specialized software tools such as Atlas.ti and Sketchengine. The study revealed that MRTGs exhibit a distinct structure comprising ten core moves (Headline, Introducing the Country, Urging Action, Targeting the Market, Trivia, Justifying the Destination, Endorsement, Related Info, Service Info, and Closing Info). Notably, the findings highlight the strategic deployment of linguistic features to capture the readers' attention, promote the featured destinations, motivate action, and furnish pertinent information about Malaysia. MRTGs adeptly employ a synergy of informational value, salience, and framing to offer travellers a comprehensive and captivating informational resource. Additionally, the visual elements employed in MRTGs effectively convey meaning and engage readers with the featured destinations. Crucially, the findings show that professionals within Tourism Malaysia believe that MRTGs are essential for attracting and assisting travellers, and ensuring visitor satisfaction, with a focus on transitioning to online platforms and continuous improvement. This study provides multifaceted insights that extend beyond the specific context of MRTGs, contributing significantly to the domains of genre analysis, professional communication, digital marketing, visual communication, and destination marketing. Additionally, it elucidates practical implications for professionals in the tourism industry, enhancing their comprehension of the art of crafting compelling and effective promotional materials with regards to English for Tourism.

## ملخص البحث

هذه دراسة تحليلية متعددة الوسائط لكتيبات السفر الإلكترونية الإقليمية في ماليزيا من خلال استعمال منهج بهاتيا (2004) وكريس وفان ليوين (1996، 2006). يركز التحليل على فحص البنية الفكرية، والأغراض التواصلية، والسماط اللغوية، والممارسات المهنية، والمكونات البصرية الموجودة فيها. ولتحقيق أهداف الدراسة، تم استخدام مزيج من تحليل النصوص والمقابلات شبه المنظمة، وذلك باستخدام أدوات برمجية متخصصة مثل Atlas ti and Sketchengin . تكشف الدراسة أن كتيبات السفر الإلكترونية الإقليمية في ماليزيا تعرض هيكلًا متميزًا يتألف من عشر أفكار أساسية (العنوان الرئيسي، التعريف بالبلد، الحث على العمل، استهداف السوق، معلومات إضافية، تبرير الوجهة، الإعتمادات، المعلومات ذات الصلة، معلومات الخدمة، ومعلومات الإغلاق). ومن الجدير بالذكر أن النتائج تسلط الضوء على النشر الاستراتيجي للميزات اللغوية لجذب انتباه القراء، وتعزيز الوجهات المميزة، وتحفيز العمل، وتقديم المعلومات ذات الصلة حول ماليزيا. تستخدم كتيبات السفر الإلكترونية الإقليمية في ماليزيا تضافرًا بين القيمة المعلوماتية والبروز والتأطير ببراعة لتزويد المسافرين بمصدر معلوماتي شامل وآسر. بالإضافة إلى ذلك، فإن العناصر المرئية المستخدمة فيها تنقل المعنى بشكل فعال وتجذب القراء إلى الوجهات المميزة. من الجدير بالذكر أنه من خلال النتائج تبين أن المتخصصين في هيئة السياحة الماليزية يعتقدون أن هذه الكتيبات ضرورية لجذب المسافرين ومساعدتهم، وضمان رضا الزوار، مع التركيز على ضرورة الانتقال إلى منصات الإنترنت والتحسين المستمر. توفر هذه الدراسة رؤى متعددة الأوجه تمتد إلى ما هو أبعد من السياق المحدد لكتيبات السياحة الماليزية، وتساهم بشكل كبير في مجالات تحليل النوع، التواصل المهني، التسويق الرقمي، الاتصال المرئي، وتسويق الوجهات السياحية. بالإضافة إلى ذلك، فهو يوضح الآثار العملية للمهنيين في صناعة السياحة، ويعزز فهمهم لفن صياغة مواد ترويجية مقنعة وفعالة فيما يتعلق باللغة الإنجليزية للسياحة.

## APPROVAL PAGE

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## DECLARATION

I hereby declare that this thesis is the result of my own investigations, except where otherwise stated. I also declare that it has not been previously or concurrently submitted as a whole for any other degrees at IIUM or other institutions.

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# **CHAPTER ONE**

## **INTRODUCTION**

### **1.1 INTRODUCTION**

This chapter offers an overview of the research, encompassing the study's background, the research problem, and research objectives and questions. It also specifies the study's scope, discloses its inherent limitations, and elucidates the significance of the study. Additionally, this chapter provides insight into the theoretical framework employed by the study.

### **1.2 BACKGROUND OF THE STUDY**

This research is a multimodal genre analysis study which examines the genre of Malaysia Regional Travel Guidebooks (MRTGs). The substantial expansion of tourism, acknowledged as a vital global industry, has garnered scholarly attention. Preceding the COVID-19 pandemic, the tourism sector, with its direct, indirect, and induced impacts, held a prominent position as a major contributor to the global economy. Beyond economic contributions, it played a crucial role in job creation, constituting 25% of all new employment opportunities worldwide. Notably, this industry accounted for 10.3% of the total global workforce (equivalent to 333 million jobs) and made a substantial 10.3% contribution to the global Gross Domestic Product (GDP), reaching USD 9.6 trillion (WTTC, 2022, p. 124). Consequently, tourism industry is considered one of the sustainable development resources that contribute directly to the global economic system because it links to three Sustainable Development Goals (SDGs): SDG 8 'Decent Work and Employment,' SDG 12 'Responsible Consumption and Production' and SDG 14 'Life below Water.' Furthermore, it has a prominent role in achieving other SDGs such as eradicating poverty, advancing gender equality, and protecting the environment." (UNWTO, 2017, p. 8). Hence, tourism has developed into one of the most sustainable active businesses globally.

The growth of the tourism industry has drawn the attention of researchers to its promotional genres such as brochures, websites, and travel guidebooks. Some studies have highlighted that the tourism industry should be marketed and promoted because promotions are the currency of tourism (Alali, Mohamad Ali, & Mohamad Ali, 2019; Ennis & Petrie, 2020; Mieli & Zillinger, 2020). Tourism promotional genres are not different from other promotional genres in other markets (such as markets of clothes, cars and foods). Promotion is an aspect of marketing and is related to advertisement. Companies market their products through promotions to persuade and attract customers to the products. They often give discounts and/or gifts on products bought during promotions. The customers in the tourism field are readers (who could be potential or real travellers/tourists), while the products in tourism field are destinations, attractions, and tourism services. The main promotion goals are to inform, convince, persuade, and remind the clients about the product to make them want to buy it (Karaman & Sayın, 2019).

Tourism industry is characterized by intense competition, requiring a nuanced approach to captivate, engage, and convert potential travellers into actual tourists. The classical Attention-Interest-Desire-Action (AIDA) model, as elucidated by Bagaihing (2020), serves as a foundational framework in orchestrating the reader's actions. The AIDA model is used in tourism promotional texts to guide the process of attracting and persuading customers. Firstly, the Attention stage aims to capture the audience's attention through stimulation and information adoption (Wei, Liu, Xu, Li, & Cao, 2022) Prathapan, Sajin Sahadevan, and Zakkariya (2018) posit that elements such as “the domain names, prominent keywords, award winning, word class and numbers” are effective in capturing viewer’s attention. Secondly, the Interest stage involves generating interest in the destination or product by providing useful and credible information (Prastiana, Erfinda, & Nurhidayati, 2023). Thirdly, the Desire stage aims to create a desire or aspiration to visit the destination or experience the product (Amanda, Santosa, & Winarno, 2020). Finally, the Action stage encourages customers to take action, such as making a booking or visiting the destination. By following the AIDA model, tourism promotional texts can effectively engage customers and influence their visit intention.

The multifaceted nature of the tourism sector necessitates a diverse range of promotional genres and justifies the importance of their discourse. Labrador, Ramón, Alaiz-Moretón, and Sanjurjo-González (2014) highlighted the importance of knowing and understanding textual perspectives such as rhetorical structure, linguistic features, and lexical items to establish a compelling and persuasive promotional discourse. Genre analysis, which is an approach used in English for Specific Purposes (ESP) to study the language and communication patterns of specific genres in different workplace contexts, involves identifying the recognized structures and language features of a particular genre in a specific discourse community. Genre analysis has become a prevalent approach in the linguistic analysis of various specialized genres, including tourism discourse, marine electrical engineering discourse, academic and research settings, newspaper reports, and even suicide notes. The use of genre analysis in ESP helps to raise genre awareness and achieve sociolinguistic and pragmatic competences, and it is a valuable tool for designing language learning and teaching programmes. Research has shown that the study of advertising as a persuasive social discourse has been approached from many disciplinary perspectives, including anthropology, psychology, sociology, linguistics, and semiotics (Mohsen, Eatidal, & Konstantinos, 2022). A study on the rhetorical structure and persuasive features of advertising found that a sensible adoption of linguistic features and an adequate balance of persuasive and objective information are central for turning consumers towards accepting the message transmitted and acting upon it (Mohsen et al., 2022). These findings underscore the significance of textual perspectives in creating effective promotional content.

Moreover, Bhatia (2004) pointed out the vital role of focusing on professional community practices and beliefs in understanding a new genre. Hence, he proposed a multi-perspectives model to understand the construction, goals and beliefs, and figure out the particular purposes of a specific genre. He argued that his new model leads to a better understanding of any genre. Indeed, it is crucial to understand a new promotional genre in this digital era for the success of marketing strategies. Professional community practices and beliefs can provide valuable insights into the preferences, behaviours, and expectations of the target audience, which are essential for developing effective promotional campaigns. By understanding the professional community practices and beliefs, marketers can tailor their promotional efforts to better resonate with their audience and achieve their marketing objectives.

On the other hand, Kress (2010) and O'Halloran (2004) highlighted the central role of multimodality in genre analysis because it offers a comprehensive approach to studying the interplay between different modes of communication within specific genres. Multimodality plays a significant role in tourism promotion, allowing for the use of various modes of communication to effectively reach and engage a diverse audience. Research has shown that digital media are essential tools for the promotion and sustainability of cultural and religious tourism, as they positively influence tourists' perception of the travel experience (Martins et al., 2022; Zaib Abbasi et al., 2023). Additionally, a multimodal analysis of travel brochures has revealed the impact of verbal and visual representation on power relations between tourists and hosts, highlighting the importance of careful representation in promotional tourism discourse (Ignatova, 2020). Kress (2010) and O'Halloran (2004) highlighted that multimodality allows researchers to examine how various semiotic resources, such as language, images, gestures, and spatial arrangements, work together to construct meaning and achieve communicative purposes within a particular genre. It enables a more holistic and comprehensive analysis of genres, considering the diverse ways in which meaning is communicated through different modes. Multimodal approach goes beyond a purely linguistic focus; it acknowledges the significance of visual, spatial, and embodied aspects of communication in genre production and interpretation. For example, a study on TED talks found that engagement of online viewers is achieved by the combination of multiple semiotic resources, such as speech, gestures, gaze, visuals, distance of shot, perspective of shot, and angle of shot (Xia & Hafner, 2022). Multimodal discourse analysis has also been used to evaluate the potential of a children's television show as a vehicle for fostering knowledge and skills in a specific subject area (Zhang, Djonov, & Torr, 2022). In summary, multimodal genre analysis provides a comprehensive understanding of how different semiotic resources are integrated to achieve communicative purposes within a particular genre.

Tourism promotional texts have garnered considerable attention in the field of applied linguistics. Research in this field has been conducted on different genres of tourism promotional discourse such as travel guidebooks (Alali et al., 2019), tourism promotional videos (Ekawati, Puspitasari, & Hanifa, 2021; Wang & Feng, 2021; Yao & Zhuo, 2018), leaflets (Iborra & Garrido, 2001; Mongkholjuck, 2008; Sinraksa, 2009), tourism websites (C. Y. M. Cheong, 2013; De Bernardi, 2019; Grimwood, Muldoon, &

Stevens, 2019; Malenkina & Ivanov, 2018; Sukma, 2021; Wu, 2018), tourism posters (Wasintapa & Vongthong, 2019), tourism advertorials (C. Y. M. Cheong, 2013), brief tourist information (Henry & Roseberry, 1996; Huang, 2015), brochures (Luo & Huang, 2015; Öztürk & Şiklar, 2014), multimodal tourism discourse (Kasni & Budiarta, 2021; Theodoropoulou & Alos, 2020), and Instagram tourism promotional accounts (Majid, 2019). Different perspective theories such as content analysis, discourse analysis, genre analysis, multimodal discourse analysis, corpus analysis, and critical discourse analysis were used to analyse the above mentioned genres. None the less, the gap of this study is presented and discussed in the problem statement section.

### **1.3 TRAVEL GUIDEBOOK AS A TOURISM PROMOTIONAL GENRE**

Travel guidebooks were considered literary works during the second century AD as they described the Greek world to the travellers (Mazor-Tregerman, Mansfeld, & Elyada, 2017). The emergence of unliterary travel guidebooks goes back to the 18th century when Murray guidebook was written as the primary source of information for tourists and the artefacts of tourism in 1836, which mediated the practice of tourism. They were superior to other travel informative sources because of their reliability and utility (Mielie, 2017).

Mazor-Tregerman et al. (2017) stated that the travel guidebooks were considered one of the fastest developing publishing genres during the last few decades because they offered information about tourists' interests and needs such as daily accommodation, food, transportation, and others. Hence, readers considered them one of the best sources for their queries. Moreover, guidebooks cover general historical, geographical, social, and cultural backgrounds. Guidebooks are “conducive to culturally oriented interpretative readings of the tourist experience, from the superficial, valueless excursion to the life-changing personal journey” (Mazor-Tregerman et al., 2017, p. 10).

Nonetheless, the emergence of Information and Communication Technologies (ICTs), smartphone applications, and the internet have affected the views of some scholars who estimated that travel guidebooks would be extinct (Buhalis & Law, 2008; Iaquinto, 2011). They claimed that modern technologies replaced travel guidebooks by

providing complete, updated, and accessible information about their potential destinations. Therefore, there were assumptions that the printed travel guidebooks would disappear and be buried. Peel and Sørensen (2016) have, however, refuted the adverse claims about travel guidebooks as “little more than ephemeral and superficial” (p. 4). They argued that the “guidebook has begun to receive more attention as an artefact of tourism” (p. 4). Stoller (2018) stated that:

In today’s digital world, a print version of a travel guidebook may appear to be a dinosaur. Surprisingly, though, more than \$124 million was spent in the USA on travel guides last year. (para. 1).

Spending a massive amount of money on travel guidebooks in a country such as the United States of America (USA) proves the fundamental role of travel guidebooks in developing their tourism industry, which contributes to their economy. In addition, Bosnar-Valković and Jurin (2019) elaborated more on the importance of the travel guidebook genre and described it as a substitute for an attraction/destination that cannot be physically seen or inspected before the trip. They classified travel guidebook as an “on-trip” literary genre since visitors read it while on vacation. Its purposes are to describe and provide practical knowledge about their destinations and attractions. The guidebook is an “actual” book longer than any other tourism promotional materials and includes a wide range of topics. It provides historical and cultural insights into the location and offers essential recommendations and practical information to the reader. The majority of this genre is more subjective than standard tourist texts, where “the role of the author is highly recognizable” (Bosnar-Valković & Jurin, 2019, p. 122). However, to keep abreast with the ICT era, the travel guidebook genre has a new version presented online as e-travel guidebooks. Their contents are similar to those in the printed ones, but presenting them online is a practical strategy and modern style to make them available and accessible everywhere and every time. Some online travel guidebooks are free of charge and presented as official e-guidebooks by some tourism ministries worldwide, such as in Malaysia (<https://www.tourism.gov.my/promotional-kit/ebrochures>), Turkey (<http://www.kultur.gov.tr/EN-114095/brochures.html>), and Thailand (<https://tourismthailand.sg/e-brochures/>). In contrast, others are offered to be purchased online as e-travel guidebooks and presented by notable companies such as Lonely Planet (<https://www.lonelyplanet.com/>), and Rough Guides (<https://www.roughguides.com/>).

In the realm of tourism discourse, there has been a growing debate about how travel guidebooks should be categorized. Some argue that they primarily serve as tools for promoting tourism, while others contend that their main purpose is to provide comprehensive information for tourists. Bosnar-Valković and Jurin (2019) challenged the conventional view by suggesting that travel guidebooks should be seen as sources of tourist information rather than promotional materials. This perspective leads us to consider the complex dynamics within the realm of travel guidebooks, questioning whether these often overlooked companions possess a subtle interplay between providing information and influencing readers.

Vejlgaard (2021) expands on the previous discussion by highlighting the significant role of travel guidebooks in disseminating information to tourists as they provide practical and cultural information about a destination. Zillinger (2006) expanded the previous discussion by highlighting the significant role that travel guidebooks play in disseminating information. He compared them to other forms of communication such as brochures, word of mouth recommendations and destination documentaries, emphasizing their influence on travellers' decisions and perceptions. Zillinger (2005) did an empirical study involving German tourists in Sweden. The study supports the notion that guidebooks hold considerable sway over readers. His findings reveal that a substantial 67% of respondents did not only rely on guidebooks, but were also influenced by guidebooks in making their choices. These observations call for a deeper exploration into the underlying mechanisms through which guidebooks exert their influence on travel preferences and decisions.

Similarly, McGregor (2000) added another layer to this discussion by demonstrating the dualistic nature of guidebooks. While guidebooks primarily serve as reservoirs of information, they also serve as persuasion vehicles. They have a natural influence on travellers' choices, not only simplifying navigation but also indirectly exercising promotional power. McGregor's argument highlights the complicated interweaving of informative utility and promotional undercurrents, advocating a more nuanced examination of the rhetorical and practical components of guidebooks.

In a more recent research, G. Hui and Yang (2021) advanced this discourse by emphasising guidebooks' ability to elicit anticipation, set expectations, and shape perceptions. They emphasised the importance of language in this context since the

terminology often used in guidebooks improves reading and effectively shapes advertising narratives. This language dimension encourages scholarly investigation into the careful linguistic tactics used in guidebooks, emphasising their significance as linguistic features that generate predetermined environments for travellers to explore.

In her study on Albanian travel guidebooks, Skendo (2021) contributed an additional facet to the discourse. She emphasised the function of guidebooks as versatile conduits, appealing to a wide range of visitor interests, including “coastal, green, historical, cultural, winter, and adventure tourism” (p. 107). This universality of appeal emphasises guidebooks' ability to suit a wide range of preferences within a single genre. This finding stimulates reflection on the delicate balance that guidebooks must achieve between accepting variation and maintaining their fundamental informational and persuasive purposes.

Bosnar-Valković and Jurin (2019) stated that “successful travel guides must be both informative and persuasive” (p. 122). They supported the statement of Dann (1996) about the language of tourism. Dann described tourism language as an “act of promotion” with “a discourse of its own; indeed, the language of tourism attempts to persuade, lure, woo and seduce millions of human beings, and, in doing so, convert them from potential into actual clients” (p. 2). Thus, these previous statements demonstrate travel guidebooks' promotional and informational characters and highlight their essential part and effects on the tourism industry. The assertion by Bosnar-Valković and Jurin (2019) that effective travel guides must possess both informative and persuasive qualities aligns harmoniously with Dann (1996) who depicted the language of tourism as inherently promotional, encapsulating persuasive discourse that entices, enthral, and converts potential tourists into real tourists. The synergistic resonance between these assertions prompts an examination of the interplay between these dimensions within guidebooks and their wider implications within the tourism discourse.

Several studies have been done on travel guidebooks (TGBs), as a related genre of tourism promotional texts, by using various methods such as content analysis (Bender, Gidlow, & Fisher, 2013; Cordeiro, 2011; Vejlgard, 2021), semiotics (Garrod & Kosowska, 2012; Yanoshevsky & Michaeli, 2021), discourse analysis (Nelson, 2012), lexical richness (G. Hui & Yang, 2021), corpus analysis (Skendo, 2021),

multimodal analysis, and metrical linguistics (Ban & Oyabu, 2021). However, it can be seen that only Alali et al. (2019) applied the ESP genre-based approach on TGBs in the language field. Nevertheless, the study focused only on the rhetorical structures of three Asian travel guidebooks. Scholars have also lamented the dearth of TGBs research and that further investigation is needed due to the significance of ESP genre (Mazor-Tregerman et al., 2017; Mieli & Zillinger, 2020; Mieli, 2017; Peel & Sørensen, 2016).

As a leading country in tourism, Malaysia is an excellent example of countries that professionally use travel guidebooks for promotional affairs in the tourism sector domestically and internationally. The following section shows the advantages of using travel guidebooks in the Malaysian tourism industry, which are considered some of the main reasons for the industry's development.

#### **1.4 TRAVEL GUIDEBOOK AS A PROMOTIONAL TOOL FOR MALAYSIA'S TOURISM INDUSTRY**

Malaysia's tourism industry has played a vital role in improving the Malaysian economy. Tourism, along with manufacturing and commodity sectors, is on the throne of the Malaysian economy (Supian, Ahmad, Muhammad Yunus, & Munir, 2022). The annual report shows that the total involvement of the Malaysian travel and tourism industry in employment was 11.8 % of total employment in 2017. It is expected to reach 13.2% of total employment in 2028.

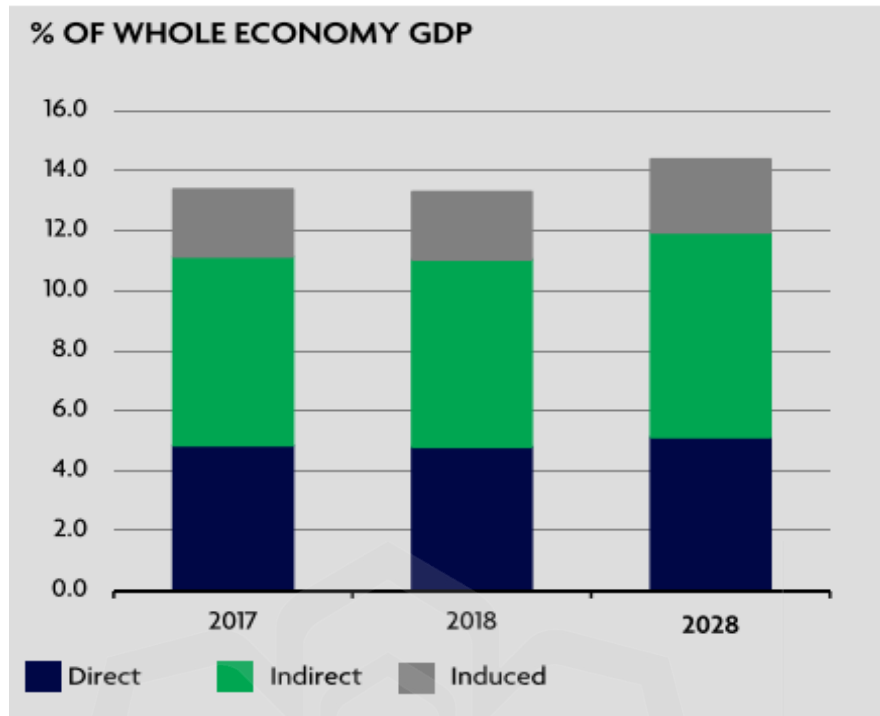


Figure 1.1 Malaysia: Total Contribution of Travel and Tourism to GDP  
Source: WTTC (2018a, P1)

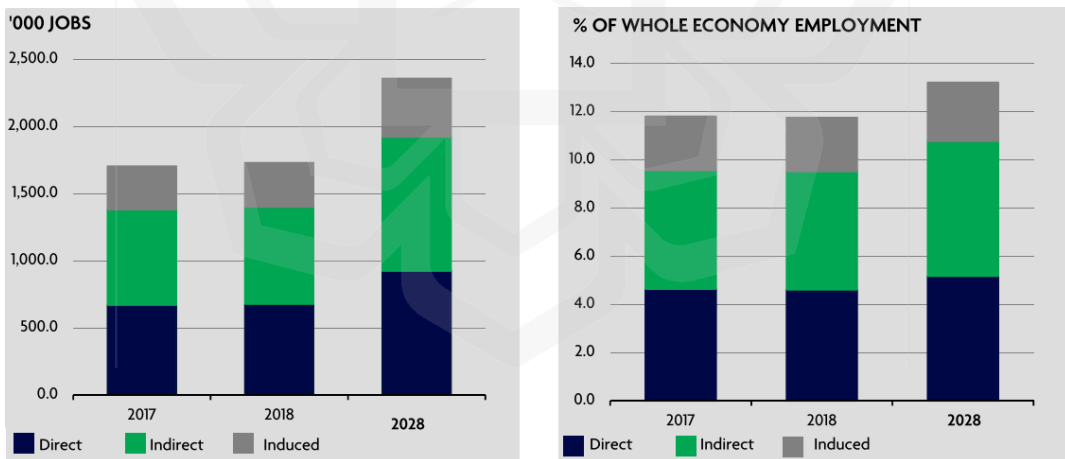


Figure 1.2 Malaysia: Total Contribution of Travel and Tourism to Employment  
Source: WTTC (2018a, P1)

Figure 1.1 illustrates the total contribution of travel and tourism to Malaysian GDP from 2017 to 2028. The graph shows a steady increase in this contribution, from

12% in 2017 to a projected 14% in 2028. This growth highlights the industry's increasing importance as a key driver of economic development. Figure 1.2 presents the contribution of travel and tourism to employment in Malaysia. Similar to Figure 1.1, the graph demonstrates a positive trend, with employment in the sector rising from 11.8% of total employment in 2017 to a projected 13.2% in 2028. This indicates that the tourism industry is not only contributing to economic growth but also creating valuable job opportunities for Malaysians. Both graphs effectively showcase the vital role that the travel and tourism industry plays in the Malaysian economy. The data presented confirms the industry's status as a major contributor to both GDP and employment, reinforcing its significance as a key pillar of the nation's economic landscape

Datuk Seri Abdul Khani Daud, deputy director-general of Tourism Malaysia, stated the critical role of promotion for the Malaysian tourism industry. In this respect, Sulaiman (2018) reported Abdul Khani who said that “the lack of allocation for the ministry [of tourism] to carry out promotional programmes could hamper its effort in attracting tourists to visit Malaysia, known as one of the best tourism destinations in the world” (para. 5). The crucial role of promotion for the Malaysian tourism industry can be crystallised by attracting tourists, presenting the country as the best destination.

To promote Malaysia domestically and internationally, the government established a special agency in 1992 under the Malaysian Ministry of Tourism and Culture, named Malaysia Tourism Promotional Board (MTPB) or Tourism Malaysia. Its vision is “[t]o make the tourism industry a primary source of national revenue and a prime contributor to the socio-economic development of the nation” (p. 1), while its mission is “[t]o market Malaysia as a premier destination of excellence in this region.” (StudyMalaysia.com, 2015, p. 1). The function of this agency, according to the MTPB act 1992, are to promotion and development of Malaysian tourism industry locally and internationally, coordination of all tourism promotions by various agencies, making recommendation to the minister on tourism and implementing policies of the industry(StudyMalaysia.com, 2015, p. 1).

The objectives of MTPB are to:

- increase foreign tourist arrivals, extend the average length of stay of the visitors to increase tourism revenue, stimulate the growth of domestic

tourism, increase the benefits/share obtained from the Meetings, Incentives, Conventions and Exhibitions (MICE) market (StudyMalaysia.com, 2015, p. 1).

Moreover, MTPB made several efforts to achieve its goals by joining its activities with tour operators, airlines, and national tourism offices. It presents the country by promoting products that consist of sales missions, advertisements in the media, participation in international tourism events and exhibitions, and hosting of journalists, foreign travel writers, and travel agency personnel. For instance, MTPB had a £2 million deal with Manchester United in September 2006 to promote 'Visit Malaysia Year 2007'. The success of the 'Visit Malaysia Year 2007' campaign has helped propel the country to the forefront of tourism.

In addition to all the traditional promotional media and methods used by many countries, Tourism Malaysia has its strategy to promote the country using travel guidebooks. According to the Tourism Performance Report published in the first quarter of 2019 by the Strategic Planning Division of Tourism Malaysia, travel guidebooks are still valued as one of the best sources of information for tourists (Tourism Malaysia, 2019). Figure 3.1 shows the original report of Tourism Malaysia.

**SOURCE OF INFORMATION**

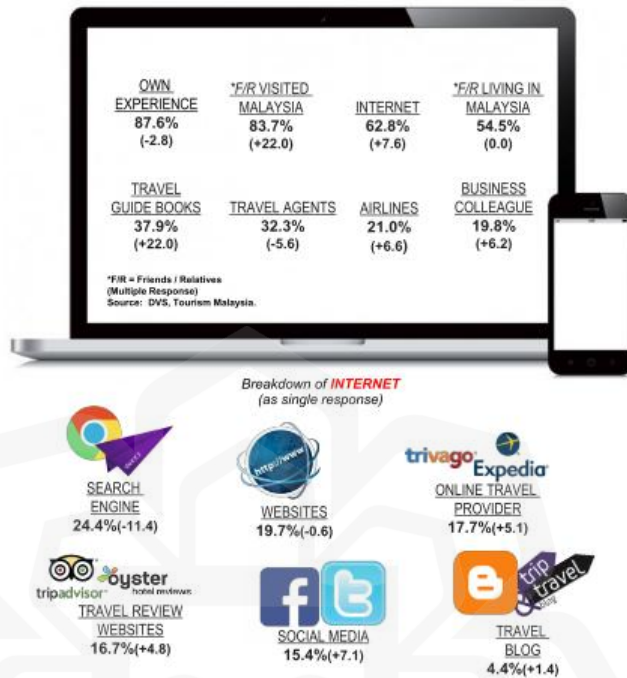


Figure 1.3 Source of Information for Tourists in Malaysia

As presented on Tourism Malaysia’s website, the travel guidebooks present Malaysia through three travel guidebooks: General Guide, Regional Guide, and Destination Guides. The general guide presents the entire country, while destination guides present the country as five central regions; each book describes its main destinations and unique specifications. Destinations’ guides focus on the country’s most visited and popular destinations. Table 1.1 shows the three kinds of Malaysian travel guidebooks.

Table 1.1 Malaysia Travel Guidebooks

General guidebook	Regional Guidebooks	Destinations 'guidebooks
Presents the entire country:  Malaysia Travel Guide	Presents the country as five regions:  Malaysia Northern Region Malaysia Central Region Malaysia Southern Region Malaysia East Coast Region Malaysia East Region	Presents the most visited and popular destination in the country:  Malaysia Kuala Lumpur Dazzling Capital City Malaysia Langkawi The Jewel Of Kedah

## 1.5 PROBLEM STATEMENT

In recent years, Malaysia has experienced a remarkable surge in its tourism sector, positioning itself as a highly significant destination globally. This rapid growth can be attributed to a series of strategic measures and initiatives implemented across various levels of the tourism industry (Shahbaz, Benkraiem, Miloudi, & Tiwari, 2019). Notably, the concerted efforts of Tourism Malaysia have played a crucial role in facilitating effective planning, implementation, and enhancement of diverse programmes and activities, with a specific focus on both domestic and international promotions using MRTGs. Consequently, Malaysia has achieved the distinction of being ranked among the top five most visited destinations in the Asia-Pacific region (W. T. B. UNWTO, 2020).

Undeniably, promotional texts are crucial in influencing potential tourists to decide their holiday destinations (Alali, Ali, Sahar, & Azmin, 2021; Dann, 1996; Mazor-Tregerman et al., 2017; Zillinger, 2006, 2007). Several places are available around the world to be visited, and promotional texts advertise them in various forms of media such as websites, brochures, leaflets, and travel guidebooks. They usually use multiple modes (multimodality) of representation, such as text, images, maps, and more, in order to communicate information with potential tourists. They actively compete with each other to impress and persuade readers to be real tourists. MRTGs are one of the best source of information and promotion in Malaysia as shown in figure 1.3.

In the context of travel guidebooks, multimodality plays a significant role since it enables a more comprehensive and captivating presentation of destination information. When it comes to travel guides, multimodality refers to the utilization of various mediums such as text, maps, images, and other forms of media to offer a well-rounded portrayal of a specific location. For instance, a guidebook may feature elaborate descriptions of a city's history, culture, and attractions, supplemented by maps to assist travellers in navigating the area. Furthermore, visual imagery may be included to provide a visual depiction of the destination's ambiance. MRTGs present Malaysia by using various mediums such as maps, texts, and images to attract tourists, and that is what makes MRTGs as one of the best information source for tourists (Tourism Malaysia, 2019)

However, writing up compelling, authentic, and persuasive promotional materials that target domestic and international markets requires concerted efforts. Maci (2020) highlighted that the use of English, as a lingua franca, can widen the target audience of tourism promotional texts. Yet, it may not be an easy task for non-native speakers to develop effective promotional materials because it requires specific writing skills and knowledge about promotional discourse features (Belén Labrador & Ramón, 2020; Alali et al., 2019; Sanjurjo-Gonzalez, Alaiz-Moreton, Ramon, Labrador, & Garcia, 2019).

Despite the evident influence of multimodal representations, the genre of travel guidebooks in the English for Specific Purposes (ESP) domain remains underexplored. Previous studies have studied guidebooks either as cultural texts (Bhattacharyya, 1997) or as tools to satisfy information needs (Mieli & Zillinger, 2020; Nishimura, Waryszak, & King, 2007). Nevertheless, the primary functional purpose of guidebooks is to guide tourists by providing information about places (Ban & Oyabu, 2021; Bosnar-Valković & Jurin, 2019; Maci, 2020). They are also physical objects and artefacts of tourism. As such, they can mediate the practice of tourism (Peel & Sørensen, 2016), the identity of the tourist (Mazor-Tregerman et al., 2017), and the image of a place (Bhattacharyya, 1997; Yanoshevsky & Michaeli, 2021). Recent research has shown that tourists' information needs are changing in the digital age (Choe, Fesenmaier, & Vogt, 2017), and Tourism Malaysia launched its travel guidebooks online as PDFs to be in line with the tourism market's requirements, and they are reported as one of the major factors

that helps in improving tourism industry in the country by attracting tourists domestically and internationally . As Tourism Malaysia has used MRTGs to achieve its goals in tourism, the researcher feels that there is a need to analyse MRTGs to understand how this genre-which successfully helped Tourism Malaysia to improve the tourism industry- is built up and written. It is the genre from a non-native country which has succeeded to achieve great goals in tourism industry. Therefore, this study aims to bridge the research gap by conducting a comprehensive multimodal genre analysis of Malaysia's regional e-travel guidebooks to comprehend its rhetorical structure, linguistic features, professional practices, and visual features in building up this genre.

## **1.6 RESEARCH OBJECTIVES**

In conducting a multimodal genre analysis of the tourism guidebooks, the present study seeks to:

1. Analyse the rhetorical patterns of the official Malaysian e-travel guidebooks in terms of:
  - a. The organization of the move structure in the corpus of the study,
  - b. The communicative purposes conveyed behind the move structure, and
  - c. The prominent linguistic features that signal each move;
2. Find out how the available visual resources are exploited in the creation of meaning and communicative purposes in the travel guidebooks; and
3. Find out the beliefs and goals of the professional community that help inform the construction of the genre.

## **1.7 RESEARCH QUESTIONS**

Based on the research objectives, the following research questions are presented:

1. What are the rhetorical patterns of the selected official Malaysian e-travel guidebooks?
  - a. How was the move structure in the corpus of the study organised?

- b. What are the communicative purposes conveyed behind the move structure?
  - c. What are the prominent linguistic features that signal each move?
2. How were the available visual resources exploited in the creation of meaning and communicative purposes in the travel guidebooks?
3. How did the beliefs and goals of the professional community help inform the construction of the genre?

## **1.8 SCOPE OF THE STUDY**

This is a multimodal genre analysis study. It focused on the latest versions of official e-travel guidebooks of Malaysian regions. It examined five e-travel guidebooks in English, by Malaysia Tourism Promotional Board (MTPB) and which aim to promote Malaysia's regions locally and internationally. Bhatia's (2004) multi-perspective genre analysis model as well as Kress and van Leeuwen (1996, 2006, 2021) visual grammar theory were used to investigate the guidebooks genre. The corpus of the study was analysed for its rhetorical structure, linguistic and visual features, while interviews with professionals in Tourism Malaysia were conducted for triangulation.

## **1.9 LIMITATION OF THE STUDY**

This research study is subject to several limitations that warrant acknowledgment. Firstly, the scope of the investigation is confined to a specific set of travel guidebooks, namely the Malaysian Regional Travel Guidebooks (MRTGs). These guidebooks are exclusively available as downloadable PDF files on the official website of Tourism Malaysia. Consequently, the findings and conclusions derived from this study may not be generalizable to other travel guidebooks that are not included in the analysis.

The decision to focus solely on the MRTGs was influenced by several factors. One primary consideration was the constraints imposed by time limitations. Conducting a comprehensive analysis of a vast array of travel guidebooks would be an arduous task, requiring a substantial investment of time and resources. In order to ensure the

feasibility of the study within the available timeframe, it was necessary to narrow down the selection to a manageable number.

Additionally, the MRTGs were chosen due to their accessibility in electronic format, specifically as PDF files. This facilitated ease of data collection, as the guidebooks could be easily downloaded and stored for subsequent analysis. It should be noted, however, that by exclusively focusing on PDF versions, this study excludes any potential variations or unique features present in other formats such as print editions or online platforms.

Furthermore, the MRTGs were selected because they were published on the official website of Tourism Malaysia. This selection criterion aimed to ensure the reliability and authenticity of the guidebooks under scrutiny.

While these limitations narrow the focus of the study, they also serve as safeguards against overwhelming the research with an unmanageable volume of data. By delimiting the analysis to a specific set of guidebooks, the study can delve deeper into the content, structure, and presentation of the MRTGs, providing a more comprehensive understanding of their characteristics and potential influence on travellers.

Secondly, the researcher faced some limitations in the conduct of interviews, which were related to the time and the cooperation of the respondents. Indeed, the rate of responses was relatively low, and most of the respondents had not enough time for face to face interview. In this regard, the researcher did keep trying until one respondent agreed on a face to face interview, while three (3) interviews were conducted online (one interview via google meet, and two interviews through the e-mail medium).

In conclusion, it is crucial to recognize that the findings and conclusions drawn from this study are contingent upon the limitations imposed by the exclusive analysis of the Malaysian Regional Travel Guidebooks (MRTGs) and MTPB professionals. Other travel guidebooks, due to their exclusion, may offer different perspectives, content, and presentation styles, necessitating further research to obtain a more comprehensive overview of travel guidebook characteristics.

## **1.10 SIGNIFICANCE OF THE STUDY**

This study can be beneficial in many aspects such as in teaching English for tourism, in the field of advertisement and promotion, and in universities' syllabi design. Its significance comes from the lack of genre and multimodal studies on Malaysian e-travel guidebooks.

It is essential in teaching English for tourism since it comes from the angle of genre analysis and multimodality. The results can be used to design a course to teach tourism and language students how to compose attractive and impressive touristic travel guidebooks for any country based on the information collected by professionals.

It is important in the field of advertisement and promotion. It will define the rhetorical structure, linguistic features, professional practices and multimodal features to produce such a genre. It will show the significant points that could affect and impress the audience to attract them to visit the advertised attractions and destinations. Moreover, it will show and explain the importance of content and organization of promotional discourse to promote attractions.

In terms of marketing and media, this study can help improve and develop Malaysia Tourism Promotional Media (especially travel guidebooks). Interviewing professionals and editors in MTBP can provide us with their endeavoured aims and goals, compared with the results of textual perspective analysis of the travel guidebooks. This can show what they have done to achieve their goals and what they need to do to achieve their attempted goals. Moreover, it will present an excellent example of using online travel guidebooks to promote the countries by highlighting the standard style to build travel guidebooks in terms of linguistics and rhetorical structure.

In terms of training, the tertiary education system in universities attempts to provide students with 'life-long' skills that could be used after graduation (Johari, 2018). Nowadays, universities' syllabi are endeavouring to shift from general English courses to special ones to help their students master English in their fields (Hussein, Salsbury, & Huang, 2021). Osman (2004) stated, "Currently, most universities offer inter disciplinary academic programmes in response to the dynamic complexity of present-day workplace practices" (p. 13). The fact that university students are required to get good competence in the four English language skills (writing, reading, listening,

and speaking) has led to a proliferation of research in the applied linguistics' field attempting to achieve the syllabi's aims designing specific courses.

## **1.11 SUMMARY**

This chapter provides an in-depth analysis of the background, significance, and scope of the study regarding the use of travel guidebooks as a promotional genre in Malaysia. The aim is to understand the potential of travel guidebooks in promoting tourism in the country, while also identifying the challenges and limitations associated with their use.

The chapter begins with an exploration of the background of the study. It delves into the increasing importance of travel guidebooks as a tool for promoting tourism, highlighting their ability to shape travellers' perceptions and influence their decision-making process. The chapter emphasizes the need to study travel guidebooks as a specific promotional genre, considering their unique characteristics and impact on tourism.

Next, the focus shifts specifically to the utilization of travel guidebooks as a promotional tool in Malaysia. The chapter highlights Malaysia's thriving tourism industry and acknowledges the role of travel guidebooks in attracting tourists to the country. It discusses the various ways in which travel guidebooks have been used in Malaysia, including their distribution through tourism agencies, hotels, and online platforms.

Following this, the problem statement is introduced, identifying the gap in the current use of travel guidebooks for tourism promotion in Malaysia. It emphasizes the need for a comprehensive study to address this problem and enhance the effectiveness of travel guidebooks in promoting tourism in Malaysia.

To provide direction to the research, the chapter outlines the research objectives and research questions. The research objectives aim to investigate the impact of travel guidebooks on tourism promotion in Malaysia, examine the challenges faced in their production and distribution, and propose strategies to enhance their effectiveness. The research questions are designed to explore the specific aspects related to the objectives,

such as the influence of travel guidebooks on tourists' decision-making processes and the potential role of digital platforms in improving their accessibility.

The scope of the study is then discussed, defining the boundaries and limitations of the research. This includes focusing on a specific time frame, geographic region, and target audience. The chapter explains that the study will primarily concentrate on printed travel guidebooks and their distribution within Malaysia, while also considering the emerging trends of digital platforms.

Acknowledging the limitations of the study, the chapter highlights potential challenges that may affect the research outcomes. These limitations may include constraints in data collection, the subjective nature of tourist experiences, and the evolving nature of the travel industry.

Lastly, the chapter underscores the significance of the study. It emphasizes the importance of understanding the effectiveness of travel guidebooks as a promotional tool in Malaysia's tourism industry. The findings of this study can contribute to improving the design, content, and distribution strategies of travel guidebooks, thereby enhancing their impact on attracting and engaging tourists.

Overall, this chapter sets the stage for a comprehensive study on the use of travel guidebooks as a promotional tool in Malaysia's tourism industry, providing context, objectives, research questions, and a theoretical foundation for the subsequent research.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 INTRODUCTION**

This chapter focuses on the relationship between tourism discourse and genre analysis, particularly in the context of travel guidebooks. It explores how different genres of texts are structured and used in specific social contexts and their relevance to English for Specific Purposes (ESP) models. The chapter also discusses the concept of multimodality in tourism discourse, as travel guidebooks now incorporate various modes of communication. It highlights the role of corpora, large collections of language data, in studying linguistic patterns and discourse conventions in travel guidebooks. The chapter reviews existing research to identify gaps in the research field. Overall, it provides a literature review to the study of tourism discourse, multimodality and genre analysis, laying the foundation for understanding the linguistic and discursive aspects of travel guidebooks and their implications for the tourism industry.

#### **2.2 TOURISM DISCOURSE: HISTORY AND DEFINITIONS**

Tourism is defined as “the activities of persons travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes not related to the exercise of an activity remunerated from within the place visited”(Nations, 2001, p. 1). It is an economic and social phenomenon that has expanded significantly over the last quarter of the 20th century. Tourism, in developing countries, is focused on economic growth and company development (Duut & Kyei, 2021). Thus, it is one of the most important non-oil and gas businesses for generating foreign cash. In addition, tourism contributes to other strategic goals such as establishing and expanding employment possibilities, encouraging environmental preservation and development of the nation's culture, and instilling a sense of love and patriotism in its visitors (Mantra, Widiastuti, Handayani, & Pramawati, 2020). As a

result, tourism operations involve a variety of enterprises in transportation, lodging, food, and other services.

The growth of tourism in the world resulted in a high demand for an advanced level of communication and promotion skills to improve international interconnectivity (Mantra et al., 2020). Profits in the tourism field are derived by increasing the number of visitors. Therefore, the same attraction must be marketed, promoted and sold to a diverse and wide range of clients in several markets in adequate and convincing linguistic ways (Maci, 2020). To achieve this goal, travellers should be able to access different kinds of compelling, persuasive and attractive information (Parfenov, Shamina, Niu, & Yadykin, 2021; Tom Dieck, Fountoulaki, & Jung, 2018). Marketing, sociology and psychology are among the fields where there have been extensive research on tourism. The focus has been on either business and profits (and thus integrated promotion, advertising and marketing communications) or on the meaning tourism acquires as a social and psychological behaviour. As a result, tourism discourse has become the subject of interdisciplinary research, which includes the interaction of the tourism domain with discourse, and communication.

Tourism is presented as a profession that involves specific types of discourse with variation of contexts and purposes (Al-Malki, Javid, Farooq, Algethami, & Al-Harthi, 2022; Irimiea, 2018). Recent studies have focused on the language techniques used in the tourism sector as a means of promoting products (attractions, destinations, and services) to a variety of customers (Lumsdon, 2016; Maci, 2020; Malenkina & Ivanov, 2018). Consequently, many significant novel works on tourism discourse have been done in the field of applied linguistics where tourism language is viewed as the Language of a Specific Profession (LSP) (Al-Malki et al., 2022; Lertchalermtipakoon, Wongsunbun, & Kawinkoonlasate, 2021; Maulidiyah, 2019; Utami, 2019; Vega & Moscoso, 2019). According to Saidovna (2021), tourism organisations, the Ministry of Tourism, travel agencies and companies, tour operators, guides, hotel workers, restaurants, museums, animators, and many others may be the destination of the tourist discursive space. They turn to the audience with a slew of offers, services, and ideas. The addressee can be represented by both the target and prospected audience. Tourism discourse is more similar to advertising discourse in terms of pragmatic orientation (selling tourist products) and richness of information. Thus, the goal of advertising-

oriented tourism content is to inform and persuade people to buy a product they have just heard about.

Tourism discourse has spoken and written forms, but the current study focuses on written discourse, that is, the travel guidebooks. It is characterized by the use of clear and direct statements that highlight the dynamic and expressive nature of advertising text. These statements are easily and effectively understood by readers. The genre of the text being created also has a significant impact on the effectiveness of language tools. Dann (1996) categorised tourism text types based on their communication medium, i.e., audio, visual, written, or sensory, and based on their stages within the tourist cycle, i.e., pre-trip (adverts, leaflets, brochures), on-trip (travel guides, travelogues) and post-trip (trip reports, and reviews). Nigro (2006) detected the following five kinds of typologies: 1) leaflets; 2) brochures; 3) tourist posters; 4) travelogues; 5) travel guides, which is the focus of this study and considered as a written tourism discourse.

New types of discourse have emerged in tourism industry because of the reliance on web-based communication channels. As a result, the focus of recent research has been on how tourism discourse on social media and internet is disseminated to promote attractions and destinations, and to attract tourists. For instance, Malenkina and Ivanov (2018) investigated the linguistic features and strategies employed for destination management, marketing, and branding on the official tourism websites of seventeen Spanish Autonomous Communities. The teaching strategies of English language used in ESP courses to meet the needs of the student of English for e-Tourism were examined by Maulidiyah (2019). Furthermore, Duut and Kyei (2021) studied the rhetorical structure of tourist destinations' e-brochures published on Ghana Tourism Authority's website. Similarly, Alali et al. (2019) explored the rhetorical structure and communicative purposes of three Asian e-travel guidebooks published on the official websites of Malaysia, Thailand and the Philippines. The next section discusses travel guidebook and its features as a tourism discourse.

### 2.3 TRAVEL GUIDEBOOK: DEFINITION AND CHARACTERISTICS

Koshar (1998) declared that there is no specific definition of travel guidebook due to its connection to various literary genres like brochures and atlases. Therefore, scholars usually try to relate the conception of travel guidebook to two main qualities which are: their target audience's characteristics and their ultimate goals (Therkelsen & Sorensen, 2005). Peel and Sørensen (2016) identified seven areas of research lacuna in travel guidebooks. They are as follows: (i) travel guidebooks conceptualization, (ii) mutability and evolution in travel guidebooks, (iii) tourist attitudes to travel guidebooks, (iv) impact of guidebooks on businesses, (v) impact of travel guidebooks on destinations, (vi) the future of guidebooks, and (vii) cultural stigma of guidebooks. Identifying a specific definition and notion of travel guidebook was the first concern of their study.

There are some attempts in literature to differentiate between travel guidebook and brochure. Getz and Sailor (1994) presented three types of brochures according to the Economic Planning Group of Canada. These are informational, promotional, and lure brochures. They described informational brochure as a descriptive one such as a directory and travel guide. Hence, Travel guidebook is considered as an informational brochure. Moreover, Simon Wong and Gladys Liu (2011) defined travel guidebook as “a commercial book that provides destination information (city, region, country or continent) to visitors and is available for purchase in bookstores” (p. 616).

Zillinger (2006) presented the main topics of travel guidebook in Table 2.1 below:

Table 2.1 Share of Touristic Themes

S/N	Touristic Theme	Share of Citations (%)
1.	Culture	45.20
2.	Tourist information	19.32
3.	Nature	9.19
4.	Parks	7.10
5.	Entertainment	5.18
6.	Sport	2.88
7.	Industry	2.78
8.	Atmosphere	2.53

9.	Transport as attraction	2.51
10.	Sun and bath	2.36
11.	Engineering	0.89

Source: Zillinger, (2006, p. 243)

It can be seen that culture and tourism information topics are the most familiar topics in travel guidebooks, followed by data on both nature and parks. Interestingly, these four topics represent up to 80% of travel guidebook contents. This result revealed that travel guidebook plays a vital role not only in promotion but also in providing the reader with basic information about the available attractions.

Saidovna (2021) declared that travel guidebook is the most specialised and complex genre. It is a vital source of information about a country's natural, economic, and cultural characteristics because it serves as the nation's visiting card and connecting representatives of various countries in the cultural space. Saidovna (2021) identified two types of travel guidebooks. The first type consists of promotional, reference, and advertising publications in the form of booklets and brochures (a self-guide, a free guide, a quick guide), as well as information, advertising, reference, and encyclopaedic publications.

The second type is presented as “a tourist handbook, a souvenir guide, a guidebook” (p. 9). It contains historical information, a description of sights, a map, information about the location of monuments, the time and cost of visiting them, excursion programmes, nearby cafes and souvenir shops, information for people with disabilities, and information service telephone numbers. The writing style of travel guidebook fluctuates between the features of journalistic and scientific functional styles with the dominance of advertising discourse techniques. The travel guidebook's style is sometimes oriented towards dominant signs of the scientific style, such as a high level of generalisations, accuracy, informative, and impersonality (use of impersonal sentences or passive constructions) (Saidovna, 2021).

## **2.4 GENRE ANALYSIS: DEFINITIONS AND APPROACHES IN ESP RESEARCH**

According to Online Merriam-Webster Dictionary, the origin of the word “genre” goes back to (1800-1900) Old French and it meant “gender/kind”. Beghtol (2001) stated that “[d]iscussions of genre probably began in ancient Greece with Aristotle, and the practice of distinguishing kinds of texts from each other on the basis of genres and their characteristics has continued uninterrupted since then” (p. 17). Moreover, Kytö and Pahta (2016) related the origin of genre theory to Aristotelian Poetics and referred to Fowler (1982), Bakhtin (1986) and Todorov (1990) as scholars who promoted literary genre studies in the 20<sup>th</sup> century. Paltridge (1997) examined the approaches of genre analysis in different fields. He stated that genre in linguistic anthropology aimed to examine verbal genre.

The vital role of language in human life raised a concern to understand its usages, meanings, and structures. According to Biber, Conrad, and Reppen (1998) language studies can examine two main areas which are language structure and language use. Studying language structure is known traditionally as linguistics, attributed to its pioneer Ferdinand de Saussure. It aims to identify structural units and classes of a specific language such as morphemes, grammatical classes, and phrases. In addition, it describes how grammatical units are formed by the combination of small units; this can investigate how words are combined to formulate a phrase, and how phrases are combined to form a clause.

On the other hand, language use focuses on the actual language of users and investigates how the language users exploit the resources of their language. It describes not only the similarities and differences of meaning and grammatical structures among sentences, but also it goes beyond identifying the reasons for having those similarities in multiple structures of the analysed language. In other words, it can examine the similarities and differences in the style of a text written by an individual author and a group of authors, male’s writing/speaking style and female’s. Boye and Engberg-Pedersen (2010) argued that the perception of language should be based on its communicative and cognitive phenomenon and that its structure can be understood based on its usage communicatively and cognitively.

These two approaches of language analysis affected genre analysis and led to the three approaches of genre analysis which are highlighted by Paltridge (1997), Hyon (1996), and Wan Fakhruddin and Hassan (2018) as: Systemic Functional Linguistics (SFL), Rhetorical Genre Studies (RGS), and English for Specific Purposes (ESP). Table 2.1 below summarizes the three approaches of genre analysis in applied linguistics' field:

Table 2.2 Three Approaches in Genre Analysis

	<b>ESP Analysis</b>	<b>Australian Genre Theories</b>	<b>New Rhetoric Studies</b>
<b>Researchers</b>	ESP scholarship	Systemic-functional linguists	North American scholarship interested in L1 teaching
<b>Objective</b>	Pedagogical	Pedagogical	Pedagogical
<b>Setting</b>	NNSE, EAP, EPC	Primary; secondary, adult education for minorities, migrant workers and other mainstream groups	NSE in undergraduate schools
<b>Genre Theory</b>	Genre as “Communicative events’ characterized by their communicative purposes” and by various patterns of “structure, style, content and intended audience”	Genre as “Staged-goal-oriented social processes” (Martin, Christie and Rothery, 1987)	“Genre as social action” with social purposes (Miller, 1984)

	(Swales, 1990, p. 58)		
<b>Text Analysis</b>	Structural move analyses to describe global organizational patterns	Analysis of linguistic features within Hallidayan schemes of linguistic analysis	Text analysis based on ethnographic methods

EAP = English for Academic Purposes, ESP = English for Specific Purposes, EPC = English for Professional Communication, NSE = Native Speakers of English, NNSE = Non-Native Speakers of English (Kobayashi, 2003, p. 7).

As the present study takes into account genre analysis in the ESP domain, the following sections will mainly focus in this area of study.

#### **2.4.1 Systemic Functional Linguistics Approach (SFL)**

Systemic functional linguistics approach (SFL) is concerned with the relationship between language and its functions in social settings (Hyon, 1996). It is known as Australian genre theory which is established by Halliday's (1978) register theory. Halliday defines register as "the configuration of semantic patterns that are typically drawn upon under the specific conditions, along with the words and structures that are used in the realization of these meanings" (Halliday, 1978, p. 23). Register is used to identify textual features that are determined by context. Register is formed by field (the activity that is taking place), tenor (the relationships between participants), and mode (the channel of communication) (Halliday & Hasan, 1989).

The term register (when it is distinguished from genre) has been used to refer to a general kind of language associated with a domain of use, such as a 'legal register', 'scientific register', or 'bureaucratic register'. Register studies have usually focused on lexico-grammatical features, showing how the use of particular words and grammatical features vary systematically in accord with the situation of use (factors such as interactivity, personal involvement, mode, production circumstances, and communicative purpose).

Paltridge (1997) described genre as “context of culture” (p. 23). Language forms are labelled as register, which represents the ‘context of situation’ and defined by field which refers to “the experiential content and nature of the social activity”; tenor which refers to “the relationship between participants in the activity”, and mode which refers to “the role of language in the communication, and the medium and channel of communication” (Paltridge, 1997, p. 23). In contrast with ESP and RGS, SFL focuses on genres in primary and secondary school and non-professional texts rather than in academic and professional ones (Hyon, 1996). SFL aims to determine the structure of language within a particular context and culture through understanding its social purpose. Thus, according to Hyon (1996), the most common trajectory in SFL genre analysis is:

1. Identifying the social purposes of a particular genre by its generic structure elements and strategies;
2. Analysing the register of text in field, tenor and mode;
3. Analysing language metafunctions, which consists of ideational (representation of action – corresponds to field), interpersonal (describes interactions between participants – corresponds to tenor) and textual meanings (describes the flow of information within and between texts – corresponds to mode);
4. Micro-analysis of semantic, lexico-grammatical and lexical features of a genre.

Genre analysis from the SFL approach has contributed to providing evidence on how genres can systematically link their social purposes to social and linguistic actions as well as the study of macro-genres such as recounts, reports, narration, etc. Hyon (1996) stated that SFL has the following features and aims:

1. Primarily, it describes the clause components by focusing on function rather than grammar;
2. The concept of function refers to the ‘functional sentence perspective’ that examines the utterances of the information terms and their semantic contributed role to the whole utterance;
3. Examines the schematic structure of texts; that is, the (beginning, middle and end) structures of texts or the generic structure potential for particular genres; that is, the "range of textual structures available within a genre;

4. Studies linguistic features of specific genres such as lexico-grammatical patterning and patterns of cohesion such as lexical cohesion, reference and conjunction within the context of particular genres.

Both SFL and New Rhetoric traditions agree on the importance of social context in understanding genres. The distinctions between these traditions are in their approaches to research and pedagogy. While Systemic Functional Linguistics is concerned with explaining textual features, New Rhetoric Studies is concerned with the complex relationships between text and context. The New Rhetoric Studies focuses on the interplay of text and context. It views genres as dynamic and insecure. Bhatia (2004) shifted the focus of English for Specific Purposes from textual characteristics to a multidimensional approach to genre analysis. This framework expands the scope of genre analysis by connecting textual analysis to social and professional practises. It brings together English for Specific Purposes and New Rhetoric Studies, and Systemic Functional approach to genre analysis.

This study aims to analyse professional texts to investigate its rhetorical structure, communicative purposes and linguistic features; therefore, SFL approach is not applied in this study because it focuses on primary and secondary school, and non-professional texts.

#### **2.4.2 Rhetorical Genre Studies Approach (RGS)**

Rhetorical Genre Studies (RGS) is used mainly in rhetorical tradition in North America and affected by their university works on first language composition (Hyland, 2002). It was influenced by the improvement of psychology and cognitive science, and focuses on the social purposes and actions of genre (Wan Fakhruddin & Hassan, 2018). It describes genre as a social action that should be analysed through its social and cultural context. It draws on Miller (1984) who described genre as “typified rhetorical actions based in recurrent situations” (p. 159). Miller emphasized studying genre’s community and social context to analyse its conventional purposes. Coe (2002) considered studying genre “as the motivated, functional relationship between text types and rhetorical situation” (p. 195). Thus, ethnographic methodology (interview) is the common approach for RGS because it targets to discover “the attitudes, values, and beliefs of the

communities of text users that genres imply and construct” (Hyland, 2002, p. 114) rather than analysing text elements. Therefore, RGS aims to understand the possible ways in which the genre’s culture defines, configures, and reacts to a recurrent situation.

RGS is not suitable for this study because the focus of its approach is on native professionals (L1), whereas the focus of the current study is on L2 professional context.

### **2.4.3 English for Specific Purposes Approach (ESP)**

English for Specific Purposes (ESP) approach typically focuses on the rhetorical organisation patterns and the features of particular language genre. Many scholars have defined the concept of genre in ESP approach. The most related ones to this study are Swales (1990), Bhatia (1993) and Dudley-Evans (1994).

Swales (1990) defined genre as “a class of communicative events, characterised both by their communicative purposes and by various patterns of structure, style, content and intended audience” (p. 58). He described genre by its characteristics, contents and audience. It is demarcated as a special discourse for a specific audience that has a certain structure and writing style with special communicative purposes to be achieved. Communicative purpose is considered as a steering stick that determines the genre style, pattern, and structure. It is defined as “both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action” (Swales, 1990, p. 58). Dudley-Evans (1994) defined communicative purpose as “the defining feature by which a genre such as the academic article is distinguished from other genres and by which the consideration of genre is distinguished from the consideration of register” (p. 219).

Bhatia (1993) elaborated on Swales’ definition of genre and defined it as:

a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s) (p. 49).

In spite of the other vital ingredients of genre, Bhatia considered communicative purposes as the essential part that can identify and distinguish genre. It is essential because changes in communicative purposes can change the kind of genre.

Genre is made by professionals who know its aims, structure and language needed to achieve its aims. They are familiar with proposing and constructing it because of their training and experience within the genre community. Genre has certain standards and constraints which cannot be broken by the writer who has freedom in choosing linguistic features and structure classes. Bhatia (1993) commented on this point as follows:

It is possible for a specialist to exploit the rules and conventions of a genre in order to achieve special effects or private intentions, as it were, but s/he cannot break away from such constraints completely without being noticeably odd. This is one of the main reasons why most of us are able to distinguish a personal letter from a business letter, an advertisement from a promotional letter or a newspaper editorial from a news report (p. 50-51).

Therefore, ESP-based studies suggest interviewing and/or observations of the expert members of the discourse community along with the textual analysis of genre in question (Bhatia, 2004, 2008; Flowerdew, 2005). Henry and Roseberry (1996) described genre analysis as:

a property of texts which allows them to be described as a sequence of segments, or "moves," with each move accomplishing some part of the overall communicative purpose of the text, while register can be thought of as the language and linguistic patterns of one particular genre (p. 472).

Henry and Roseberry recognized the importance of moves in realizing a genre and distinguishing it from other genres. Moreover, they compared between register and genre and said that the language and linguistic patterns used in a specific genre is called a register.

According to Paltridge (1997, pp. 25-28), ESP approach analyses genre based on the following features and concepts:

1. Text is made up of a series of moves and strategies (each move could contain one-strategy/step or more), and lexico-grammatical features of moves (Bhatia, 1993; Dudley-Evans, 1994; Swales, 1990);

2. Focuses on the description of macro-level text and analyses the varieties of sentences and clauses in the context of certain genres;
3. Examines the variety of language, strategies, and the required skills to function in a particular context within a specific culture;
4. Communicative purposes and learners' needs are also integrated into ESP; they draw from the functional notional approaches and the work of the Council of Europe, and others, in developing needs-based language learning programmes.

There are many definitions of moves presented by scholars. Nwogu (1991) defined it as “a text segment made up of a bundle of linguistics features (lexical meanings, propositional meanings, illocutionary forces, etc.) which gave the segment a uniform orientation and signal the content of discourse in it” (p. 114). Connor and Mauranen (1999) described move as “a functional unit used for some identifiable rhetorical purpose” (p. 51). A move is a functional unit that presents a part of a text. It has a certain communicative purpose(s). A group of sequence moves can present the whole figure of the text's communicative purpose, and so form a genre. Moreover, each move can have sub-move(s) (strategy/step), specific linguistic features and certain pattern to elaborate in forming the communicative purpose(s).

There are two types of moves: obligatory and optional. Obligatory moves draw the limits of a genre. Moreover, a pattern of communication gives the genre its identity which is essential for its integrity. Optional moves are the available choices that authors or speakers may choose to use. Every move embodies strategies, and is characterised by some distinct linguistic features (Swales, 1990).

#### **2.4.4 Genre Analysis and Corpora**

Corpus analysis (plural corpora) is a linguistic approach to analyse a collected and stored electronic ‘real life’ language samples, which are collected systematically or randomly such as speeches, magazine articles, and text messages with the goal of determining certain rules of language use, grammatical or lexical patterns. Corpus linguistic studies are often considered to be a subset of discourse analysis because they describe the use of linguistic forms in context (Biber, Connor, & Upton, 2007). For instance, words are defined in terms of their typical collocates (the words that frequently

appear in the context of the speech). Grammatical variety is also defined in terms of the words and other grammatical structures encountered in the context. As such, corpus linguistics research fits neatly within the first approach to discourse which is the examination of language use (Biber et al., 2007).

According to Flowerdew (2005), many of the text-linguistic corpus studies that have been done in the literature are related to genre analysis, where the overall structure of texts is often thought of as a variety of moves. Each move is a group of functional units that work together to achieve the genre's overall communication goals (Connor, Davis, & De Rycker, 1995). Moves usually vary in length but they usually have one common preposition. In a genre, some moves are more common than others, and they are called 'conventional', while other moves are less common and are known as 'optional'. Moves can have a lot of different parts that work together to make that move happen; 'Steps' and 'Strategies' are what Swales (1990) and Bhatia (1993), respectively, called these sub-moves. The steps of a move are mostly used to achieve the goal of the move to which they belong (Dudley-Evans, 1994; Swales, 1990). Hence, moves are semantic and functional units of texts with different communicative functions; they typically have clear language borders and linguistic features that can be objectively analysed using corpus analysis (Biber et al., 2007).

Baker (2006) highlighted four advantages of using corpus analysis. According to him, analysing texts using corpus analysis helps to reduce researcher(s)' bias. He stated that "[b]y using a corpus, we at least are able to place a number of restrictions on our cognitive biases" (Baker, 2006, p. 12). The second advantage can be seen from what he called "the incremental effect of discourse" (p. 13). He said that language use is one of the most important ways that discourses circulate and are strengthened in society, and the task of discourse analysts is to uncover how language is used, often in quite subtle ways, to reveal underlying discourses. He averred that readers could be more mindful of the attempts of writers of specific texts to influence them by suggesting what is 'common sense' or 'accepted wisdom' if they (the readers) become more aware of how language is exploited to construct discourses or various ways of looking at the world. The third advantage of using corpora is that it is much simpler to identify counter-examples – 'resistant discourse', and less likely to confuse them with 'hegemonic' or 'dominant' discourse. The fourth advantage of using corpora comes

from the angle of methodology. Baker (2006) argued that corpus analysis approach can be easily used with other methodologies to achieve triangulation (the process of reinforcing and enhancing the overall analysis).

When it comes to determining the ideal size of a corpus, there is not any straightforward answer (Baker, 2006). However, there are several factors to consider. In many corpus-based studies that are not focused on discourse, a million words of a specific language variety (such as British English or Indian English) collected within a relatively short period is considered sufficient for comparative analysis. An example of this is the study of Leech (2003) on modal verbs using the Brown family of corpora. It is important to match the corpus size with its intended uses. If the goal is to extract basic frequencies, collocations, or word meanings from concordances, Kennedy (2014) suggested that 100,000 words of spontaneous speech would be enough for studying prosody, while an analysis of verb-form morphology would require around half a million words. For lexicography, a million words may not be large enough since approximately half of the words would occur only once, and many of them could have multiple meanings.

For discourse analysis, it is possible to conduct corpus-based analyses on smaller amounts of data. For instance, Stubbs (1996) compared two short letters written by Lord Baden-Powell, consisting of approximately 330 and 550 words. Even within these two brief texts, he was able to identify recurring differences in the usage of certain words. If the focus is on examining a specific genre of language, it is often unnecessary to build a corpus with millions of words, especially, if the genre is linguistically constrained in some way. Shalom (1997) analysed a corpus of personal advertisements submitted to a lonely-hearts column in a London-based magazine, consisting of 766 adverts, which likely amounted to around 15,000 to 20,000 words. Despite the relatively small sample size, Shalom was able to uncover various lexical and grammatical patterns, such as frequent co-occurrences of words like "slim" and "attractive."

Biber et al. (2007) stated that using corpus-based analysis approach requires an examination of a well-designed 'representative' sample of texts from a specific genre. These texts are electronically encoded to enable conducting and generalizing complicated study findings by revealing language patterns and frequency information that would be impossible to unearth manually. However, they claimed that few studies

have been conducted combining these two discourse approaches. Biber et al. (2007) introduced top-down corpus-based analyses of discourse organisation and bottom-up corpus-based analyses of discourse organisation for the first time, along with a methodological solution for combining the two approaches. This methodology is utilised in the present study to analyse the rhetorical structure (RS) of MRTGs. Top-down corpus based analyses of discourse organization is summarized in the Table 2.3 below.

Table 2.3 Top-Down Corpus-Based Analyses of Discourse Organization

<b>Required Step in the Analysis</b>	<b>Realization in this Approach</b>
Communication/Functional categories	Develop the analytical framework: determine set of possible functional types of discourse units, that is, the major communicative functions that discourse units can serve in corpus
Segmentation	Segment each text into discourse units (applying the analytical framework from Step 1)
Classification	Identify the functional type of each discourse unit in each text of the corpus (applying the analytical framework from Step 1)
Linguistic analysis of each unit	Analyze the lexical/grammatical characteristics of each discourse unit in each text of the corpus
Linguistic description of discourse categories	Describe the typical linguistic characteristics of each functional category, based on analysis of all discourse units of a particular functional type in the corpus
Text structure	Analyze complete texts as sequences of discourse units shifting among the different functional types
Discourse organizational tendencies	Describe the general patterns of discourse organization across all texts in the corpus

Source: (Biber et al. (2007, p. 13)

Biber et al. (2007) used a top-down corpus-based approach to study the RS of a genre. Upton and Cohen (2009) further elaborated the seven steps of Biber et al. (2007) top-down corpus-based approach. The study first developed an analytical framework for discourse organisation and then identified the communicative and functional categories and the unit of analysis in the representative text. The study's focus is on the movement of the subject. The first step of this approach involves two processes summarised by Upton and Cohen (2009). The first process is to determine the genre's rhetorical function, and the second process is to determine the rhetorical function of each text segment in its local context. Once the framework is created, it is time to apply it to the samples and then break the text down into specific communication units. Upton and Cohen (2009) recommended that a pilot study should be conducted on the discourse segmentation before analysing the movement structure of the entire corpus of texts. Then, discuss the findings with a co-rater until an agreement is reached on the functional and semantic purposes. It is important to conduct a pilot analysis to ensure that the desired agreement on move types and frequency of occurrence is achieved. Third, classify each text's discourse units (moves) according to their categories. Obligatory, conventional and optional moves can be categorised as such in a move (Alali, 2017). Then, look at the lexico-grammatical features (such as tense, and voice) and determine how frequently they occur in the text. The fifth step is to describe the various types of moves in terms of the linguistic forms they take. Finally, after completing a text move analysis, it is necessary to examine how each text's discourse is structured in terms of the various move types, and typical and alternate move structures.

In this study, analysing moves and steps is conducted based on Bhatia's (2004) framework, while the examination of the linguistic features of moves is done based on Hüttner's (2010) framework, which is an innovative methodology that builds upon the principles of English for Specific Purposes (ESP) genre analysis as proposed by Bhatia (1993, 2004) and Swales (1990). It aims to systematically incorporate corpus linguistic tools into the analysis process, while also considering the unique characteristics of genres. It is proposed to discover the lexical profile of any genre by analysing genre key formulae and genre functional formulae, as used by Yang (2013) and (Heron & Corradini, 2023) . More details about Hüttner (2010) framework are in section (3.6.2) and in chapter five.

## 2.5 ESP MODELS

Analysing genre through ESP has taken different frameworks since the emergence of ESP approach by Hutchinson and Waters (1987). Dudley-Evans (1994) stated that genre analysis is the approach that becomes important to text analysis especially when the analysis is related to ESP field. The most familiar genre analysis' frameworks in ESP, however, are Swales (1990), Bhatia (1993, 2004); Kathpalia (1992). They will be presented chronologically.

### 2.5.1 Swales' (1990) CARS Framework

In his study on the introductions of the research article, Swales (1990) investigated rhetorical structure by identifying their moves and steps. He presented his result as 'Create-A-Research-Space' (CARS) model as shown below in Table 2.4.

Table 2.4 A CARS Model for Research Article Introductions

Mode 1: Establishing a territory
Step 1: Claiming centrality
and/or
Step 2: Making topic generalization(s)
and/or
Step 3: Reviewing items of previous research
Move 2: Establishing a niche
Step 1A: Counter-claiming
or
Step 1B: Indicating a gap
or
Step 1C: Question-raising
or
Step 1D: Continue a tradition

Move 3: Occupying the niche

Step 1A: Outlining purposes

or

Step 1B: Announcing present research

Step 2: Announcing principal findings

Step 3: Indication RA structure

Source: (Swales, 1990, p. 141)

In this model, Swales presents the introduction of the research article in three main moves: establishing a territory, establishing a niche, and occupying the niche. This CARS model opened the door for many other genre analysis studies, such as research on promotional genres. Bhatia (1993, 2004); Kathpalia (1992) are the most famous and relevant studies to the present study because they analysed promotional genres

### **2.5.2 Bhatia's (1993) Framework**

As an extension to Swales (1990), Bhatia (1993) proposed his framework to analyse unfamiliar genre. He argued that a comprehensive analysis of genre requires applying some or the entire seven steps of his framework. The seven steps are presented as follows:

1. Placing the given genre-text in a situational context
2. Surveying existing literature
3. Refining the situational/contextual analysis
4. Selecting corpus
5. Studying the institutional context
6. Levels of linguistic analysis
7. Specialist information in genre analysis (Bhatia (1993, pp. 63-84).

Bhatia (1993) analysed the communicative purposes of promotional genres using his seven steps. He focused on promotional letters and job application letters and

proposed the following seven-move structure and communicative purposes of sales promotion letters:

Table 2.5 Communicative Purposes of Sales Promotion Letter Genre

Move Structure	Communicative Purposes
1. Establishing credentials (i) by referring to the needs of the potential customer (ii) by referring to the long-standing service of the company	Persuasion is the main function of Sales Promotion Letter It should hook the attention of the potential customer Appraising the product and present it to the potential customer.
2. Introducing the offer (i) Offering the product or service (ii) Essential detailing of the offer (iii) Indicating value of the offer	Short, informative, and affective. Encourage the customers to communicate with the product producer/provider.
3. Offering incentives	
4. Enclosing documents	
5. Soliciting response	
6. Using pressure tactics	
7. Ending politely	

Source: (Bhatia, 1990; 1993)

Table 2.5 shows how the communicative purposes of sales promotion letter genre have translated into seven moves. Some of these moves have certain steps/strategies to achieve their aims. Moreover, the following section shows how Kathpalia (1992) applied Swales' model to investigate other promotional texts.

### 2.5.3 Kathpalia's (1992) Framework

Kathpalia (1992) studied three promotional texts based on Swales' move model (1990). Her sample consisted of three printed advertisements (blurbs, printed advertisements, and promotional letters) collected from various sources. She developed a nine-move

structure framework as a result of her generic analysis (Kathpalia, 1992, p. 177). It is as follows:

Table 2.6 Kathpalia's Nine Moves Framework

Move 1 Headlines
Move 2 Targeting the Market
Move 3 Justifying the Product/Service
Move 4 Appraising the Product/Service
Move 5 Establishing Credentials
Move 6 Endorsements/Testimonials
Move 7 Offering Incentives
Move 8 Using Pressure Tactic
Move 9 Urging Action

Table 2.6 shows the nine move structure of the advertisement genre. Kathpalia stated that 'Appraising the product/service' and 'Urging Action' moves are the important and dominant moves in the advertisement genre. The other moves are considered as 'satellite moves' of these two dominant moves.

The following framework is Bhatia (2004) framework which is proposed based on his past study in (1993).

#### **2.5.4 Bhatia (2014) Multidimensional Framework**

Bhatia (2004, pp. 181-185) presented seven goals of analysing discourse using genre analysis theory. These goals are:

1. To understand and account for the realities of the world of discourse;
2. To understand 'private intentions' within professional genres;
3. To understand individual, organizational, professional and social identities constructed through discursive practices within specific disciplinary cultures;

4. To understand how professional boundaries are negotiated through discourse practices;
5. To investigate language as action in socio-critical environments;
6. To offer effective pedagogical solutions; and
7. To negotiate interactions between discourse practices and professional practices.

To achieve genre goals, Bhatia (2004, pp. 189-194) developed a multidimensional model of seven steps, based on his (1993) model, to analyse any genre discourse. The model offers a comprehensive analysis by focusing on professional and practice perspectives. The seven steps will be discussed in details in the conceptual framework (section 2.8). The steps are as follows:

1. Placing the given genre-text in a situational context;
2. Surveying existing literature;
3. Refining situational/contextual analysis;
4. Selecting corpus;
5. Textual, intertextual and interdiscursive;
6. Ethnographic analysis;
7. Studying institutional context.

## **2.6 MULTIMODALITY IN ESP**

Multimodality considers representation, communication, and interaction to be more than just language. It extends the social interpretation of language and its meanings to the entire range of representational and communicational modes used in a culture for making meaning, such as image, writing, gesture, gaze, speech, and posture (Jewitt, 2009, p. 1). Kress and Van Leeuwen (2001) defined multimodality as “the use of several semiotic modes in the design of a semiotic product or event” (p. 20). In travel guidebooks, multimodality refers to various arrangements of semiotic modes, such as language, visual images, and layouts that contribute to meaning.

Multimodality is based on four assumptions. The first one is related to Kress and Van Leeuwen (2001) who stated that “language is part of a multimodal ensemble” (p. 14). Jewitt (2009) argued that representation and communication always rely on a

variety of modes, and each mode contributes to the meaning of the message. For travel guidebooks' designers, language is only one of a number of semiotic modes that can be used to convey meaning. The second assumption states that all modes are shaped by cultural, historical, and social uses to realise social functions where each mode performs different communicative tasks. Mode selection is considered as a significant aspect of building conceptual knowledge and ideological design (Jewitt, 2009). The third assumption of multimodal research indicates that "people orchestrate meaning through their selection and configuration of modes" (Jewitt, 2009, p. 15). Consequently, modelling the meaning relies on the interaction between modes (Jewitt, 2009). The present study investigated the norms and rules of Malaysian regional travel guidebooks' design. To achieve this, their semiotic modes were analysed and some professionals were interviewed.

A review of studies on multimodality studies will not be discussed in detail in this context, hence the following two sub-sections provide an overview of multimodality approaches and examine studies that employed Kress and Van Leeuwen's framework on visual grammar theory of multimodality in tourism field.

### **2.6.1 Approaches of Multimodality**

Jewitt (2009) presented three basic approaches of multimodality: social semiotic approach (Kress & Van Leeuwen, 2001); systemic functional grammar (SFG) multimodal approach to discourse analysis (Baklady & Thibault, 2006; O'toole, 1994; O'Halloran, 2004, 2009); and multimodal interactional analysis (Norris, 2004; Scollon & Scollon, 2003). The following subsections summarizes these three perspectives.

#### ***2.6.1.1 Social Semiotic Multimodality***

The study of signs is known as social semiotics, and it is associated with all human semiotic systems in which it explores the social meaning communicated by various signs and semiotic forms (Suen, 2013). Kress and van Leeuwen (1996) developed a framework for describing visual pictures and investigated how semiotic resources are

employed to generate interpersonal meanings. A discussion of their framework is presented in chapter 3.

Kress and van Leeuwen (1996, 2006) argued the conception of “semiotic landscape” comprises organisations, social groups, and time periods with their own history and distinct characteristics. Their framework for analysing images started from social base and used ‘metafunctions’ approach of Halliday and Hasan (1989).

The social semiotics approach of Kress and van Leeuwen (1996, 2006) is the most appropriate framework for analysing images on MRTGs for the current study because they regard discourse as macro political, social, and institutional interests, which agrees with the framework of Bhatia (2004) that examines the social, professional, and institutional practises of genres. Both frameworks are suitable to be adopted together to investigate and analyse tourism promotional texts such as travel guidebooks and hotel homepages (Cheng & Suen, 2014; Suen, 2013). Kress and van Leeuwen (1996, 2006) presented an effective framework for analysing pictures in printed texts, web-based texts, and moving texts. They came up with a framework for analysing the grammar of visual images by looking at a variety of instances such as advertisement pictures, textbook illustration, and drawings.

#### ***2.6.1.2 Systemic Functional Grammar (SFG) Multimodal Approach to Discourse Analysis***

In contrast to the social semiotic approach, which analyses the discourse from the macro social/institutional interests, systematic functional grammar (SFG) approach to discourse analysis examines discourse, particularly, at the micro-textual level (Jewitt, 2009). The cornerstone of multimodal discourse analysis (SF-MDA) is Halliday's (1985) social systemic functional grammar (O'Halloran, 2004). The goal of the SF-MDA approach is to create a framework for understanding semiotic resources (such as language, visual pictures, gesture, sound, music, and architecture) as well as the inter-semiotic interaction.

Chiew (2004) examined the multi-semiotics of Singapore's Ministry of Education's website and proposes four levels of abstraction for studying hypertext: item, lexia, cluster, and web. Based on his new four levels of hypertext analysis, Chiew (2004)

explored the relationship of semiotic resources on the Ministry of Education of Singapore's website with the context of situation and culture, as well as the order of lexia and item. He described hypertext as a type of electronic literature characterised by "non-sequential writing," which serves as the working term for the current investigation. Also, he examined the sequence of items using a "reading path," which he created by splitting the homepage's reading journey into twelve parts (Chiew, 2004, p. 145). The data indicated that the items with the "primary subject" at the top of the website were becoming increasingly important. In terms of lexia order, the website adhered to the reading practise of English texts, which is from left to right. The graphic bullets directed the viewer's attention to the right, while also indicating the desired discreteness of linguistic instantiations. The MOE shield in the top left corner attracted attention as the homepage's focal point. This layout gives readers more reason to "purchase" what is displayed onscreen. According to Chiew (2004), it is not only linguistic meanings that anchor visual meaning, but also the contrary. Chiew (2004) discussed why particular semiotic choices were chosen, what forms of meaning were given, and how these semiotic choices interacted to provide meaning.

### ***2.6.1.3 Multimodal Interactional Analysis***

Multimodal interactional analysis is the third method for exploring multimodality. The emphasis of this approach is on context and situational interaction. The topic of multimodal interactional analysis is "the action taken by a social actor with or through multimodal mediational means" (Jewitt, 2009, p. 33). It investigates various kinds of social interaction and identity formation are established (Jewitt, 2009, p. 33). This viewpoint transfers the emphasis from representation and communication as defined by Kress and van Leeuwen (1996, 2006) and O'Halloran (2004) to interaction, which includes gesture, gaze, posture, movement, space, and objects to mediate interaction in a specific environment.

Scollon and Scollon (2003) integrated interaction order, visual semiotics, and geosemiotics, and explained the social function of choice in communication by defining action as "a form of selection that positions the actor as a type of person who selects a subset pathway from among different meaning potentials" (Scollon & Scollon, 2003, p. 205). They emphasised dialogicality in geosemiotic discourse analysis. Scollon and

Scollon (2003) investigated how the physical and material characteristics of language produce meaning for people's activities by combining interactional sociolinguistics, intercultural communication, and multimodality analysis. Similarly, Norris (2008) investigated personal identity development through the posture of a social actor conversing on the phone with her employee and an ethnographic study of two business co-owners. Apart from researching text and visual images, these works focused on investigating actions and body postures, which provide an overview of another component of multimodality research.

The overview of multimodality research shown above demonstrates how different types of texts can be analysed from different angles when considering multimodality. There are studies of images on print texts, web texts, moving text, text and image interrelationships, the development of the corpus approach to investigate moving images, and how culture identities are mirrored in text and images. There are also studies of images on moving text. Other researchers used the systemic functional approach to study three-dimensional material objects such as opera houses, museum exhibitions, and other architecture (Alias, 2004; Meng, 2004; O'Toole, 2004), as well as human actions and identity (Jones, 2009; Norris, 2008; Scollon & Scollon, 2003). Despite the fact that these studies are all concerned with how word and image work together to convey meaning, there are some minor distinctions between them. Social semiotic multimodality is primarily concerned with the sign-maker, and it investigates how semiotic resources are exploited in order to conduct sign-making in social contexts. SF-MDA is a systemic functional grammar that is based on the concepts of systemic functional grammar and stresses the multimodal phenomenon. The importance of context and situated interaction is emphasised in multimodal interactional analysis.

Based on the above literature review, the present study conducts a multimodal genre analysis study based on Bhatia (2004) and Kress and van Leeuwen (1996, 2006, 2021) on analysing Malaysia regional e-travel guidebooks. An elaboration on the analytical frameworks and data selection is presented in chapter three.

## **2.7 PREVIOUS MULTIMODAL AND GENRE STUDIES ON PROMOTIONAL DISCOURSE**

Howe (1995) applied Kathpalia's framework (1992) to study the move-structure of the straight-sell of three subclasses car (luxury, normal, and small) advertisements in The Straits Times newspapers in Singapore. The results revealed that the three selected categories had four central moves (Headlines, Targeting the Market, Appraising the Product, and Urging Action). The frequencies of their occurrences were  $\geq 75\%$ . However, this study analysed only then moves-structure of the car advertisement and did not focus on the role of multimodality.

Henry and Roseberry (1996) studied a corpus of 44 samples of 'Brief Tourist Information' (BTI) genre written in Standard English. They aimed to compare between the register (the language and linguistic patterns) of three obligatory moves (Location, Facilities/Activities, and Description) in the same genre using a computerized concordance programme. The moves were analysed using Halliday and Hasan (1989), (Swales, 1990) and Bhatia (1993); whilst the linguistic features investigated by listing all the words which occurred in a certain move in the corpus and their frequency of their occurrences. Then, certain items, such as verbs and their surrounding co-text from the corpus, were extracted to characterize the linguistic features of the move. The study focused on the three moves regarding the following: discourse functions, length, reader address, modality, idioms, lexical phrases, and common lexical items. The findings revealed that the ultimate purposes of BTI Text were to promote the advertised place and to attract tourists to visit it. The use of active voice and the dominant use of simple tense were the most noticeable features in the analysed moves. 'Location' move was presented in a dependent clause and had no modalities or idioms. Distance terms and compass points, arranged as one of three lexical phrase frames, were employed. The move of 'facilities/activities' used imperatives; descriptive, by utilizing quantitative adjectives; pronouns ('you' and 'your'); modal verbs; and a large number of lexical phrase frames. On the other hand, the 'description' move featured existence verbs; pronouns ("you" and "your"); modal verbs; and pre and post modifier adjectives. The study has clearly focused on the textual perspective (rhetorical structure and corpus analysis); other perspectives, such as ethnography and multimodality, which could reveal more information about the BTI genre, were avoided.

Iborra and Garrido (2001) studied the moves and lexico-grammatical features of twelve authentic travel leaflets found in countries where English was the first language. They used the framework of Swales (1990) to analyse moves, while they used frequencies and form-function correlations to analyse the lexico-grammatical features (nouns, adjectives, verbs, pronouns and linking words). The move results are presented in the following Figure.

Table 2.7 Moves Appeared in Tourist Leaflet

Moves	No. Leaflets
General description Images of the destination, location, main attractions, main historical events	12
Places to visit Museums and art galleries, well-known buildings, historic sites, excursions to the surroundings, shopping centres	12
Historical background Important past events which took place in the destination	2
Summary/ Conclusion A final call for visitors	4
How to get there Means of transport, communication networks	5
For further information Telephone or addresses to make enquires	5
Accommodation Recommendation to stay in destination	
Location within the area	
Landscape description of the area	
The newest attraction Detailed explanation of one attraction in particular	

Source: (Iborra & Garrido, 2001, p. 74)

The results showed that all the leaflets shared only two moves, which could be considered as obligatory moves, while the other moves were optional. The linguistic

analysis of nouns revealed that 25.94% were compound nouns, while the rest (74.06%) were simple nouns. More than half of the compounds (58.58%) were made up of proper names (names of museums, churches, streets, attractions or local famous characters, among others). Adjectives played a more informative role than persuasive role in the study. The verbs were found to represent a small group compared to adjectives. The imperative language was mainly used as a device to directly encourage the reader to visit the attraction. In addition, modal verbs were used to show possibilities for the visitors to visit the attractions. The active voice, on the other hand, offered an idea of greater enthusiasm and made directness to attract the readers' interest, which made the text more understandable for the readers. However, the analysis in this study failed to consider ethnography and multimodality, which could reveal additional insights and contribute to a more comprehensive understanding of the genre being analysed.

Shukor (2003) analysed advertisements from Malaysia Airline System (MAS) in-flight magazine, 'Going Places', which was issued between January and December 2001. The study was conducted as a genre-based analysis using Kathpalia's (1992) framework. The study revealed six moves in the Going Places sample. Only five moves of Kathpalia's framework were recognized in the study, which are: *Headline*, *Targeting the Market*, *Urging Actions*, *Endorsements/Testimonials*, and *Appraising the Place*. *Additional Information* move is the new move recognized in the study. This study, however, did not incorporate ethnographic and multimodal approaches in its analysis, missing an opportunity to uncover more nuanced information that could enrich the understanding of the genre in question.

Similarly, Sinraksa (2009) analysed ten tourist leaflets published by the Tourism Authority of Thailand (TAT) between 2007 and 2008. The theory of genre analysis based on Swales (1990) and Bhatia (1993) was used to figure out the overall structure and communicative purposes of the selected data. Move analysis resulted to seven moves; five of them were prominent (*Identifying the Name of the Tourist Attraction*, *Describing the Attraction*, *Providing Miscellaneous Information*, *Providing Service Information*, and *Providing Further Contact Information*) and two were optional (*Providing the Background of the Province*, and *Providing Instruction to Tourists*). Then, the study analysed linguistic features in 'Describing the Attraction' move, as per the previous studies by Iborra and Garrido (2001). The analysis was further done based

on the advertisement language theory of Leech (1966) and Boonchayaanant (2003) using wordsmith tool 5.0. The findings showed that the modal verbs (can, will) had the highest frequency in the analysed leaflets. Modal verbs were used to describe possibility and provide tourists with essential information. Pre-modifier of adjectives was used prominently with positive meanings to attract and lure the readers to be real tourists. The purpose of imperative was to persuade, inform, suggest, and encourage tourists to visit the promoted attractions. The aims of using third personal pronouns were to be as a text reference to the location, place, or person, and as a cohesive device representing the preceding noun. Nevertheless, this study overlooked the significance of ethnography and multimodality in its analysis, which could provide deeper insights and enhance understanding of the genre under examination

Also, Yongqing (2013) studied hotel advertisements in Malaysia based on genre analysis to explain the role of language in achieving their purposes. 20 samples of Malaysian hotels were analysed to figure out the communicative purposes and the linguistic features. The findings revealed that the purposes of the analysed texts were to persuade the potential tourists, provide them with information, and use texts as a marketing tool for the hotels. The findings revealed that the common linguistic feature used in the selected data were the pronouns 'you' and 'yours', Adjectives, Binomial and Multinomial Expressions, Nominal, Ellipsis and Imperatives. Colourful attractive pictures, logos and explicit promotional sub-heading were also highlighted as non-linguistic features used commonly in the analysed data. This study did not consider the importance of ethnographic interviews with industry professionals involved in the genre's creation, limiting the depth of its analysis and understanding

In the same vein, Cheong (2013) studied web-mediated promotional genre of tourism advertorials using two analytical approaches, namely, genre analysis and multimodal discourse analysis. The genre analysis approach was used from macro-genre analytical level based on José and Marco (2002), the micro-level genre was based on a combination of Kathpalia (1992) and Bhatia (1993, 2004), and the multimodal analytical approach was based on the framework of Kress and van Leeuwen (1996). Sixteen homepages of official Malaysian tourism were analysed with macro-level model, while the micro-genre level focused on forty-nine advertorials. The study aimed to investigate the structure, communicative purposes, and persuasive features of tourism

advertorials designed to attract potential tourists to the advertised country. While the primary focus was on Malaysian advertorials through the lenses of genre analysis and multimodal discourse analysis, the genre of Malaysian regional travel guidebooks was not examined in this context. Furthermore, the study overlooked the potential benefits of incorporating corpus analysis, which could facilitate a more comprehensive and nuanced understanding of the genre.

Öztürk and Şıklar (2014) analysed one Turkish brochure that advertised a specific tourist destination in Turkey, named 'Kemer'. Genre analysis methodology based on Bhatia's (2004) move structural model (Headline, Tour features, Highlights, Basic information, and Introduction) was used to investigate the discourse patterns and features of the selected brochures. The study was aimed to reveal the communicative purposes of the brochures, and the lexico-grammatical features that attracted the customers to get the advertised services besides the visual effects. The results revealed that the use of Bhatia's moves, lexico-grammatical features and the pictures had communicative and persuasive purposes. The study referred to the usage of two tenses, present tense and past tense, in the selected brochure. Present tense was aimed to present the real world to the reader and to state the general facts, while the past tense was used to talk about the past stories and events. The study found that some information, such as important telephone numbers, was missing. It also revealed the use of numerous positive adjectives but there were only two negative adjectives. Modal verbs were also an important finding; they were used mainly to inform the readers. All these linguistic features used by the writer(s) of the brochures aim to create persuasive communication. Lastly all pictures chosen by the writer(s) were related to theme of the brochure; therefore, they also served the aim of the writer(s). This study, however, neglected to engage with ethnography by interviewing the professionals involved in creating and designing the genre and failed to incorporate a multimodal perspective, missing out on valuable insights that could enhance its analysis.

Hong and Ahmad (2014) studied a corpus of 50 Malaysian banking brochures based on the genre analysis framework of Swales (1990) and Bhatia (1993). The findings revealed five typical moves used in banking brochures. They were announcing the products, attracting attention, introducing products, calling for actions and establishing credential (optional move). This study declared that each brochure had only

one singular message, which resulted in presenting one product in each brochure. Despite having similar communicative purposes, it can be seen that banking brochures have a different structure from other commercial brochures. However, the analysis failed to incorporate ethnographic perspectives from those who have built, written, and designed the genre, as well as a multimodal framework, which could have revealed richer information and a more profound understanding.

Huang (2015) used genre-based analysis to analyse 30 Brief Tourist Information (BTI) texts on the websites of tourism destinations. First, he identified the moves and steps of the corpus, employing Swales' model (1990) and then examined the linguistic forms to realize each move. The findings showed that the establishing credentials move had a vital role in introducing and promoting the country and it was considered as the obligatory move in BIT. The lexical linguistic features used mostly in this move were adjectives, declaratives in simple present tense, and the personal pronoun, 'you', was used as imperatives. Although the study presents valuable findings, it did not integrate ethnographic insights from professionals engaged in the genre's design and writing, nor did it utilize a multimodal approach, which could enhance the overall analysis

Alali (2017) analysed three Asian travel guidebooks following Kathpalia's (1992) framework. The focus of his study was on move structures and communicative purposes of the latest edition of online travel guidebooks of Malaysia, Thailand, and the Philippines. The focus was on the travel guidebooks that presented the entire country. The results showed two obligatory moves in these three travel guides. They were 'Headline' and 'Appraising the Country'. The optional moves in this study were 'Targeting the Market, Important Contact Numbers and Websites, and Extra Information'. Remarkably, the moves realised had different strategies in each travel guidebook. This variety of moves and strategies was related to the purposes of the writer(s) and to the nature of the country. Despite its findings, this study did not include ethnographic interviews with professionals who have developed, written, and designed the genre, nor did it adopt a multimodal approach, both of which could have offered deeper insights into its complexities.

Cesiri (2018) investigated the language of travel guidebooks of Venice City by applying corpus analysis method using Wordsmith 6.0. It focused on the lexicogrammatical characteristics present in an Internet-accessible corpus of digital English-

language travel guides. The corpus, which was collected and annotated on purpose, was analysed in order to comprehend how the most distinctive aspects of Venice and its local culture were described to tourists. In addition, it investigated the strategies used by the authors to strike a balance between technical terms typical of the language of tourism and promotional terms that may contain specific connotations to attract the reader's attention. The finding revealed that the corpus had a special content with complex sentences and formal register. Complex narratives tourism discourse was echoed in the terminology used and the consistent use of content words, nouns and adjectives, in particular, which reflected both the complexity of tourism discourse and the interdisciplinary of the tourism discourse community. It was figured out that the digital travel guidebooks used a specialised language that made them different from the colloquial language of tourism websites. Following a thorough keyword analysis, it was discovered that the most frequently occurring nouns referred to specific 'landscape' features of the city, while the most frequently occurring adjectives highlighted the intrinsic qualities, dimensions, or other similar characteristics of what was being described. The author's use of verbs indicated their desire to control the actions of tourists during their stay in Venice by referring to actions that were typical of the experience. While informative, the study overlooked the potential benefits of ethnographic research and a multimodal approach, including insights from professionals who have contributed to the genre's development, which could deepen the analysis.

W. Hui, Santhi, and Mungthaisong (2020) investigated and contrasted the move structures and linguistic features of natural and man-made tourism discourses in Lijiang, located in Yunnan Province, People's Republic of China. Sixty-three promotional texts for tourist attractions were chosen from the top five tourism websites in Lijiang, Yunnan Province. This selection included 25 texts promoting natural attractions and 38 texts promoting man-made attractions. The move-step frameworks proposed by Swales (1990) and Bhatia (2008) were utilised to conduct an analysis of the move structures and linguistic features of promotional texts for tourist attractions. The analysis of linguistic features was done using the corpus software AntConc 3.5.8. The results indicated that there were eleven moves in the natural text and twelve moves in the artificial text. Move 1 "Headline" was required in both categories, whereas Move 5 "Detailing the Product" was exclusive to texts created by humans. Similarities between

natural and man-made tourism discourses were due to their shared communicative purposes. The communicative purpose was determined by the informative purpose, the attractive purpose, and the persuasive purpose, which were present in all promotional genre texts. The use of the modal verbs, *can* and *will*, was common in both natural and man-made tourist attractions. Symbols of promise, opportunity, and information were used to entice tourists to visit. It served a dual purpose: to educate and persuade. Second, moves 4, 5, and 9 received the most attention from the adjectives in both categories. Both groups preferred to describe and rate the attraction's features using general descriptive adjectives. Also, superlative adjectives were used primarily to highlight the attraction's characteristics, emphasise its value and significance, and make recommendations. Adjectives in both categories, on the other hand, served a secondary purpose: they imply meanings. This study did not consider the importance of ethnographic interviews with industry professionals involved in the genre's creation and lacked a multimodal approach, limiting the depth of its analysis and understanding

Thu (2021) analysed a small specialised corpus of texts promoting destinations to investigate the use of adjectives in English tourism writing and provide a better understanding of the ways in which adjectives contribute to the creation of persuasive texts. The data used in the research project were self-compiled corpus data that were obtained from the official tourism website of Vietnam. The study aimed to inspect adjectival usage in a discourse well-known for its use of hyperbolic language. TermoStat Web 3.0 (Drouin, 2003) and Antconc (Anthony, 2011) were used to identify adjectives in the corpus. The findings revealed that the analysed texts contained a high percentage of adjectives. Moreover, the corpus' extensive and highly selective use of adjectives contributed to giving the reader a complete picture of the locations being described. Furthermore, compound adjectives were found to be frequently employed for both concise and detailed expressions. Although the study presents valuable findings, it did not integrate ethnographic insights from professionals engaged in the genre's design and writing, nor did it utilize a multimodal approach, which could enhance the overall analysis.

Cheregi (2018) conducted a comparative semiotic analysis, using multimodal approach, to analyse two nation-branding promotions introduced by the Romanian and Moldavian Governments: "Discover the Place Where You Feel Reborn" and "Discover

the Routes of Life". The aim of the study was to figure out the significance of image, sound, and text as semiotic resources in the comparative discursive configuration of Romanian and Moldovan nation brands. The findings revealed that the campaigns of both countries' focused on the countries' manifest attractions, such as classifying destinations in Romania, and tourists objectives in Moldova. This study did not consider the importance of ethnographic interviews with industry professionals involved in the genre's creation limiting the depth of its analysis and understanding.

Yao and Zhuo (2018) investigated how various semiotic resources, namely, visual, audio, and verbal, construe meanings and how they work together to create synergy in a video of the Chinese City of Hangzhou. The study employed Kress and van Leeuwen (2006) multimodal discourse analysis. The findings revealed that the video proved to be a valuable marketing tool for the city by attracting and aligning viewers. The video's visual images vividly depicted the city's history and culture, lifestyle, cuisine, landscape and landmarks, economy and technology, as well as humanity through narrative and conceptual processes. Moreover, butterfly and bridge images, which appeared several times in the video, was most prominent among Visual Message Elements (VMEs). Symbols of rebirth, courage, romance, love, and the unique culture of Hangzhou could be found in the butterflies. Also, the bridge was used as a symbol of international cooperation and mutual benefits in the future, as well as symbolising communication with the rest of the world. Nevertheless, the research did not address ethnography by interviewing the experts who have shaped the genre which could have provided a more thorough and nuanced understanding.

Furnama and Rosa (2020) analysed the generic structure of tourism brochure of Mandeh Island, West Sumatera using Cheong's (2004) framework. The study found that the brochure had the following generic structure: lead, display, emblem (verbal), announcement, enhancer, emblem (visual), tag, and call-and-visit information. The Sumbar Holiday brochure fully supported the framework of Cheong. The verbal and visual elements complement one another and work together to convey a message to the reader. The message delivered to readers becomes more persuasive, piquing their interest in using the tour and travel company's services. While Furnama and Rosa (2020) provided a detailed analysis of the generic structure of the tourism brochure for Mandeh Island using Cheong's (2004) framework, the study has notable limitations. One

significant shortcoming is the absence of corpus analysis, which could have offered a broader understanding of language patterns and usage within the genre of tourism brochures. By analysing a larger corpus of similar materials, the study could have identified common trends and variations that inform the effectiveness of the brochure's messaging.

Theodoropoulou and Alos (2020) used multimodal discourse analysis and social semiotics to analyse data from various genres of ads for sports events (minimum of 15 ads per category) held or to be held in Doha, Qatar's capital, between 2006 and 2022. The findings indicated that the country had attempted to portray itself as one that maintained a balance between tradition and modernity, which should appeal to both Arabs and people, in general, who preferred authentic Qatari cultural experiences and those who simply wanted to enjoy the more competitive and, therefore, more spectacular aspect of the sporting event itself. While this study highlights the critical discourse surrounding Qatar's branding efforts, incorporating corpus analysis and professional insights would provide a more comprehensive and grounded understanding of the complexities involved in constructing a sports tourism identity in a global context.

Ekawati et al. (2021) examined the relationship between visual and verbal elements within the framework of multimodal discourse analysis in three Madura tourism promotion videos. There were two components to data analysis: visual and verbal. The visual semiotic mode of scenes and images was analysed with the framework of Kress and van Leeuwen (2006), using visual grammar. In addition, all utterances made during the scenes and the still images were analysed using Martin and White (2005) appraisal framework, focusing on the attitude system. The findings indicated that tourism promotional videos used more than one mode of communication or semiotic system element to create meaning through representational and interactive structures, compositional meanings, and verbal language. All the compositions have the potential to work together and produce messages for the general public, in this case, providing information about tourist attractions and their respective locations that were representative of Madura's religious character.

Halim, Zainudin, and Nor (2021) examined how the Prince Court Medical Centre (PCMC), a private hospital in Malaysia, was presented and how the hospital's website combined various modes to promote its services to international medical

tourists. Halliday's metafunction theory and Kress and van Leeuwen's image analysis model were both used in the study. The website's multimodal features were also examined from a cultural perspective to understand how they reflected communication style. Direct and explicit messages were common in low-context cultures because of the PCMC website's multimodal features. The PCMC website did not follow Malaysia's usual cultural classification of high context. Compared to the Malaysian website, it appeared more adaptable. The PCMC website showed cultural deviations due to changes in globalisation, the growth of Malaysian multi-racial communities, and the corresponding increase in cultural and communicational changes in Malaysia. This study explores a significant aspect of the medical tourism sector. However, the inclusion of corpus analysis and interviews with industry professionals would enrich its depth and contextual insights, offering a deeper understanding of the intricacies involved in developing effective promotional messages for a global audience.

Sukma (2021) investigated the significant role of multimodal resources in constructing and promoting the Indonesian national identity via Indonesian official website. The study was based on the discursive strategies of national identity construction of Wodak, Cillia, Reisigl, and Liebhart (2009) and Kress and van Leeuwen's (2006) theory of visual design. He analysed seven verbal (linguistic) texts and thirteen visual (non-linguistic) texts extracted from the website of Indonesian tourism. The findings showed that the official Indonesian tourism website's combination of verbal and visual texts helped to build and promote Indonesia's national identity. As a result of these efforts, Indonesians have constructed and promoted a national identity that includes: (1) Indonesia as a country with a diverse natural landscape, (2) Indonesia as an archipelagic tropical country, (3) Indonesia as an oceanic country, (4) Indonesia as an advanced technological nation, (5) Indonesia as a modern nation, (6) Indonesia as an inclusive country, (7) Indonesia as a country rich in culture, and (8) Indonesians as people who are welcoming to visitors. The study concluded that visual texts should include a narrative representation of national identity's culture, which is more dynamic and human-centred than other aspects of national identity. While this study addresses a crucial area of national identity construction through multimodal resources, incorporating corpus analysis and professional interviews would greatly enhance its depth and provide a more comprehensive understanding of the

complexities involved in promoting Indonesian national identity in the tourism sector.

## 2.8 THEORETICAL FRAMEWORK

This study adapts Bhatia's (2004) multi-dimensional analytical perspective theoretical framework and multimodal theory by Kress and van Leeuwen (1996, 2006, 2021). Bhatia (2004) multi-perspective theoretical framework is an advanced form of his previous framework (1993) and consists of a four-part multi-dimensional analytical perspective (Textual Perspective, Ethnographic Perspective, Socio-Cognitive Perspective, and Socio-Critical Perspective), as shown in Figure 2.1.

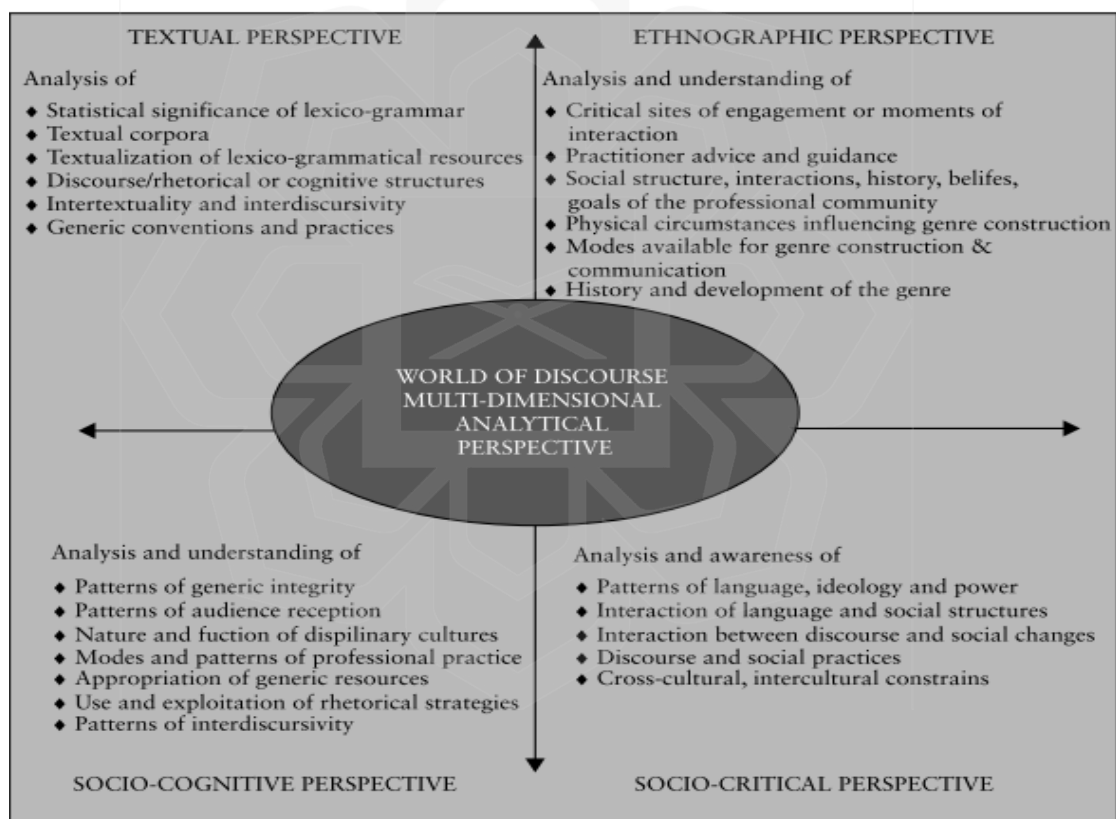


Figure 2.1 World of Discourse Multi-Dimensional Analytical Perspective  
Source: Bhatia (2004, p. 189)

The framework considers not only the professional practices but also the social ones. Thus, it is a comprehensive analysis approach in investigating and analysing written discourse. Therefore, many scholars have applied this model to analyse

discourses in professional and academic fields (e.g., AlAfnan, 2016; Cheong, 2013; Ren & Lu, 2021; Xiao & Deng, 2018). It helped them find how and why the genres were constructed, and how professional practices contributed to building up such genres.

Textual perspective considers genre discourse as a text formulated as a reflection of discursive practices of disciplinary communities. It is confined to analysing the language use at the surface level of discourse that covers functional features, such as lexico-grammar, cohesion, organisational aspects, and other types of text structure such as intertextuality. Analysing intertextuality is very limited in textual perspective; the analysis is designed to include only interactions with the surrounding texts. Therefore, the emphasis is on the features that contribute to constructing the text rather than on interpreting such features (Bhatia, 2017).

Ethnographic perspective observes genre in action, grounded in narrated insightful experiences of expert members of the community of practice. It sees genre discourse as a professional practice and the analysis focuses on the contextual features such as professionals' identities, social structure, history, beliefs, and goals of the professional community. Text-external factors help in the foundation of a specific genre, and its relation to a specific context and/or a particular profession are the primary considerations of this perspective (Bhatia, 2017).

The socio-cognitive perspective extends the textual analysis to be incorporated with contextual analysis. It analyses discourse as a genre to determine how a text is constructed, interpreted, exploited, and used in a particular context to achieve the professional community's goals. This perspective usually investigates linguistic features and socio-pragmatic aspects to attain its objective(s) (Bhatia, 2017).

Socio-critical perspectives observe discourse as a reflection of professional culture. It investigates disciplinary convention's influence of the organisational culture on language use. Therefore, it can justify why professionals use the language in the way they do. This perspective focuses on the language's pattern, ideology, the interaction of discourse, and the constitutional community's social structure (Alafnan, 2014; Bhatia, 2004, 2017).

Multimodality is the study of making possible meaning of the various semiotic modes (such as images, colours, and frames) in the design of a semiotic product or

event, as well as the interaction between them (Kress & van Leeuwen, 2006). In a multimodal analysis, various semiotic resources can be analysed. A similar assertion was made by Baldry and Thibault (2006), who stated that different semiotic resources are co-contextualized to create text-specific meaning. The semiotic modes are used in conjunction with texts in this instance to produce meaning that could not have been achieved solely through the use of language. Multimodal analysis involves investigation of the interrelationships between all modes of communication that contribute to the text's meaning. These modes can be images, text, design elements, layout, or other semiotic modes, including fashion, typeface, framing, etc. Thus, visual images can be studied as a form of non-verbal communication in a manner comparable to how language can be studied using grammatical texts (Kress & van Leeuwen, 1996, 2006).

## **2.9 CONCEPTUAL FRAMEWORK**

This is a multimodal genre analysis study which examines the genre of Malaysia Regional Travel Guidebooks (MRTGs) based on Bhatia's (2004) multiperspective models (textual and interviews) and Kress and van Leeuwen's ((1996, 2006) multimodality framework. Many scholar, such as Henry and Roseberry (1996), Choo (1998), and Shukor (2003), used only textual perspective in analysing genre. Lee (2013) made a combination of textual perspective and socio-cognitive perspective to achieve her research objectives. Other scholars, such as Al afnan (2014) and Cheong (2013) used Bhatia's (2004) analytical perspectives. Therefore, applying Bhatia's (2004) genre analysis theory is flexible and suitable for analysing MRTGs. It could be done partially by applying specific chosen perspective(s) to achieve the goal(s) of a study. This is supported by Sawalmeh (2015) who stated that:

Bhatia's method of genre analysis is thorough, yet flexible: while it encompasses all aspects which affect the organization of a genre, it allows a selective application of the steps. That is to say, it is unnecessary for a genre researcher to follow a specific order or use all the seven steps when undertaking a genre analysis. (p. 88-89)

Therefore, this study will adapt Bhatia's (2004) and Kress and van Leeuwen (2006, 2021) frameworks to analyse the genre of Malaysia Regional Travel Guidebooks (MRTGs) as shown in Figure 2.2. Textual perspective analysis will focus on rhetorical structure, communicative purposes, and linguistic features by analysing the text of

MRTGs. Interviews will focus on beliefs, goals, and practices of the professional community. These two perspectives will be applied following steps (5 and 6) of Bhatia's (2004) seven steps. By applying step 5, this study will investigate cognitive/discourse structuring (moves and communicative purposes) based on Bhatia (1993, 2004), Kathalia (1992), Cheong (2013) and Alali (2017). Analysing linguistic features will be done by applying corpus analysis following Hüttner (2010), using sketchengine.

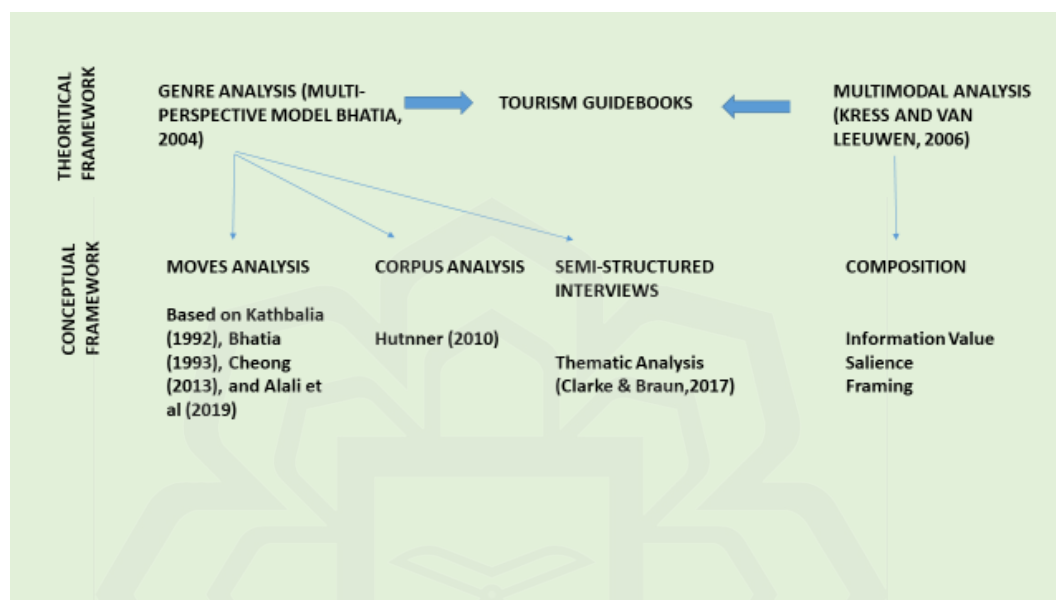


Figure 2.2 Theoretical and Conceptual Frameworks

Kress and van Leeuwen (1996, 2006, 2021) assumed, in the light of Halliday's work, that visual modes like colours, sounds, typography, and other elements can convey meanings that are similar to language.

In images, "representational meaning" refers to the visual resources that represent the relationship among the objects (participants) in the image, the relationship between these objects, between the objects and the outside world, including places and people (Kress & Van Leeuwen, 1996).

The "interactive meaning" of the image consists of the visual elements that establish a relationship between the presenter and the intended audience. According to Kress and Van Leeuwen, the content, social distance, and attitude can be used to examine interactive meaning. Social distance focuses on the distance between the

presenter and the viewer; it is intimate, social, and impersonal. Content is concerned with the images that carry a demand and supply, whereas social distance is concerned with the distance between the presenter and the viewer; it is intimate, social, and impersonal. On the other hand, attitude represents the presenter-viewer relationship in terms of detachment or involvement, equality and power.

Compositional meaning is the combination of representational and interactive meaning to create the image's potential meaning. It can be achieved through information value (new or existing, significant or less significant, real and ideal), salience (size, tone, font colour, etc.), and framing (connectedness and disconnectedness).

## **2.10 SUMMARY**

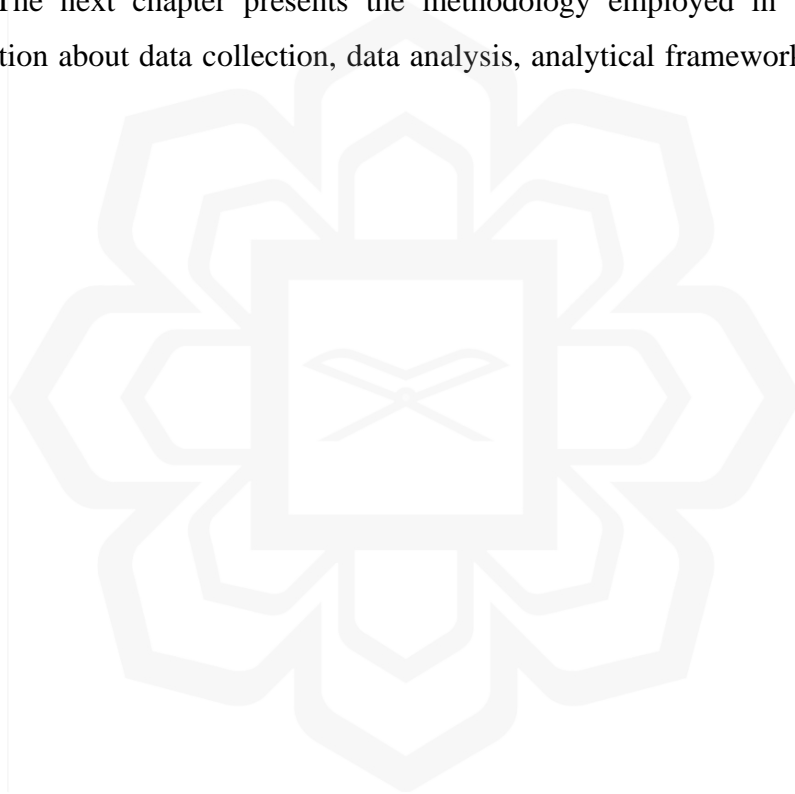
Appendix E's table shows that the previous studies on travel guidebooks are rare, while studies on other promotional genre like brochures and leaflets have been analysed by various scholars using different methods. Moreover, analysing travel guidebooks from Asian community, where English is considered as a second language, was done only by Alali et al. (2019). Also, in terms of genre analysis method, the majority of genre analysis studies focused on textual perspectives, using the previous frameworks of genre analysis such as Swales (1990), Kathpalia (1992), and Bhatia (1993). A few genre studies have used Bhatia's (2004) framework with all its perspectives (Textual, Ethnographic, Socio-cognitive, and Socio-critical) such as Cheong (2013) and Al Afnan (2014). Other scholars, such as Lee (2013) and Öztürk and Şıklar (2014), adapted Bhatia's (2004) framework to achieve the aims of their studies.

Corpus analysis approach is rarely used in analysing tourism promotional discourse. The literature review shows that only Henry and Roseberry (1996) and Cesiri (2018) used corpus analysis to figure out linguistic features of 'Brief Tourist Information' and 'travel guidebooks of Venice city' respectively. However, they did not analyse the ethnographic perspective of the analysed data, which could reveal more information and help readers to understand the nature of 'Brief Tourist Information' and 'travel guidebooks of Venice city'.

Multimodal research framework by Kress and van Leeuwen (1996, 2006, 2021) has been used to analyse various types of tourism promotional discourse such as e-

discourse: websites, e-travel guidebooks, advertorials, and ads (C. Y. M. Cheong, 2013; Cheregi, 2018; Halim et al., 2021; Sukma, 2021; Theodoropoulou & Alos, 2020; Thu, 2021), and videos (Cheregi, 2018; Ekawati et al., 2021; Theodoropoulou & Alos, 2020; Yao & Zhuo, 2018). However, the combination of multimodality, corpus analysis, ethnography and move analysis are not found in previous studies. Understanding tourism promotional discourse as a multimodal discourse requires an attention to all its parts (visual, textual, and purposes). These three perspectives are covered in this study by applying multi-perspective analysis (Bhatia, 2004) and multimodality (Kress & van Leeuwen, 1996, 2006, 2021).

The next chapter presents the methodology employed in this study, with information about data collection, data analysis, analytical frameworks and analytical tools.



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 INTRODUCTION**

This chapter explains the methodology used for the present research. It presents the research paradigm and design, samples, research instruments, data collection, data analysis procedures, and trustworthiness of the study. This multimodal genre study explores how Tourism Malaysia promotes the country online using Malaysia Regional Travel Guidebooks (MRTGs). It focuses on how MRTGs genre is constructed, and used in the professional context. This study adapts Bhatia's (2004) multi-perspective framework and Kress and van Leeuwen (1996, 2006) multimodal framework to achieve its aims answer the following research questions:

1. What are the rhetorical patterns of the selected official Malaysian e-travel guidebooks?
  - a. How was the move structure in the corpus of the study organised?
  - b. What are the communicative purposes conveyed behind the move structure?
  - c. What are prominent linguistic features that signal each move?
2. How did the beliefs and goals of the professional community help informing the construction of the genre?
3. How were the available visual resources exploited in the creation of meaning and communicative purposes in the travel guidebooks?

#### **3.2 RESEARCH PARADIGM AND DESIGN**

This study aims to analyse and describe the specific context of MRTGs presented by Tourism Malaysia (MTPB) online to promote Malaysia locally and internationally. Consequently, it is mainly a descriptive and interpretive qualitative study. Therefore, social constructive paradigm (which is often described as interpretivism) is adopted to understand and interpret Malaysian tourism texts. This study focuses on comprehending

the strategies employed by the Malaysia Tourism Promotion Board (MTPB) to promote Malaysia through the medium of Malaysian Regional Travel Guidebooks (MRTGs). Consequently, the primary emphasis of this research lies in the examination of the distinct discourse emanating from MTPB's production of MRTGs. This research seeks to gain a nuanced understanding of how MTPB, as a specific community within the tourism sector, utilizes MRTGs as a promotional tool to showcase the attractions and experiences that Malaysia has to offer to travellers.

A qualitative research design is adopted in this study to achieve its goals. The rationale is based on its features that suit the objectives of this study and help to answer the research questions. Leavy (2017) and Creswell and Creswell (2018) highlighted some of the main features of qualitative design which make it suitable to study social actions and events. It has a fluid and flexible design to amend and change research questions to find out more about the issue under study. Qualitative methods “allow us to build a robust understanding of a topic, unpacking the meanings people ascribe to their lives—to activities, situations, circumstances, people, and objects”. The methods “rely on inductive designs aimed at generating meaning and producing rich, descriptive data” (Leavy, 2017, p. 124). Qualitative studies focus “the meaning that the participants hold about the problem or issue, not the meaning that the researchers bring to the research or that writers express in the literature” (Creswell & Creswell, 2018, p. 258). Moreover, the nature of data in qualitative research design is not restricted to a specific amount or type; rather, it tends to collect data from multiple sources (ibid). In addition, the qualitative approach “mirrors real life and the ways that events operate in the real world” (Creswell and Creswell, 2018, p. 124), and “it provides flexible ways of collecting, analysing, and interpreting data and information” (Boodhoo & Purmessur, 2009, p. 6). Thus, it endeavours to create a valuable data; everything about the studied topic could be considered data where the focus is on the quality of data rather than on its quantity.

### **3.3 THE SAMPLES**

The purpose of sampling in qualitative research is to get data and participants to provide rich and varied insights into the phenomena in question (Hennink, Kaiser, & Weber, 2019). Four types of sampling in qualitative design are presented by Gill (2020) which

are convenience (volunteer) sampling, snowball (chain) sampling, purposive sampling (known as purposeful, judgmental, or selective sampling) and theoretical sampling. The sample size in qualitative research should be sufficient to generate quality data that provides a rich understanding of the experience (Sandelowski, 1995). Unlike quantitative research, which examines a large sample size, qualitative research has a small sample size. The primary goal of qualitative sampling is not to obtain a representative sample. The main goal is to find participants or data that can provide a unique and rich understanding of the phenomenon (Al afnan, 2014). Qualitative research also deals with ‘saturation’ (Gill, 2020) which is described as “the point in continuous data collection that signals little need to continue because additional data will serve only to confirm an emerging understanding” (Suter, 2012, p. 484). In other words, saturation refers to the point where the researcher feels that data is starting to reiterate and repeat itself. Thus, purposive sampling is used in this study to select the samples for both textual investigation and semi-structured interviews. From the textual analysis, the study covers the entire five Malaysian Regional Travel Guidebooks (MRTGs) which are available and downloadable in PDF format online on the MTPB website (Appendix A). The data for interviews was obtained by interviewing the professional writers and editors of the MRTGs using semi-structured interview. The number of interviewees for the semi-structured interview part is four, and it was determined based on saturation (Weller et al., 2018). The next section presents the instruments used in this research.

### **3.4 RESEARCH INSTRUMENTS**

This study uses two main research instruments (Multimodal genre analysis and semi-structured interviews) to achieve its objectives. The multimodal genre analysis instrument is based on Bhatia’s (2004) genre analysis framework and Kress and Van Leeuwen’s (1996, 2006) visual grammar framework. It is used to analyse the downloaded MRTGs PDF texts from the website of MTBP by utilizing Atlas ti 8 (a computer-assisted qualitative data analysis software that facilitates analysis of qualitative data for qualitative research) to analyse their moves, steps, communicative purposes, layout and photos.

In addition, this study employed semi-structured interviews as a research instrument, where an interview guide was prepared to achieve the second research objective. This tool was employed to figure out how the MRTGs genre is constructed to achieve the communicative purpose by attracting and persuading potential tourists to visit Malaysia and to meet the needs of the target audience of the genre, and to examine insights of the beliefs and practices of the insiders of the discourse community.

A semi-structured interview is a type of qualitative research method used by social scientists. It functions like the traditional interview but tends to be less formal. A semi-structured interview has a broad set of questions that the interviewer poses, but in an unstructured way, seeking to get responses from the participant about what they deem most relevant and critical about their experience. This allows for more candid responses from participants than structured interviews which have predetermined questions for respondents to answer. Conducting semi-structured interviews is based on its flexibility which is justified and illustrated by DeJonckheere and Vaughn (2019) who stated that:

Semistructured interviews are an effective method for data collection when the researcher wants: (1) to collect qualitative, open-ended data; (2) to explore participant thoughts, feelings and beliefs about a particular topic; and (3) to delve deeply into personal and sometimes sensitive issues (p. 2-3).

Thus, semi-structured interview is based on the belief that most people do not offer all their answers to a single question in an interview. It has advantages in getting more and deeper information from the interviewees and gives them the freedom to express their feelings and expertise, which meet this study's second objective. The questions were open-ended and adapted from Cheong (2013) as attached in Appendix C.

### **3.5 DATA COLLECTION**

The sample data were collected from two sources. The first sample is the MRTGs texts which are downloaded from MTPB website as PDF. The second sample data is the semi-structured interviews with MTPB professionals and editors who produced and developed the MRTGs. The next sub-sections provide more details about the data.

### 3.5.1 Textual Data

The Malaysia Tourism Promotional Board (MTPB) website presents three groups of travel guidebooks as shown in the table below. They are all available as printed and as e-travel guidebooks online in the following link <http://ebrochures.malaysia.travel/>.

Table 3.1 Official Malaysian Travel Guidebooks

<b>E-brochures</b>	<b>No.</b>
Regional Guide	5
Destination Guide	5
General Guide	3

Both General Guide and Destination Guide groups are excluded due to structure differences, time constraints and huge volume. Therefore, Regional Guides are the textual data for this study since they cover the whole country and have similar structures (content and design). They are:

1. Central Region covers Kuala Lumpur, Selangor, and Putrajaya; (M1) (58 pages)
2. Northern Region covers Perak, Penang, Kedah, and Perlis; (M2) (53 pages)
3. Southern Region covers Negri Sembilan, Melaka, and Johor; (M3) (45 pages)
4. East Coast covers Pahang, Terengganu, and Kelantan; (M4) (54 pages)
5. East Malaysia covers Sabah, Sarawak, and Labuan. (M5) (54 pages)

### 3.5.2 Semi-Structured Interview Data

Comments, responses and views of the professional writers and editors of the official MTPB websites and e-travel guidebooks were obtained by interviewing them individually. Convenient mediums for the interviewees (Face to face, online via zoom, emails) were used to conduct the interviews. Online interviews is considered very

similar to Face to Face interviews (Saarijärvi & Bratt, 2021). Emails interviews was reported as great mediums because they give the interviewees more time to think about their answers before they respond (James, 2016; Saarijärvi & Bratt, 2021). Before conducting the interviews, the researcher acquired their consent to conduct and transcribe the interviews. The consent letter form is attached in Appendix D. The interview questions were sent to the interviewees one week before the actual interview to enable them prepare well and to get appropriate information and answers to the questions. The semi-structured interview questions were adapted from Cheong (2013), comprising open-ended questions. The semi-structured interviews provide the freedom to move from topic to another, depending on the responses received from the participant. Open-ended questions are used to “explore topics in-depth, to understand processes, and to identify potential causes of observed correlations” (Weller et al., 2018, p. 2). Open-ended questions require long elaborated and deep responses rather than simple answers with ‘yes’ or ‘no’. They help the researcher to investigate and discover the analysed phenomena from the interviewees’ perspectives. The transcription of the interviews was sent to the interviewees to confirm the information of the transcripts and to avoid any discrepancies. The interviewee details are shown in Table 3.2 below:

Table 3.2 The Interviewee Details and Codes

No.	Code	Interviewee	Institution	Medium of Interview
1	INT 1	Senior Assistant Director, Production Division	MTPB	Online interview via Zoom
2	INT 2	Senior Assistant Director Domestic & Events Division	MTPB	Face to face
3	INT 3	Writer, Copywriter, editor, translator and proofreader.	MTPB	Email
4	INT 4	Writer, Copywriter, editor, translator and proofreader.	MTPB	Email

### **3.6 DATA ANALYSIS PROCEDURES**

This study employs multimodal genre analysis method to analyse its data. It mainly attempts to investigate the texts of MRTGs to find out rhetorical text structure, prominent linguistic features, and communicative purposes of their visual resources. Moreover, it aims to figure out the reflection of the MTPB professional's goals and beliefs on MRTGs by interviewing professionals of MTPB.

#### **3.6.1 Analysing the Rhetorical Structure (Moves) of MRTGs**

The rhetorical structure of MRTGs was analysed based on the genre analysis theory of Bhatia (2004). ATLAS.ti software, which is a Computer-Aided Qualitative Data Analysis Software (CAQDAS) (Leavy, 2017; Friese, 2019). Atlas.ti is used to analyse the qualitative data. It runs on a computer and is used to code and analyse transcripts and field notes, build literature reviews, and create network diagrams and data visualizations. Leavy (2017) stated that CAQDAS is adjudged reliable and efficient for analysis in qualitative studies. ATLAS.ti was used in this study to analyse MRTGs texts to figure out their moves, steps and their occurrences. Moreover, ATLAS.ti was used also for analysing the transcript responses of the interviewee to illustrate their beliefs and goals using thematic analysis.

The moves identified from MRTGs were tabulated with their frequency of occurrences to identify the peripheral and central moves based on Howe's (1995) four grade system of strength level (most strong, quite strong, slightly strong, and not strong) as shown in Table 3.3.

Table 3.3 Howe's Four Grade System of Strength Level

<b>Strength Level</b>	<b>Range of Frequency of Occurrences</b>	<b>Prominence of Move</b>
Most Strong	$75\% \leq f \leq 100\%$	Prominent
Quite Strong	$50\% \leq f < 75\%$	Prominent
Slightly Strong	$25\% \leq f < 50\%$	Not Prominent
Not Strong	$0\% \leq f < 25\%$	Not Prominent

Source: Howe (1995, p. 34)

Coding in qualitative research was described by Adu (2019) as a meticulous procedure that entails deriving significance from the gathered data. It is a structured and open process where data is interpreted by the researcher in a way that makes it meaningful and reliable, ensuring it accurately reflects the data and aligns with the research problem, goals, or questions (Adu, 2019). In this study, coding is conducted to generate moves available in the data, and their structures. The coding system used for the study was derived from the models of Kathpalia (1992), Bhatia (1993), Cheong (2013) and Alali et al. (2019). The selection of these four models is due to their focus on promotional genres, which resulted in differences in moves' structures and moves' names. Thus, they are in line with the current study, which analysed promotional genres. A comparison between the four models is presented in Table 3.4, and the explanation of the moves' functions is described below.

Table 3.4 Comparison of Rhetorical Moves Structure Models

Adapted from Cheong (2013, p. 272)

No.	Move	(Kathpalia, 1992)	(Bhatia, 1993, 2004)	(C. Y. M. Cheong, 2013)	(Alali et al., 2019)
1	Headlines (for reader's attraction)	Move 1		Move 1	Move 1
2	Targeting the market	Move 2		Move 2	Move 4
3	Justifying the product/service Indicating importance or need of the product/service, and/or Establishing a niche	Move 3 Sub-move 3(a) Sub-move 3(a)		Move 6	Move 3
4	Detailing/Introducing the product/service/appraising the product/service Identifying/Offering the product/service Describing/Detailing the product/service/offer Indicating value of the product/service/offer	Move 4 Sub-move 4(a) Sub-move 4(b) Sub-move 4(c)	Move 2 Sub-move 2(i) Sub-move 2(ii) Sub-move 2(iii)	Move 3 Move 4 Move 5	Move 2
5	Establishing credentials	Move 5	Move 1	Move 7	
6	Celebrity or typical user endorsements	Move 6		Move 9	Move 7
7	Offering incentives	Move 7	Move 3	Move 10	
8	Using pressure tactics	Move 8	Move 6	Move 11	
9	Soliciting response/urging actions	Move 9	Move 5	Move 12	Move 5
10	Enclosing documents		Move 4	Move 13	

<b>11</b>	Ending politely		Move 7	Move 14	
<b>12</b>	Locating/Scheduling the destination/activity/event			Move 8	
<b>13</b>	Important Contact Numbers and Websites				Move 6
<b>14</b>	Extra Information				Move 8

Table 3.4 shows that promotional genres have different rhetorical structures but share with some moves. The following is the description of the most common moves that are found in Table 3.4.

### ***3.6.1.1 ‘Headline’ Move***

The move, ‘Headline’, is considered a vital move in the promotional media. It comes in a different font size and, sometimes, in a distinctive font style and colour. It plays a role in hooking the reader’s attention and enticing him/her to read and discover the entire text. Moreover, what makes this move unique and essential in promotional genre is that some readers read only the headline to check whether they are interested to read the whole text and discover more about the advertised attraction.

### ***3.6.1.2 ‘Targeting the Market’ Move***

This move targets special groups of people to make them feel that the advertised product/service is mainly for them. According to Kathpalia (1992), a targeting market can be pointed by sex, age, education, degree of specialisation, profession, social roles, interest and others.

### ***3.6.1.3 ‘Justifying the Product/Service’ Move***

‘Justifying the product/service’ presents details about the advertised product/service. The details indicate rationalizations to make the reader choose the product/service as the best choice for him/her. The product/service is presented as the advertised country and its attractions and destinations in the tourism field. Cheong (2013) referred to two strategies to achieve the goals of this move: (i) showing the importance of the promoted

destination and the need to visit it; (ii) establishing the niche which plays a vital role in convincing the readers that the advertised destination is better than others and highlighting certain features to demonstrate the claim(s).

#### ***3.6.1.4 ‘Detailing/Introducing the Product/Service/Appraising the Country’ Move***

This move introduces the reader to the advertised product/service/country by identifying, describing the feature and indicating the value of the promoted product/service /country.

#### ***3.6.1.5 ‘Establishing Credentials’ Move***

This move plays a role in promoting the advertised company with many strategies such as identifying the company’s guarantee and warranty, referring to the need of customers, and announcing the company’s achievements. All these strategies aim to attract the reader and convince him/her to be a real customer. This move is considered as an in-house assessment of the company’s accomplishments.

#### ***3.6.1.6 ‘Celebrity or Typical User Endorsements’ Move***

The move aims to prove the value of the advertised product and make the advertisement more convincing. It adds uninitiated advantages from outside sources such as UNESCO certificates and satisfied consumers to achieve this aim.

#### ***3.6.1.7 ‘Offering Incentives’ Move***

This move aims to tempt the reader to purchase advertised product, using incentives such as free samples, monetary benefits, etc. Cheong (2013) realised that using multimodality in pictures and images is also used to achieve the move’s goal.

#### ***3.6.1.8 ‘Using Pressure Tactics’ Move***

In order to hasten the buying process, this move imposes constraints on the advertised product. The constraints have multi-forms such as time, quantity, and emotional

blackmails. ‘Offering incentives’ move focuses on potential customers and trying to convince him/her, while ‘using pressure’ move pushes the already inclined or half-inclined customers to take immediate action. It is characterized by distinctive expressions of recommendation and encouragement.

#### ***3.6.1.9 ‘Soliciting Response’ Move***

The function of this move is to prompt customers to get the promoted product. It encourages customers to do further communication with no pressure tactics.

#### ***3.6.1.10 ‘Enclosing Documents’ Move***

Bhatia (1993) explained this move as brochures, leaflets, pamphlets and others that contain detailed descriptions of the advertised products/services/destination. Cheong (2013) viewed it as extra information about the destination, such as suggestions, advice, tips, information on availability of accommodation and transportation, and information on how to get there.

#### ***3.6.1.11 ‘Ending Politely’ Move***

This move includes closing attitude expressions that strengthen business relations and back the reason(s) why prospective tourists should visit the advertised destination(s).

#### ***3.6.1.12 ‘Locating/Scheduling the Destination/Activity/Event’ Move***

It helps tourists plan their trip by providing them a description of the destination’s location, activities, and events with a timetable (time/duration) for each event or festival.

### **3.6.2 Analysing Linguistic Features**

Analysing linguistic features aims to define the prominent linguistic features of each move that helps in achieving the communicative purposes of the move. This aim is achieved by using sketch engine, a corpus manager and text analysis online software

developed by Lexical Computing Limited since 2003, and adapting Hüttner's (2010) framework which is used to discover the linguistic features of a specific genre in terms of lexico-grammatical features, and pattern of textualisation. Hüttner (2010) mentioned the importance of using corpus analysis to highlight genre characteristics, investigate the textualisation of specific moves and understand the means employed to advance specific communicative intentions.

To establish a lexical profile of a specific genre, Hüttner (2010) stated that a keyword list of the entire corpus of the genre should be created. This list shows the lexical items that are statistically typical of a particular genre's corpus, either by occurring more frequently (positive keywords) in this specific corpus or less frequently (negative keywords) than in a general language corpus. The statistical comparison is achieved by first creating a word list of the genre under investigation, i.e. a list of all the words and their occurrences in the corpus. Then, this wordlist is compared with the wordlist of another, larger corpus, the so-called reference corpus, such as the British National Corpus (BNC) world. "Keyword lists give clues as to the lexical profile of the genre under scrutiny; such information can be valuable in teaching contexts as it indicates which words are required in the production of these genres" (Hüttner, 2010). It enables students to know the appropriate lexical items to use in the particular genre, i.e., the register of the genre. The investigated keyword list can be used in terms of collocation (n-gram) to establish a phraseological profile of the genre (Khamkhen, 2018). Moreover, using the concordance tool reveals the typical textualisation pattern of the studied genre (Hüttner, 2010).

In this study, the focus is on individual moves and their linguistic features. Therefore, the corpus of each move is analysed separately to figure out the lexical profile and phraseological profile of each move. The combination of the profiles of all the moves crystallises the general lexical and phraseological profiles of the entire genre with more precision and clarity.

### **3.6.3 Interview Data Analysis and Interpretation**

The interview questions and responses were transcribed using clean verbatim method. Transcription is an integral part of qualitative data analysis because the accuracy of

transcribed recordings greatly influences the accuracy of the data collected (Stuckey, 2014). The present study used ATLAS.ti 8, and employed thematic analysis to analyse the data. This is a commonly used method in qualitative research (Thomas & Harden, 2008). Thematic analysis is “a method for identifying, analysing, and interpreting patterns of meaning (themes) within qualitative data” (Clarke & Braun, 2017, p. 297).

Thematic analysis involves identifying the key aspects of primary data that are relevant to the research questions and objectives, categorizing them into themes, and ensuring minimal overlap between themes. According to Srivastava and Thomson (2009), the process of thematic analysis includes familiarization, indexing, sorting, labelling, and reviewing of the extracted data. The present researcher followed the phases of thematic analysis described by Braun and Clarke (2006), which entail becoming familiar with the data, generating initial codes, searching for themes, reviewing themes, defining and naming them. Each interview transcript was thoroughly read multiple times to identify codes and themes that addressed the research questions. To ensure the accuracy of the transcription and analysis, an English language and qualitative research specialist, who was a PhD holder, reviewed the interview records, transcriptions, process, and procedures of the research study, comparing them to the digital audio recordings, and ultimately approving the generated codes and themes (Rose & Johnson, 2020).

#### **3.6.4 Multimodal Analysis (Visual Analysis)**

Written text is only one part of a larger system of meaning that includes images, layout, and other non-verbal cues that work together to convey a message. Kress and Van Leeuwen’s (1996, 2006) framework of compositional meaning was used to analyse the multimodal features found in MRTGs. Information value, salience, and framing are the three criteria used to analyse the MRTGs’ layouts. The third research question was answered by this analysis.

The framework of Kress and van Leeuwen (1996, 2006), which is developed for analysing the compositional meaning metafunction was adopted. It combines the other two meaning metafunctions, representational and interactive, into a single structure. On the basis of this, the composition of the entire advertisement can be realised through the

analysis of information value, salience, and how each element in the advertisement is connected through framing. The metafunction was chosen to investigate how these entities made up the meaning of the MRTGs through the use of images and layout. The following figure provides an illustration of the analytic framework utilised for this multimodal analysis.

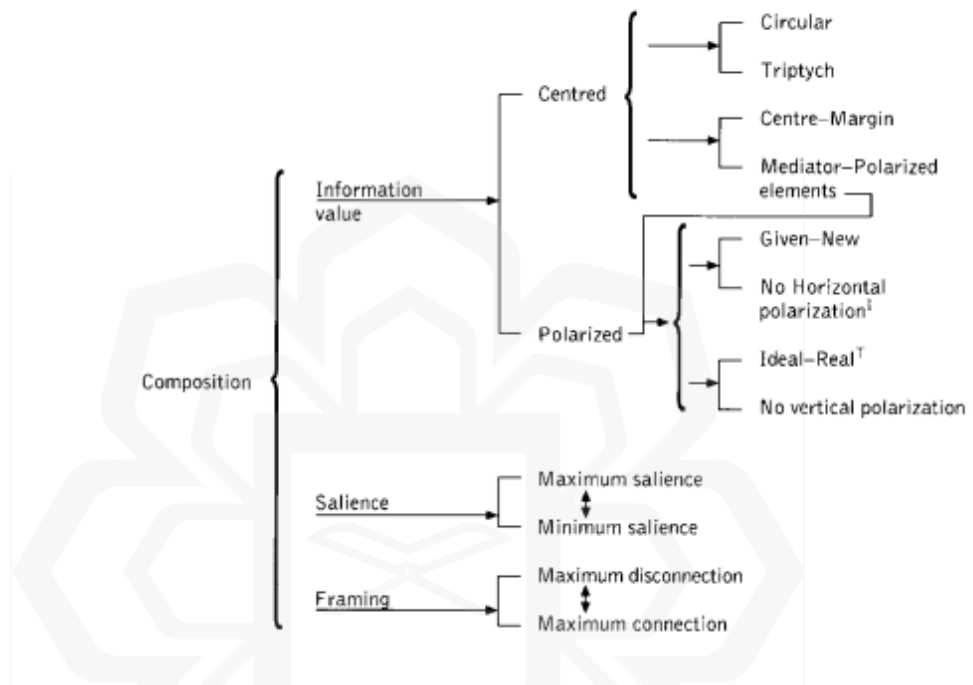


Figure 3.1 The Meaning of Composition  
Source: Kress and van Leeuwen (1996, p. 210)

### 3.6.4.1 Information Value

The placement of the elements in an image carries informational value in various areas of the image. As a result, the information values in the image vary greatly depending on where an element is placed within the image, whether on the left or right, top or bottom or in the centre or margin (Kress & Van Leeuwen, 1996). The left side of a Western-style visualisation provides the viewer with information that they already know. In contrast, the right-side element adds fresh context for the message the viewer should take away (Kress & Van Leeuwen, 1996). Moreover, it is important to note that if an element is placed at the top of the image, it provides ideal information that

promises something to the viewer, whereas an element placed at the bottom of the image refers to the actual information (see Figure 3.2).

Kress and Van Leeuwen (1996) argued that this structure is not always adhered to, particularly, in Asian visualisation styles, where centre-margin construction is more prevalent. The element becomes the focal point of the image when it is positioned in the centre, while elements on the margins appear less important or inferior. According to Jewitt and Oyama (2001), the element placed in the centre is the one that connects and supports the elements on the margins (2001).

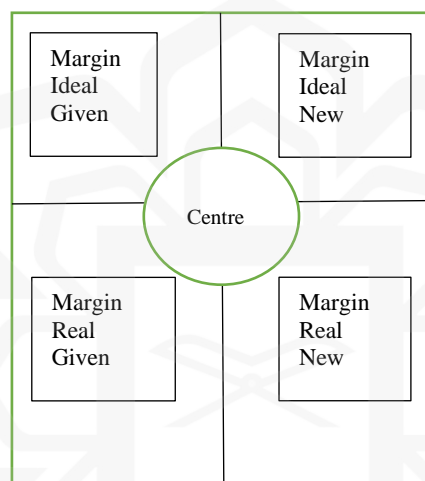


Figure 3.2 The Dimension of Visual Space  
Source: (Kress & van Leeuwen, 2006, p. 197))

#### **3.6.4.2 Saliency**

The reader's eyes are drawn to certain parts of the design more than others. Kress and Van Leeuwen (1996) stated that the possible meaning comes from using different fonts and colours used to represent certain qualities in the image. To make an element noticeable and remarkable, Machin (2016) said it is possible to use various techniques, including size, tone, repetition, overlapping, the foreground, and different colours. Jewitt and Oyama (2001) found that the placement of text and visual elements in relation to each other reflected the importance of these elements. In the following section, the saliency tools are explained in greater detail.

#### **3.6.4.2.1 Size**

The larger an element is, the more attention it will attract because of its size. The use of bold and large letters in written material lends a sense of authority to the words and helps them stand out more. The same logic can be applied to the visual components; the parts of the image that contain large figures are more noticeable than the others. According to Kress and Van Leeuwen (1996), one way to make an element stand out more than the others is to make it larger than the others. Machin (2016) also reported that a large element serves the purpose of emphasising and creating a high salience in the design.

#### **3.6.4.2.2 Colour**

There is always a connection between colours and their corresponding social significance, and the utilisation of various colours in a particular manner can generate salience (Kress & Van Leeuwen, 1996). To stand out more than others, colours that are vibrant and rich should be chosen (Machin, 2016). The use of colours that contrast with one another can also create prominence.

#### **3.6.4.2.3 Tone**

Increasing the brightness of something can help draw more attention to it. Lightening has the ability to shine a spotlight on certain aspects. The element that is being illuminated directly by the light source stands out more than the other elements (Machin, 2016).

#### **3.6.4.2.4 Foregrounding**

Elements that are foregrounded, that is put in front, typically have more significance, and they are arranged in this manner in order to attract more attention to themselves. For Machin (2016), elements that are foregrounded are more prominent and indicate a greater significance. The elements have different levels of importance, as indicated by their placement in front of one another (ibid); the elements that are in the front are more prominent than the elements that are in the back.

### **3.6.4.3 Framing**

Frames can give the impression of either connectedness or disconnection between the various elements that are present in the image. According to Kress and Van Leeuwen (2006), framing can be utilised to either connect or disconnect the elements from one another, and bring together or separate them from one another. The more substantial the frame is, the more pronounced the feeling of connection/disconnection. In digital images, the use of frames is common practise for the purpose of dividing and enhancing various aspects of the image. The relationship between the elements, regardless of whether or not they are combined, is represented by framing (Machin, 2016).

## **3.7 TRUSTWORTHINESS OF THE STUDY**

A research needs to be done in a valid, reliable, and ethical manner. The issue of trustworthiness would not arise if the research were carried out in a rigorous manner. Because of its qualitative nature, validity and reliability of tests and analyses are of utmost significance in ESP genre-based studies. According to Merriam and Tisdell (2009), validity and reliability can be ensured if research is carried out in an ethical manner. In contrast to quantitative methods, qualitative methods are considered to have a lower level of reliability. In qualitative research, some methods are available for addressing issues of reliability and validity. According to Rallis and Rossman (2009), trustworthiness is "a set of standards where a research study has been conducted competently and ethically" (p. 264). Triangulation, audit trails, and member checks are examples of strategies that can be used to increase the credibility of a research study. Data collected through interviews, document analysis and member checks make up the triangulation process.

This study employed triangulation as the strategy "to strengthen reliability as well as internal validity"(Creswell & Creswell, 2018, p. 290). It enhances the validity of findings by corroborating information from different angles and sources. Triangulation in this research refers to the use of multi data resources (Denzin, 2017; Merriam & Tisdell, 2016; Natow, 2019). Therefore, the sample data were collected from two resources. The first sample was the MRTGs texts which were downloaded

from MTPB website as PDF. The second sample data was the semi-structured interviews with MTPB professionals and editors who produced and developed the MRTGs.

Interviews contribute to the contextualization of textual analysis findings. Flick (2014) noted that interviews enable researchers to gather additional contextual information that helps in interpreting and understanding the text more accurately. Participants can provide insights into the motivations, intentions, and circumstances surrounding the text, shedding light on its meaning and significance.

Moreover, interviews facilitate in-depth exploration of specific topics or themes identified through textual analysis. Kvale and Brinkmann (2009) emphasized that interviews provide researchers with the opportunity to explore participants' experiences, beliefs, and attitudes related to the analysed text. This qualitative data enriches the research findings by providing a more comprehensive and nuanced understanding.

Interviews can uncover new insights and unexpected findings that may not be evident through textual analysis alone. Silverman (2016) suggested that participants' perspectives, experiences, and narratives introduce new dimensions, alternative interpretations, or unexpected themes that enrich the research findings, inspiring further exploration and refinement.

To enhance the rigor (trustworthiness) of this study, a pilot study was conducted on one travel guidebook (central region) and a pilot semi-structured interview was conducted with one professional from Tourism Malaysia. The travel guidebook was analysed to draw the initial rhetorical moves and validate the proposed analytical framework. Furthermore, the rhetorical moves were identified and refined by further analysis with inter-raters (two experts in English language studies) (Rose & Johnson, 2020). Dudley-Evans (1994) referred to two ways to address validity concerns in genre analysis. The first way is to use independent raters, while the second way is to check the rhetorical structure analysis with a field specialist. Rose and Johnson (2020) stated that “[t]here are also times where a single knowledgeable coder analyses all transcripts or data once the coding scheme has been established and is then supported (or not) by secondary coders who can increase reliability” (p. 8). The interviews were conducted to testify to the appropriateness of the interview questions to get the expected responses

about the examined genre. Thus, to ensure reliability of coding and move identification of the MRTGs in this study, the researcher checked the analysis with two co-raters. The first co-rater was a lecturer, who possessed a PhD in Linguistics, with more than five years' experience of teaching. The second co-rater was a holder of Master in English Language Studies and had more than six years' experience in teaching English Language as a Second Language (TESL). To test the reliability of the analysed moves, the codes and moves from the MRTGs were carefully examined and refined by the two co-raters, contributing to the reliability of the analysis. The reliability of the analysed moves was assessed by the researcher and co-raters through calculating the percentage of agreements. Miles, Huberman, and Saldana (2014) reported that, during the analysis process, "each coder is well-advised to code the first dozen pages of field notes [...] inter-coder agreement should be within the 85 to 90% range, depending on the size and range of the coding scheme" (p. 85). In this study, the co-raters examined an entire book of MRTGs (central region book which consisted of 58 pages), and the agreement with the first co-rater was 93%, and 100% with the second co-rater, as shown in Appendix B. Overall, the pilot study was very useful in this study. It shows that no amendment was required on the interview questions or on the analytical framework. Finally, the data collected from the pilot study was included in the current study because the researcher could use some or all of the data obtained from the pilot study in his/her final study (Ismail, Kinchin, & Edwards, 2018).

### **3.8 SUMMARY**

This study aims to analyse the genre of the official MRTGs published on the websites of MTPB. The summary of the research questions, data collection methods, and data analysis methods are shown in Table 3.5 below:

Table 3.5 Summary of Research Questions, Data Collection Methods, and Analytical Methods

S/N	Research Questions	Data Collection Method	Data Analysis Method
1	<p>What are the rhetorical patterns of the selected official Malaysian e-travel guidebooks?</p> <p>How is the organization of the move structure in the corpus of the study?</p> <p>What are the communicative purposes conveyed behind the move structure?</p> <p>What are the prominent linguistic features?</p>	All Malaysia Regional Travel Guidebooks (MRTGs)	<p>Adapting Bhatia's (1993, 2004) framework using ATLAS.ti.8</p> <p>Analyse linguistic features by adapting (Hüttner, 2010) using Sketch engine.</p>
2	How do the beliefs and goals of the professional community help inform the construction of the genre?	Semi-structured interviews with professionals	<p>Clean verbatim Transcription, thematic analysis tool (Clarke &amp; Braun, 2017)</p> <p>Analysis of transcription using ATLAS.ti 8</p>
3	How are the available visual resources exploited in the creation of meaning and communicative purposes in the travel guidebooks?	MRTGs	Multimodality based on Kress and Van Leeuwen (1996, 2006)

Based on the information provided in this chapter, Table 3.5 concludes how the research questions are addressed based according to data collection and data analysis methods. It can be seen in Table 3.5 that the first research question has two sub-questions and focuses on textual analysis. It investigates the rhetorical structures and the communicative purposes of the selected e-travel guidebooks selected purposely to achieve the study goals. Bhatia's (2004) framework was used to answer the first sub-question; while the third sub-question, which deals with linguistic features of the selected e-travel guidebook texts, follows Hüttner (2010) framework. Furthermore, interviews with MTPB's professionals and the practitioners were used to answer the second research question. The interviews were transcribed by the intelligent verbatim method and analysed by thematic analysis tool (Bandura, 1978). The third research question deals with multimodality which focuses on visual analysis using the framework of Kress and van Leeuwen (1996, 2006).

The next chapter contains the textual analysis of MRTGs, where their moves with their communicative purposes are analysed and discussed in the light of genre analysis.

**CHAPTER FOUR:**  
**FINDINGS ON TEXTUAL ANALYSIS (MOVE STRUCTURES**  
**AND COMMUNICATIVE PURPOSES)**

**4.1 INTRODUCTION**

This chapter presents the findings of the first two parts of the first research questions, which are move structures and communicative purposes of MRTGs. The objective of this chapter is to analyse the discourse of Malaysian Regional Travel Guidebooks (MRTGs) using textual perspective that illustrates move structure, communicative purposes and linguistic features of each move. Linguistic features will be reported in chapter five.

It is essential to mention that all MRTGs have the same rhetorical structure which can be noticed from the content list of each travel guidebook. Each part has its own moves and steps. However, the ‘content list’ part is not analysed since it aims to show the contents of the travel guidebook. Table 4.1 below shows the rhetorical structure of MRTGs with their analysed moves and steps.

Table 4.1 General Rhetorical Structure, Moves and Steps of MRTGs

<b>Structure of the MRTGs</b>	<b>Move(s)</b>	<b>Steps</b>
Cover page	Headline	Naming the region Naming the state/destination
	Introducing the country/region/state/destination	Describing the region
	Urging Action	Telling the reader to do so
Table of content	N/A	N/A
Opening	Headline	Introducing the region
	Introducing the country/region/state/destination	Describing the region Indicate the state/region value

	Urging Action	Telling the reader to do so
Body (represents 3 or 4 states) each state is presented via the following six steps: Introduction Map Places of interest Shopping and dining Events and recreation Essential information	Headline	Introducing the state/Destination Highlighting events and recreation Introducing main attraction Naming the attraction Naming the attraction with its location Naming the state/destination Service information Shopping and dining
	Introducing the country/region/state/destination	Introducing dining and food Introducing events and recreation Introducing facilities Introducing shopping Describing attraction Describing the region Describing the state/destination Indicate the attraction's value Indicate the region/state's value Listing other attractions to visit Listing other places for shopping Listing restaurants Tips for visitors
	Endorsement	N/A
	Justifying the country/region/state/destination	Highlighting facilities Highlighting the attraction's feature

		Highlighting the uniqueness of the destination
	Related info	N/A
	Service info	Accommodation Transportation-getting around Transportation-getting there Useful contact number(s)
	Targeting the market	According to the period of stay According to their ages According to their status (Family, spouses, individual) According to travel perception Highlighting activities and cuisines
	Trivia	Endorsement Activities Agriculture Appraisal Economics Architecture Art Food Historical National
	Urging actions	Telling the reader to do so Motivate the reader to enjoy special dishes Motivate the reader to enjoy specific actions in specific attractions
Closing	Headline	Service info

Tips for tourists Malaysia at a glance Tourism Malaysia Offices	Closing info	Common expression in local language Local prestige and etiquette General facts about Malaysia Tourism Malaysia offices and contact numbers
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Based on Table 4.1, this study finds that the genre structure of MRTGs comprises four primary components: a cover page, an opening section, the main body, and a closing segment. An investigation of these elements has revealed ten distinct rhetorical moves within the discourse, as detailed in Table 4.1. Notably, the distinguished move found consistently throughout all sections of MRTGs is the "Headline move." Following this, the second most frequently employed moves are "Introducing the country/region/state/destination" and "Urging actions." The most intricate and information-rich segment of MRTGs is the body, encompassing a total of nine distinct rhetorical moves, while the closing segment, by contrast, exhibits the most limited range of moves, comprising only two.

#### **4.2 MOVE STRUCTURE AND COMMUNICATIVE PURPOSE(S) OF MRTGS**

This study adapted a framework of analytical promotional genre which was a combination of Bhatia (1993, 2004), Kathpalia (1992), Cheong (2013) and Alali (2017), as presented in chapter 3. The proposed analytical approach was used to investigate the move of Malaysian Regional Travel Guidebooks genre (MRTGs). The rhetorical moves was analysed mainly based on the communicative function of text segments, i.e., moves, and has revealed that there are ten rhetorical moves as shown in Table 4.2.

Table 4.2 The Frequency of Occurrences of MRTGs' Moves

S/N	Move	Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Headline	106	24.3%	128	29.7%	111	31.7%	128	31.2%	134	30.2%	607	29.3%
2	Introducing the country/region/state/destination	146	33.5%	153	35.5%	85	24.2%	129	31.5%	126	28.4%	639	30.8%
3	Urging Actions	30	6.8%	34	7.9%	34	9.7%	34	8.3%	31	6.9%	163	7.8%
4	Targeting the Market	19	4.3%	22	5.1%	22	6.2%	25	6.1%	18	4%	106	5.1%
5	Trivia	37	8.5%	15	3.4%	9	2.5%	15	3.6%	28	6.3%	104	5%
6	Justifying the country/region/state/destination	9	2%	9	2%	13	3.7%	8	1.9%	18	4%	57	2.7%
7	Endorsement	2	0.4%	4	0.9%	3	0.8%	0	0%	4	0.9%	13	0.6%
8	Related info	47	10.8%	39	9%	38	10.8%	37	9%	56	12.6%	217	10.4%
9	Service info	35	8%	22	5.1%	30	8.5%	30	7.3%	21	4.7%	138	6.6%
10	Closing Info	4	0.9%	6	1.3%	5	1.4%	4	0.9%	6	1.3%	25	1.2%
	Total	435	100%	430	100%	350	100%	409	100%	443	100%	2069	100%

Table 4.2 offers a comprehensive view of the distribution of the various moves within the main regions of Malaysia. This study reveals 10 distinct moves, providing a quantitative count of their occurrences within each region. The "Total" row aggregates the figures for all regions, while the 'Total' column provides the total occurrences of every move within the five regions. This analysis aims to shed light on the nuances and disparities in the deployment of the moves across these regions.

In examining the distribution of moves across regions, several notable patterns emerge. The central and southern regions manifest a proclivity towards the 'Headline' move, recording 106 and 111 occurrences, respectively. In contrast, the southern region exhibits a conspicuous paucity in the 'Introducing the country/region/state/destination' move, registering merely 85 occurrences. 'Urging action' content is relatively uniform across regions, with the southern region, east coast region and northern region leading at 34 occurrences, closely followed by east Malaysia region with 31 occurrences, indicating a consistent approach to prompting specific communicative purposes through the MRTGs.

Conversely, when considering 'Targeting the market' move, variations emerge with East Coast Malaysia leading at 25 occurrences, while the central region, the northern region, and East Malaysia region closely follow with 19, 22 and 18 occurrences respectively. These differences may reflect regional strategies tailored to address market-specific nuances. The central region distinguishes itself with the highest occurrence of trivia content at 37, while the East Malaysia led in justifying the country or region as a destination with 18 occurrences, which can be justified by implying distinct regional focuses on intriguing facts and rationale.

In the realm of 'Endorsement' and 'Related info' moves, the distribution presented contrasting scenarios. 'Endorsement' move was relatively scarce across all regions, with the Northern Region, and East Malaysia regions registering the highest count at 4, while there are no occurrences in the East Coast Malaysia region. On the other hand, 'Related info' is more evenly distributed, with the East Malaysia taking the lead at 56 occurrences, underscoring the potential need for stronger 'Endorsement' move within the East Coast Malaysia region.

To figure out prominent move(s) and peripheral move(s), Howe's (1995) move grading system was followed in this study. As this study analysed five MRTGs; the appearance of each move in every region was 20%. Table 4.3 shows the distribution and the prominence of moves across MRTGs.

Table 4.3 The Distribution and the Prominence of Moves across MRTGs

S/ N	Move	Malaysi a Central Region	Malays ia Northe rn Region	Malaysi a Souther n Region	Malaysi a East coast	East Malaysi a	Total
1	Headline	√	√	√	√	√	100%
2	Introducing the country/regi on/state/dest ination	√	√	√	√	√	100%
3	Urging Actions	√	√	√	√	√	100%
4	Targeting the Market	√	√	√	√	√	100%
5	Trivia	√	√	√	√	√	100%
6	Justifying the country/regi on/state/dest ination	√	√	√	√	√	100%
7	Endorsemen t	√	√	√	-	√	80%
8	Related info	√	√	√	√	√	100%

9	Service info	√	√	√	√	√	100%
10	Closing Info	√	√	√	√	√	100%

It can be noticed from Table 4.3 that the entire analysed moves in MRTGs have 80% -100% percent of prominence, which makes all of them central/prominent moves, according to Howe's (1995) move grading system (see table 3.3). This finding confirms that Tourism Malaysia follows a standard format for the entire MRTGs. However, there are some differences in utilising some steps as shown on the following sub-sections. The following sub-sections provide more details about the analysed moves and their step(s).

#### **4.2.1 'Introducing the Country/Region/Destination/Attraction' Move**

It is an informative move that presents the advertised region/destination/attraction positively and attractively to convince and attract the reader to be a real tourist. This is an indispensable move in Malaysia Regional travel guidebooks (MRTGs) and has the highest occurrences. In terms of structure, it can be recognized as a paragraph, sentence, phrase, or clause. It is usually located in the 'Body' section, and it comes as keywords in the 'Cover Page' move. Figure 4.3 presents the percentage of the occurrences of this move.

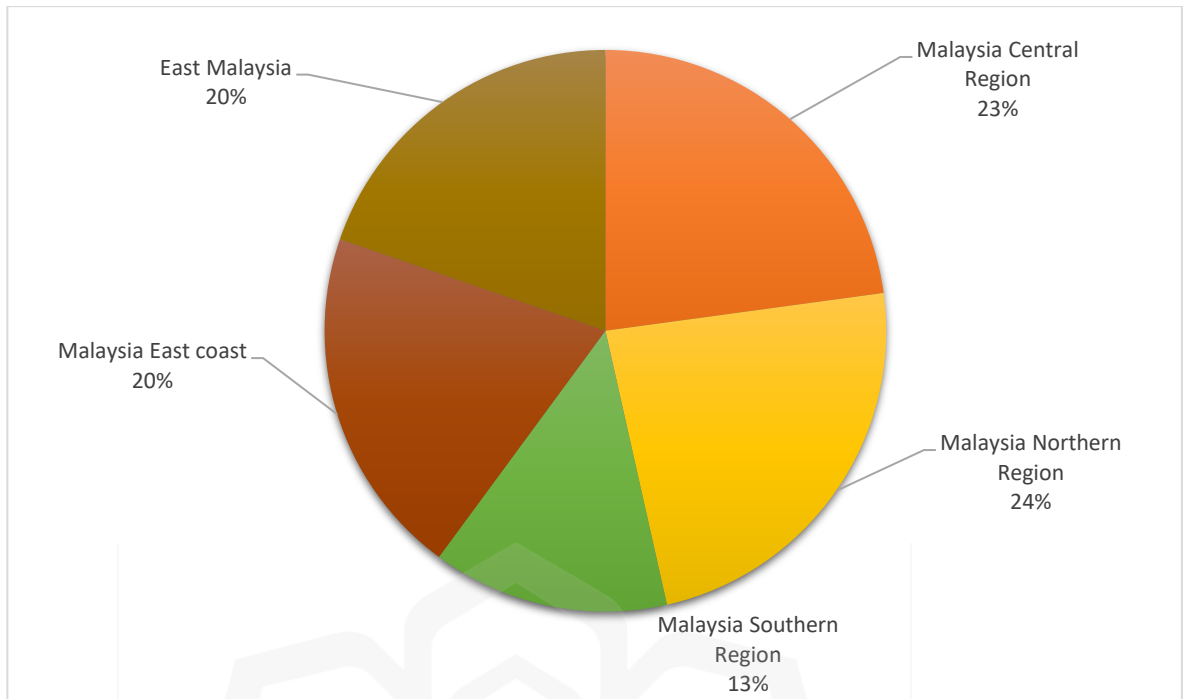


Figure 4.1 Percentage of Occurrences of 'Introducing the Country' Move

It can be seen that this move occurs in all MRTGs with very similar percentages of frequencies. MRTGs have a specific strategy in promoting the country via this move. The move is based on describing the entire region at the opening of the guidebooks; then, it portrays states, destinations and their attractions. Thus, there are three steps in this move that have the idea of describing (describing the region, describing the state/destination, describing attractions). Each region has many states and destinations, while each state/destination has various attractions. The analysis revealed that thirteen steps are employed to achieve the overall objectives of this move. They are shown in the following Tables 4.6 and 4.7:

Table 4.4 Steps of ‘Introducing the Country’ Move

<b>Steps of ‘Introducing the Country’ in MRTGs</b>	
Cover page	Describing the region
Opening	Describing the region Indicate the region/state value
Body	Introducing dining and food Introducing events and recreation Introducing facilities Introducing shopping Describing attraction Describing the state/destination Indicate the attraction’s value Indicate the region/state’s value Listing other attractions to visit Listing other places for shopping Listing restaurants Tips for visitors
Closing	N/A

Table 4.6 above shows that this move is founded in three main parts of MRTGs: Cover page, Opening, and Body. The ‘Body’ part has most of its steps, while the ‘Cover page’ part has the least.

Table 4.5 Percentage of Steps Occurrences in 'Introducing the Country' Move

S/N	Step	Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East Coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
1.	Introducing dinning & food	5	6.10%	21	25.61%	10	12.20%	21	25.61%	25	30.49%	82	100.00%
2.	Introducing events & recreation	14	50.00%	4	14.29%	4	14.29%	4	14.29%	2	7.14%	28	100.00%
3.	Introducing facilities	17	21.52%	32	40.51%	5	6.33%	12	15.19%	13	16.46%	79	100.00%
4.	Introducing shopping	5	29.41%	4	23.53%	2	11.77%	3	17.65%	3	17.65%	17	100.00%
5.	Describing attractions	72	25.71%	58	20.71%	36	12.86%	54	19.29%	60	21.43%	280	100.00%
6.	Describing the region	3	17.65%	4	23.53%	3	17.65%	4	23.53%	3	17.65%	17	100.00%

<b>7.</b>	<b>Describing the state/destination</b>	9	27.27%	8	24.24%	4	12.12%	6	18.18%	6	18.18%	33	100.00%
<b>8.</b>	<b>Indicating the attraction value</b>	4	15.39%	7	26.92%	4	15.39%	8	30.77%	3	11.54%	26	100.00%
<b>9.</b>	<b>Indicating the state/region's value</b>	1	10.00%	0	0.00%	4	40.00%	3	30.00%	2	20.00%	10	100.00%
<b>10</b>	<b>Listing other attractions to be visited</b>	5	19.23%	6	23.08%	8	30.77%	5	19.23%	2	7.69%	26	100.00%
<b>11</b>	<b>Listing other places for shopping</b>	2	16.67%	4	33.33%	3	25.00%	2	16.67%	1	8.33%	12	100.00%
<b>12</b>	<b>Listing restaurants</b>	3	33.33%	2	22.22%	3	33.33%	1	11.11%	0	0.00%	9	100.00%
<b>13</b>	<b>Tips for visitors</b>	6	30.00%	1	5.00%	1	5.00%	6	30.00%	6	30.00%	20	100.00%
	<b>Totals</b>	146	22.85%	151	23.63%	87	13.62%	129	20.19%	126	19.72%	639	100.00%

Table 4.7 presents data on the percentage of step occurrences within the 'Introducing the Country' move, segmented by different regions in Malaysia. The table includes information on the number (N) and percentage (%) of occurrences of each step in this move in each region.

The step, 'Describing attractions', is the most prevalent in all regions, with the highest percentage in the Malaysia Central Region (25.71%) and the lowest in the Malaysia Southern Region (12.86%). 'Introducing dining & food' shows variations in percentages across regions; East Malaysia Region records the highest percentages in 'Introducing dining & food' (30.49%) while Malaysia Central Region records the lowest (6.10%). Malays. 'Introducing events & recreation' and 'Tips for visitors' exhibit diverse percentages across regions, with Malaysia Central Region having the highest percentage in 'Introducing events & recreation' (50%). Malaysia Southern Region and Malaysia Northern Region have the lowest percentage in 'Tips for visitors' (5%), while the other three regions have similar percentage, (30%) for each one.

Significant contrasts exist in both the absolute number of step occurrences and the distribution percentages across regions. For example, 'Introducing dining & food' has a substantial presence in East Malaysia Region but are less emphasized in Malaysia Central Region. 'Tips for visitors' has notable representation in Malaysia Central Region, east Cost Malaysia and East Malaysia but minimal in Malaysia Northern and southern Regions.

In addition, Table 4.7 underscores variations in the occurrence of steps within 'Introducing the Country' move across different regions of Malaysia. These variations are evident in both the absolute number of occurrences and the percentages, reflecting differences in regional approaches to introducing and promoting their respective regions or states. This information can be valuable for understanding regional marketing and promotion strategies in the context of tourism and travel.

The explanation of the steps comprising "Introducing the Country/Region/Destination/Attraction" move, along with pertinent illustrative instances, is as follows:

#### 4.2.1.1 'Describing Region' Step

This step is responsible for instilling the desire in the reader's heart to visit the described region. It plays informative roles because it portrays the region in an attractive, charming and spellbinding way to hook the reader's tension and persuade him/her to be a real tourist. 'Cover Page' and 'Opening' are the parts where this step occurs typically. In the 'Cover Page', it comes as keywords that present the region and describe it, so that the reader knows what he/she will find in the region. In 'Opening' part, it goes deeper by describing the region's features and beauty. The general idea of this step is to attract the reader to read more about the states, destinations and attractions in the described region. The following are some examples from 'Cover page' and 'Opening' parts:

##### 1. Cover Page

- i.  (M2)
- ii.  (M5)
- iii.  (M1)

##### 2. Opening

- i. Imagine an idyllic island surrounded by the azure waters of the South China Sea, or a pristine tropical rainforest with rare, exotic plants and towering trees. Imagine invigorating hill resorts or charming coastal villages with fascinating cultural pursuits. Such places are not only found in dreams. In the East Coast Region in Peninsula Malaysia, dreams can become a reality. (M4)
- ii. The region boasts gleaming megastructures, heritage quarters and world-class events. The majestic Petronas Twin Towers is a major draw among visitors to Kuala Lumpur. It is one of the country's iconic landmarks, and one of the world's tallest buildings. Further south, Putrajaya is hailed as the 'Intelligent Garden City' for its harmonious blend of infrastructure and nature. In Selangor, the

ultra-modern Sepang International Circuit (SIC) sets the stage for the annual Formula 1 Petronas Malaysia Grand Prix, attracting motorsports fans from around the globe (M1)

#### ***4.2.1.2 ‘Describing the State/Destination’ Step***

States and destinations are the containers of attractions. Thus, this step highlights the features of the advertised states/destinations to attract the reader to visit them and enjoy their attractions. It gives general information about the states/destinations, describes them in an attractive style and illuminates their positives as follows:

- i. Its flourishing urban centres such as Petaling Jaya, Subang Jaya, Sunway and Klang abound with modern facilities, from excellent healthcare institutions, international colleges to huge shopping malls and recreational centres. (M1)
- ii. Pahang’s capital city is Kuantan, a bustling township with interesting sights.(M4)

#### ***4.2.1.3 ‘Describing Attraction’ Step***

A tourist attraction is a site of interest that people visit for its inherent or displayed natural or cultural worth, historical importance, natural or artificial beauty, or provision of leisure and enjoyment. This step attracts readers to visit attractions without telling them to do so. It focuses on the attractions’ iconic features and positive sides, as shown in the following examples:

- i. This sanctuary has the distinction of being the oldest as well as the only permanent forest reserve in the heart of the city. Beginning at the slopes of KL Tower, the lowland dipterocarp forest stretches over 10.5 hectares and is home to a diversity of inhabitants. View the lush foliage from the 70-metre boardwalk or join a guided tour to take a closer look at the trees, bamboos, herbs and climbers. (M1)
- ii. Come meet one of Malaysia’s most endearing mascots at the 35-acre Orang Utan Island – a breeding sanctuary cum conservation, research and education centre. (M4)

#### ***4.2.1.4 'Introducing Dining and Food' Step***

Food is one of the symbolic and significant features of attractions and destinations. Describing food is an effective step in introducing attractions and convincing readers to visit it, especially those interested in trying new traditional culinary of their new destinations. Examples are below:

- i. Kuala Lumpur is hailed as the region's food capital for its delectable variety of mouthwatering delights. Major hotels and shopping malls are decked with gourmet restaurants, coffee houses, delicatessens and alfresco cafes. A number of exclusive restaurants offer traditional performances for visitors to get a glimpse of local culture. Like in other cities, designer coffee shops with wi-fi facilities are a popular hangout at any time of the day. Bukit Bintang and Jalan Tun Ismail are lined with trendy sidewalk cafes that are great spots for people watching and chilling out. (M1)
- ii. Enjoy the novelty of eating rice balls with chicken meat, cucumber and garlic-chilli sauce. This dish is another much sought after delicacy in Melaka.(M3)

#### ***4.2.1.5 'Introducing Events and Recreation' Step***

As the global population of tourists grows, so do their expectations and desires for unique experiences. The function and importance of events in modern tourism may be seen in this. The crucial role of this step is pointing out events and recreations in the promoted destination/states, which are generally supplemented with information about dates and times. It is presented as follows:

- i. The city's clubbing scene is lively and exciting, with chic entertainment outlets and groovy nightspots keeping the party crowd occupied until the wee hours of the morning. The main entertainment zones are Changkat Bukit Bintang, Jalan P. Ramlee, Jalan Ampang, Jalan Sultan Ismail and Asian Heritage Row which attract urbanites and expatriates. (M1)
- ii. Terengganu has a host of exciting events all year round. Some of these events are famed around the world and place Terengganu in international limelight. (M4)

#### ***4.2.1.6 'Introducing Facilities' Step***

Visitors can use of tourism facilities by utilising support services that are constantly available to them and by providing services of varying quality and price to meet the demands of travellers. Therefore, facilities give traveling its flavour and taste; they secure joy and fun during the trip and ease movements between attractions and states. They could cover transportation, accommodation, and others. This step highlights easy, cosy and economical facilities available in each state/attraction and describes them to readers so that they can utilise those facilities efficiently. Examples are below:

- i. An excellent road network links Kuala Lumpur to Singapore in the south and Thailand in the north. (M1)
- ii. A wide range of hotels, beach resorts, serviced apartments, budget and Homestay accommodation are available throughout Penang. You can choose to stay by the beach or within the city (M2).

#### ***4.2.1.7 'Introducing Shopping' Step***

Introducing shopping plays a vital role in promoting attractions and countries. It appraises and highlights shopping malls and markets in the advertised destinations, describing their features and stores, and highlighting their uniqueness. Some examples are listed as follows.

- i. Kuala Lumpur is a paradise for shoppers with something to cater to every taste and budget. (M1)
- ii. There are ample opportunities to shop in Negeri Sembilan. To purchase high quality and reasonably priced goods, make your way to the various shopping complexes, retail outlets, hypermarkets and night markets in the state. Items range from handicrafts, decorative items, clothing and textile to electrical appliances and electronic gadgets. (M3)

#### ***4.2.1.8 'Indicate the Attraction's Value' Step***

This step shows the importance and worth of the promoted attraction. Its primary goal is to attract readers to the charm of the tourist sites they have been reading about. These

values could be presented as historical, artistic, architectural, or national information. It aims to convince the reader of the precious value of the attraction, and thereby persuades them to visit it. The following are some examples:

- i. On 31 August 1957, the Union Jack was lowered at Dataran Merdeka to mark Malaysia's independence from colonial rule. Hence the name, Dataran Merdeka, which means 'Independence Square'. In its heyday, the square used to be the venue for parades, cricket matches and other important occasions. (M1)
- ii. Bujang Valley was a thriving Hindu-Buddhist civilisation and Southeast Asian trading centre from the 3rd to 12th century AD. Nearly 1,000 artefacts have been recovered from this buried civilisation and exhibited in the Bujang Valley Archaeological Museum. (M2)

#### ***4.2.1.9 'Indicate the State/ Region's Value' Step***

The focus of this step is on the state or region rather than attractions. It has descriptive and informative roles in promoting the region/state. It sheds light on the importance of the advertised region/state by highlighting unique features, which could be natural, historical, related to cuisine, or architectural and can justify and help the reader decide to visit it. It highlights its facilities and features. Its fundamental principle is to show readers the desirability of the attractions they are reading about.

- i. As the country's hub for commerce and finance, the central region is equipped with state-of-the-art infrastructure and top-notch facilities. It is home to the Kuala Lumpur International Airport as well as Port Klang, the largest port in the country.(M1)
- ii. There are many museums and heritage buildings around Kuching. Miri, the second largest city in Sarawak, is an oil-rich destination with sculptures of seahorses which stand as the icons of the town. The recent discovery of the Miri Reef has made the city popular among reef diving enthusiasts.(M5)

#### ***4.2.1.10 'Listing Other Attractions to Visit' Step***

This step shows the diversities of places located in the promoted region which could be visited. It plays a vital role in introducing and justifying the region to be visited by tourists.

- i. This dazzling capital offers a variety of other interesting sights. Explore these great attractions:
  - Galeria Sri Perdana
  - Tunku Abdul Rahman Memorial
  - Tun Abdul Razak Memorial Library
  - Thean Hou Temple
  - Titiwangsa Lake Gardens
  - Istana Budaya (National Theatre)
  - P. Ramlee Memorial (M1)
- ii. Seremban
  - Jelita Ostrich Farm • Starfresh Agro Park • Seremban Orchid Park • Seremban Lake Garden • State Mosque • Sri Bala Thandayunthapani Temple • Then Sze Temple • Rantau Eco Park • Galeri Diraja Tuanku Ja'afar (M3)

#### ***4.2.1.11 'Listing Other Places for Shopping' Step***

The undeniable positive role of the shopping sector in the tourism industry in Malaysia sheds light on the importance of referring to the most famous shopping markets and centres in each region/state/attraction. Therefore, this step's objective is to attract the readers to be real visitors to the advertised state/region by mentioning and listing several shopping markets, as shown in the examples below.

- i. Popular shopping spots: • Enggor Handicraft Centre • Gerbang Malam • Ipoh Parade • Angsana Mall • AEON Kinta City • AEON Station 18 • Memory Lane
- ii. You can shop for antiques, handicrafts, art and deco pieces as well as a wide range of local food products in Melaka. Just make a trip to the shopping

complexes, antiques shops as well as handicraft and food stores found throughout the state.

- iii. Popular shopping spots: • Dataran Pahlawan Melaka Megamall • AEON Mall Bandaraya • Mahkota Parade • MYDIN, MITC • The Shore Shopping Gallery, Melaka City • Hatten Square • TESCO Cheng / TESCO Bandaraya • Giant • Jonker Street • Medan Samudera • MYDIN (Melaka Sentral) • The Store, Melaka City • Fashion City (Kota Fesyen), Ayer Keroh • KIP Mart • Melaka Mall, Ayer Keroh • Jusco Shopping Centre, Ayer Keroh • Madam King, Melaka City

#### ***4.2.1.12 Listing Restaurants' Information***

Restaurants and food are vital elements in the tourism field. They are counted as facilities, and, sometimes, restaurants are counted as attractions visited by tourists. This step supports the 'Introducing dining and food' step by mentioning some famous restaurants with their contact numbers and locations in the presented region. The following are some examples:

- i. Aseana Café Bar  
Suria KLCC  
Tel: 03 2382 0395
- ii. Bijan Restaurant  
3, Jalan Ceylon  
Tel: 03 2031 3575
- iii. Enak Kuala Lumpur  
Starhill Gallery  
Tel: 03 2141 8973
- iv. The Verandah  
Carcosa Seri Negara  
Tel: 03 2282 1888

#### ***4.2.1.13 ‘Tips for Visitors’ Step***

This step appraises attractions and destinations by giving tips to grab readers’ attention to unique features and activities in the advertised place. In addition, it sometimes highlights regulations and safety rules. It comes as advice to readers, as shown in the examples below:

- i. Visitors are advised to dress appropriately. Nearby, the Taman Seni Islam displays the wealth of Islamic arts, including craft, calligraphy and visual arts. (M1)
- ii. The best time to visit the islands is from March to October. Most resorts are usually closed during the monsoon season (November to February) and only some resorts operate as usual.(M4)

#### **4.2.2 ‘Headline’ Move**

The ‘Headline’ move is essential in MRTGs since it is the only move found in all parts of MRTGs discourse (cover page, opening, body, and closing). It has the second-highest occurrences (as shown in table 4.2, 4.4) and comes with a recognizable font style, colour and size. Attracting readers’ attention and giving them a glance about the content of the text’s body are the function of this move. Its location was above passages as a title, and it could be a phrase or a single word. Figure 4.1 shows the percentage of ‘Headline’ move in MRTGs.

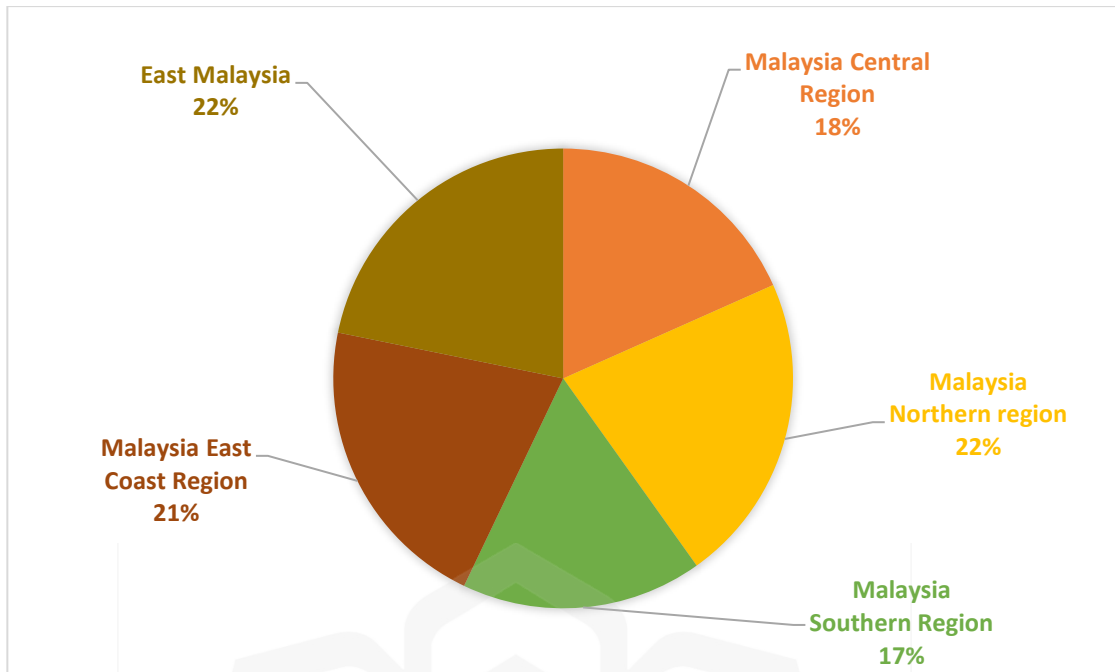


Figure 4.2 Percentage of Occurrences of 'Headline' Move

Figure 4.1 shows that the percent of occurrences of this move varies between 18-22% of all the occurrences of MRTGs moves. Moreover, this move has employed nine steps to achieve its aims. These steps are shown in Table 4.3 as they occurred in the four main parts of MRTGs discourse.

Table 4.6 Steps of ‘Headline’ Move in MRTGs

<b>Steps of ‘Headline’ Move in MRTGs</b>	
Cover page	Naming the region Naming the states/destination
Opening	Introducing the region
Body	Introducing the state/Destination Highlighting events and recreation Introducing main attraction Naming the attraction Naming the attraction with its location Naming the state/destination Stating service information Stating shopping and dining
Closing	Serving info

It can be seen in Table 4.4 that the main steps of this move can be presented in four groups which are: naming (region, state, destination, attraction, and attraction with its location), introducing (the region, state, destination, and main attraction), highlighting events and recreation, and providing information about (services, shopping and dining). Figure 4.2 and Table 4.5 below show the occurrences, and the percentage of ‘Headline’ steps in MRTGs and the description of these steps is presented in detail afterward:

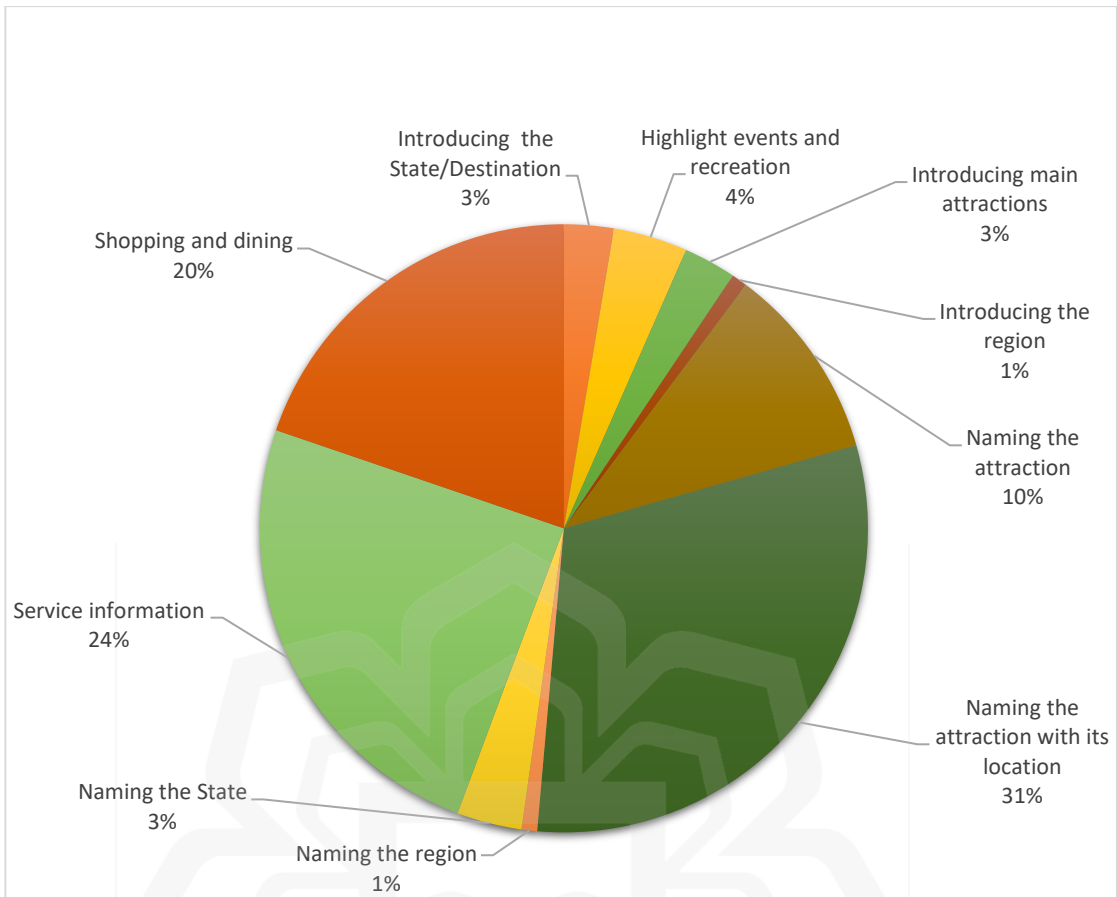


Figure 4.3 Percentage of Occurrence of 'Headline' Move's Steps

Table 4.7 Steps of 'Headline' Move with their Occurrences and Percentage

S/ N	Step	Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East Coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Introducing the State/Destination	3	18.75	4	25	3	18.75	3	18.75	3	18.75	16	100.00%
2	Highlight events and recreation	6	25	4	16.67	3	12.50	3	12.50	8	33.33	24	100.00%
3	Introducing main attractions	3	17.65	4	23.53	3	17.65	3	17.65	4	23.53	17	100.00%
4	Introducing the region	1	20.0	1	20	1	20	1	20	1	20	5	100.00%
5	Naming the attraction	24	38.10	4	6.35	4	6.35	19	30.16	12	19.05	63	100.00%
6	Naming the attraction with its location	32	17.11	37	19.79	36	19.25	36	19.25	46	24.60	187	100.00%
7	Naming the region	1	20	1	20	1	20	1	20	1	20	5	100.00%
8	Naming the state/destination	4	19.05	5	23.81	4	19.05	4	19.05	4	19.05	21	100.00%
9	Service information	23	15.44	43	28.86	27	18.12	30	20.13	26	17.45	149	100.00%
10	Shopping and dining	9	7.50	25	20.83	29	24.17	27	22.50	30	25	120	100.00%
	<b>Total</b>	<b>106</b>	<b>17.46</b>	<b>128</b>	<b>21.09</b>	<b>111</b>	<b>18.29</b>	<b>127</b>	<b>20.92</b>	<b>135</b>	<b>22.24</b>	<b>607</b>	<b>100.00%</b>

Table 4.5 provides detailed information about how the 'Headline' move is used in Malaysia's five primary regions. It gives us both the number of times each step was used (N) and the percentage (%) of each step within the 'Headline' move. We can see the total counts for each region in the table.

One key observation is the prevalence of 'Naming the attraction with its location' across all regions. East Malaysia has the highest percentage (24.60%), while the

Malaysia Central Region has the lowest (17.11%). On the other hand, 'Naming the attraction' is most prominent in the Malaysia Central Region, making 38.10% of the 'Headline' move there, but it is less common in the Malaysia Northern and Southern Regions.

These differences tell us that each region emphasizes certain steps differently. For instance, 'Service information' is more common in the Malaysia Northern Region but less so in the Malaysia Central Region. 'Stating shopping and dining' is emphasized in the Malaysia Southern Region but not as much in the Malaysian Central Region. The Central and East regions focus on "Highlight events and recreation," while the Northern region leans towards "Stating shopping and dining."

The subsequent sections provide an elucidation of the communicative objectives inherent in each step, along with illustrative instances.

#### **4.2.2.1 'Naming the Region' Step**

This step is the first phrase the reader could read. It occurs only on the cover page and functions as a general title of the travel guidebooks. Tourism Malaysia presents the country in five travel guidebooks that present five regions. Therefore, this step occurred only five times, once in each travel guidebook. The following are the five examples of this step:

- i.  (M2)
- ii.  (M1)
- iii.  (M3)



#### ***4.2.2.2 'Introducing the Region' Step***

This step comes at the opening part of the guidebooks and occurs only once in each travel guidebook. It is a welcoming phrase with a decorated font style and large size to introduce the region and inform the reader that the coming information is about their destination. It plays a vital role in grabbing the reader's attention and building a relationship between the reader and the text since it comes with a welcoming phrase. This can positively affect the reader's mind to read more since a welcoming phrase typically embeds exciting and warm language. The following phrase is an example of this step:


- i. WELCOME TO THE CENTRAL REGION (M1)
- ii. WELCOME TO THE NORTHERN REGION (M2)

#### ***4.2.2.3 'Naming the State/Destination' Step***

It occurs in both body page and body part. Its function is to identify the promoted state/destination to the reader to know that the coming details are related to this state/destination. It appears with a different and decorated capitalized font size and contains the name of the state only. The name of the state/destination is accompanied by a clue if the state/destination has received any endorsement from UNESCO as shown in example (ib). Examples from the cover page and body part are listed below:

- i. Examples from the 'cover page'

a.  (M1)

b.  (M2)

ii. Examples from 'Body' part

a.  (M1)

b.  (M2)

#### 4.2.2.4 'Introducing Main Attractions' Step

This step occurs once in each region and comes as a phrase in upper case letters; the font size and style differ from the text body. It plays an informative and persuasive role and makes the reader read its text which indicates the most common and exciting attractions in the advertised destination. Moreover, this step can be seen as a step that suggests specific places and attractions that should be visited. It drives the reader's mind and opens his/her eyes to the most common places usually visited by tourists and visitors. Thus, it helps the reader in planning his/her tour trip. It has a fixed form and structure in all the samples, as listed below:

i. PLACES OF INTEREST (M1-5)

#### 4.2.2.5 'Naming Attractions' Step

Knowing the names of specific attractions is considered the first step to visit them. Tourists and visitors do not visit any attraction if they do not know or hear its name. Therefore, stating the names of the most famous attractions in each destination is the

function of this step. It provides the reader with the names of attractions, without its location, and attracts him/her to read its paragraph containing a description of the attraction. It occurs only in the ‘Body’ part and can be recognized in a capitalized font as shown in the examples below:

- i. **PETRONAS TWIN TOWERS** (M1)
- ii. **LANGKAWI** (M2)
- iii. **GENTING HIGHLANDS** (M4)

#### ***4.2.2.6 ‘Naming the Attraction with its Location’ Step***

This step is very iconic and essential in ‘Headline’ move; it has the highest occurrences. The ‘Body’ part step states the name of attractions with their locations (TO BE CHECKED WITH PROFESSIONS IN INTERVIEW PART). It helps the reader know the location of the advertised attraction which may attract him/her to read more. It plays an informative and attractive role in providing the reader with the attractions’ names and locations, which make it easy for him/her to visit the attraction. Examples are below:

- i. **KL TOWER** Jalan Puncak, of Jalan P. Ramlee (M1)
- ii. **PULAU PERHENTIAN BESAR AND PERHENTIAN KECIL**(M4)
- iii. **RAIN FOREST DISCOVERY CENTRE** Sepilok (M5)

#### ***4.2.2.7 ‘Introducing the State/Destination’ Step***

It comes as a title for a specific section of the ‘Body’ part. It hints the reader that the destination he/she is reading about has extra important attractions which should be visited. It comes as an informative clause and plays its role in inducing and impressing the reader to read more about the state; it could propel the reader to visit some of the extra attractions. The step occurs once in each region and comes in uppercase font style. It has only one structure, as shown in the following examples:

- i. **THERE’S MUCH MORE IN SELANGOR** (M1)
- ii. **THERE’S MUCH MORE IN NEGERI SEMBILAN** (M3)

- iii. THERE'S MUCH MORE IN TERENGGANU (M4)

#### ***4.2.2.8 'State Shopping and Dining' Step***

This step highlights the main places for shopping, dining and refers to the main dishes in each destination. It exploits the instinct of loving food to attract the reader to read its part since food and dining are one of the most important aspect of traveling and tourism actions. It comes with a recognizable font size and is located as a headline of its paragraphs. The following are some examples:

- i. SHOPPING & DINING (M1-5)
- ii. Shopping (M1-5)
- iii. Dining (M1-5)

#### ***4.2.2.9 'Service Info' Step***

Service info step refers to headlines of sections that provide readers with information about facilities in the advertised attractions. It appears in the 'Body' and 'Closing' parts. This step plays a vital role in reassuring and promising the reader that many services and information centres are ready to help him/her during their journey. Moreover, it provides the reader with essential information about Malaysia and gives him/her some tips to be noticed and followed. It comes in different structures (one word or a phrase) and can be recognized with its large bold font in the body of text(s). The following are some examples:

- i. ESSENTIAL INFORMATION (M1-5)
- ii. ACCOMMODATION (M1-5)
- iii. Getting There By Air (M1-5)
- iv. Getting Around By Train (M1-5)
- v. USEFUL CONTACT NUMBERS (M1-5)
- vi. OVERSEAS OFFICES (M1-5)

#### ***4.2.2.10 'Highlighting Events and Receptions' Step***

This step occurs in the 'Body' part as a subhead and comes with a decorated font style to attract the reader's attention to its part. It is considered an essential step in the 'Headline' move, which plays a vital role in introducing the country, informing and attracting the reader to visit the advertised destination to attend and enjoy events. Examples of this step are presented below:

- i. EVENTS & RECREATION (M1-5)
- ii. Recreation (M1-5)
- iii. EVENTS (M1-5)

#### **4.2.3 'Urging Action' Move**

This move has a motivating function. It comes after presenting a destination, introducing its attractions and prompts the reader to take some actions and activities in specific advertised destinations/attractions via direct speech and suggestions. Table 4.4 below portrays the percentage of occurrences of this move in MRTGs.

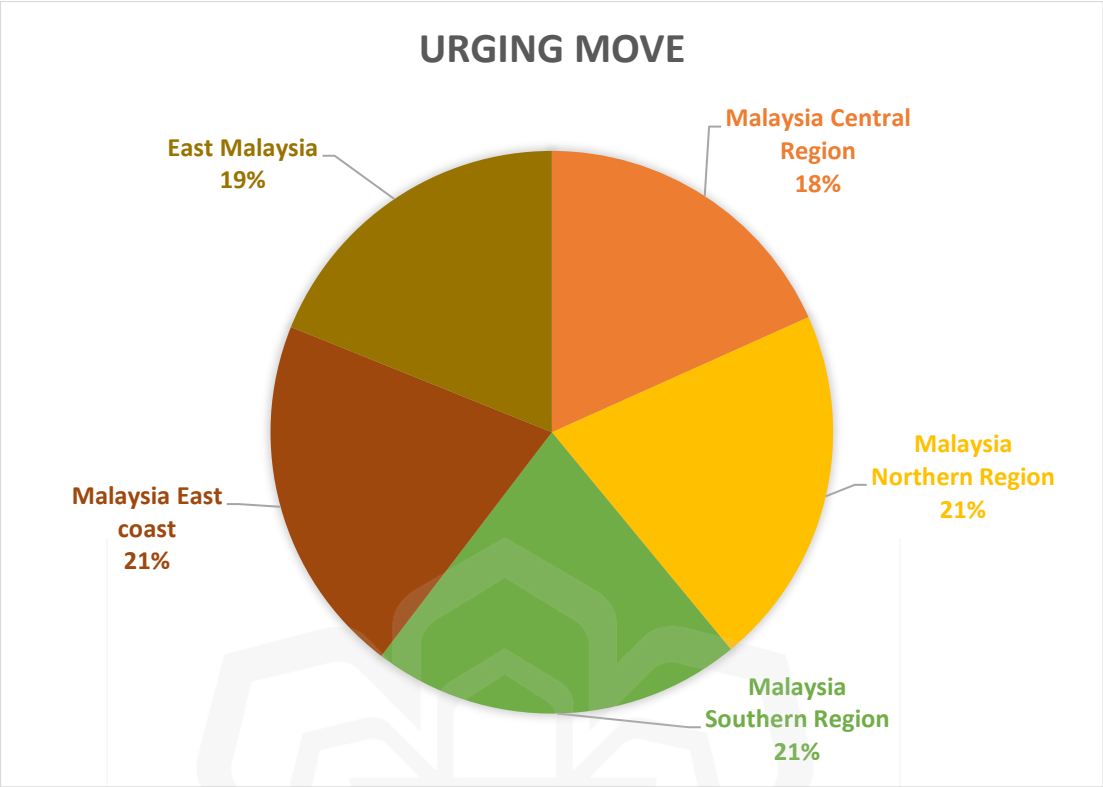


Figure 4.4 The Percentage of Occurrences of 'Urging Action' Move

Table 4.8 Percentage of Steps Occurrences in ‘Urging Action’ Move

S/N	Step	Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East Coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Telling reader to do so directly	7	10.77%	7	10.77%	18	27.69%	17	26.15%	16	24.62%	65	100.00%
2	Motivate the reader to enjoy special local dishes	1	9.09%	5	45.45%	4	36.36%	1	9.09%	0	0.00%	11	100.00%
3	Motivating the reader to do specific actions in the advertised attraction	22	25 %	22	25%	13	14.77%	16	18.18%	15	17.05%	88	100.00%
	<b>Total</b>	<b>30</b>	<b>18.29%</b>	<b>34</b>	<b>20.73%</b>	<b>35</b>	<b>21.34%</b>	<b>34</b>	<b>20.73%</b>	<b>31</b>	<b>18.90%</b>	<b>164</b>	<b>100.00%</b>

Figure 4.4 present information on ‘Urging Action’ move, while Table 4.8 provides data on the percentage of steps’ occurrences in the move across the different regions in Malaysia. The table includes information on the number (N) and percentage (%) of occurrences for each step in this move, along with a summary of the total for all regions. For example, in the Malaysia Central Region, the step 'Motivating the reader to enjoy special actions in a specific attraction' has 22 occurrences, representing 25 % of the total occurrences of this step in the regions. Similar data is provided for other steps, and the 'Total' column summarizes the occurrences and percentages for each step.

It can be seen that ‘Telling the reader to do so’ step is relatively evenly distributed across regions, with the highest percentage in Malaysia Southern Region (27.69%) and the lowest in Malaysia Central and Northern Regions, where both (10.77%) each. 'Telling reader to enjoy special dishes' step exhibits considerable variation in percentages, with Malaysia Northern Region recording the highest percentage (45.45%) and Malaysia East Coast having the lowest (0%). 'Telling the reader to do enjoy special actions in a specific attraction' step is more frequent in the Malaysia Central Region and Malaysia Northern Region, with both regions having over 25% occurrences, while Malaysia Southern Region has the lowest percentage (14.77%).

Significant contrasts are evident in both the absolute number of step occurrences and the distribution percentages across regions. For example, 'Telling the reader to enjoy special dishes' is most emphasized in Malaysia Northern Region, whereas it has no representation in East Malaysia Region. 'Telling the reader to enjoy special actions in a specific attraction' step is more prominent in Malaysia Central Region and Malaysia Northern Region than in Malaysia Southern Region.

These variations are evident in both the absolute number of occurrences and the percentages, reflecting differences in regional strategies for urging readers to take specific actions or enjoy particular offers. This information can be valuable for understanding regional preferences and approaches in persuasive communication and promotion. The steps of this moves and their examples are presented as follows:

#### ***4.2.3.1 ‘Telling the Reader to Do So Directly’ Step***

This step occurs at the end of paragraphs that present the region (Central region) or the main destinations (Kuala Lumpur, Putrajaya, and Selangor). It has motivating and promising communicative purposes to prompt, instruct and convince the reader to do its proposed action. Below are some examples:

- i. Visit Selangor for a never ending discovery! (M1)
- ii. Explore and discover the beauty of Penang! (M2)
- iii. Enjoy a host of exciting events all year-round! Pahang has an interesting variety of events, from sporting activities to an internationally acclaimed birdwatching competition. (M4)

#### ***4.2.3.2 ‘Motivating the Reader to Try Special Local Dishes’ Step***

This step comes in conjunction with introducing the attraction move. It highlights the most popular dish in the advertised attraction and explains its cuisine. It also encourages the reader to try that dish, satisfy his/her desires and enjoy his/her travel.

- i. Visitors should not miss Satay Kajang, which is skewers of thick, succulent meat barbecued over charcoal embers. (M1)
- ii. . Tickle your taste buds with dishes like ikan parang masak pindang (fish in spicy soup base), nasi lemak (cooked Chetti-style), nasi kembuli (Kembuli rice) and pulut tekan (glutinous rice cake). (M3)

#### ***4.2.3.3 ‘Motivating the Reader to Do Specific Actions in the Advertised Attraction’ Step***

This is the most common step in the ‘Urging Action’ move. It highlights specific common actions in the advertised attraction and urges the reader to do them. Examples are below:

- i. View the lush foliage from the 70-metre boardwalk or join a guided tour to take a closer look at the trees, bamboos, herbs and climbers. (M1)
- ii. Experience the unique cultures of Sarawak by living with the different ethnic groups. (M5)

#### 4.2.4 'Targeting the Market' Move

Markets of travel guidebooks are their readers (people); professionals recognize them as they are all not alike. They differ in terms of age, budget, gender, status, needs and travel purposes. Placing and targeting markets into groups based on these characteristics is the science – some would say the art – of advertisement. Figure 4.5 describes the percentage of occurrences of this move in MRTGs, while the employed steps to target its markets and lure them effectively are presented in Table 4.9 below:

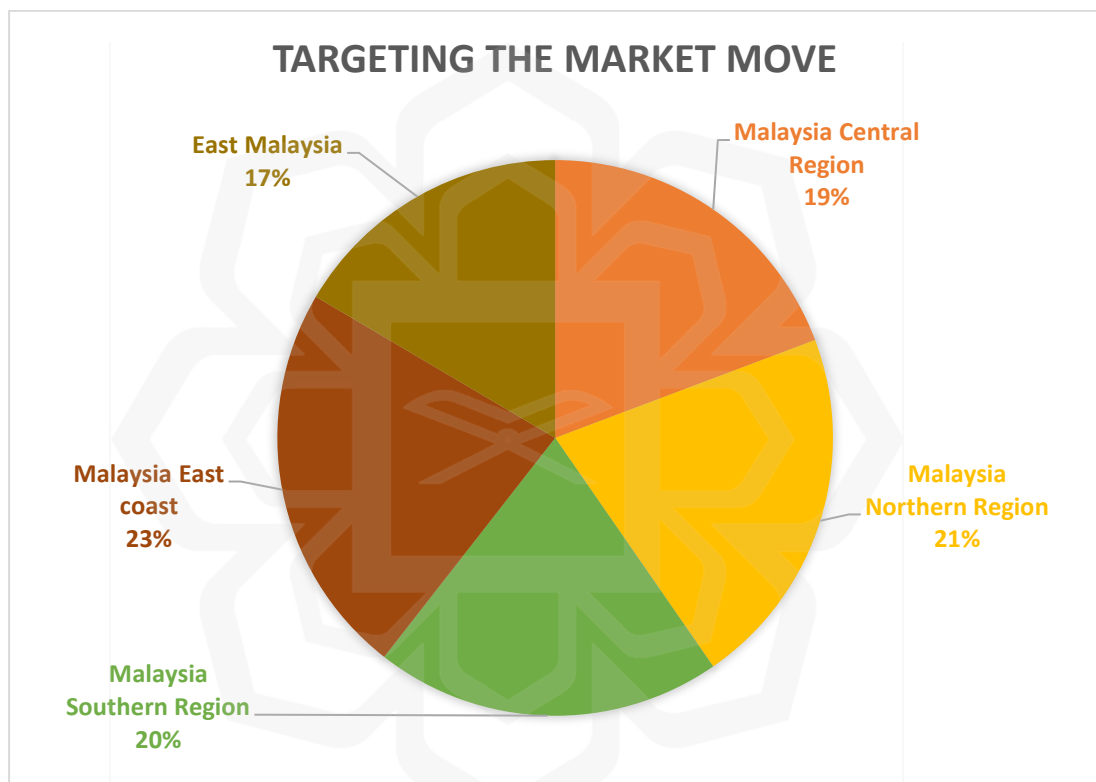


Figure 4.5 The Percentage of Occurrences of 'Targeting the Market' Move

Table 4.9 Percentage of Steps' Occurrences in 'Targeting the Market' Move

S/N		Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East Coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
1	According to their period of stay	1	50.00%	0	0.00%	0	0.00%	0	0.00%	1	50.00%	2	100.00%
2	According to their ages	3	100.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	3	100.00%
3	According to their status (Family, spouses, individual)	2	18.18%	1	9.09%	3	27.27%	3	27.27%	2	18.18%	11	100.00%
4	According to travel perception	7	8.86%	18	22.78%	17	21.52%	22	27.85%	15	18.99%	79	100.00%
5	Highlighting activities and cuisine	8	57.14%	4	28.57%	2	14.29%	0	0.00%	0	0.00%	14	100.00%
	<b>Total</b>	21	19.27%	23	20.10%	22	20.18%	25	22.94%	18	16.51%	109	100.00%

Figure 4.5 and Table 4.9 offers information on the 'Targeting the Market' move across various regions of Malaysia. The Table 4.9 contains an analysis of the distribution of the steps in the move; it presents the number of occurrences and the associated percentages for each step in each region. For example, in Malaysia Central Region, the step 'According to their ages' has three occurrences, representing 100% of the total occurrences of this step in the regions. Similar data is provided for the other regions, and the 'Total' column summarizes the occurrences and percentages for each step.

The table reveals that the step 'According to their ages' has 100% occurrence in Malaysia Central Region, while it is absent in other regions. The step 'According to their status (Family, spouses, individual)' exhibits variations in percentages across regions, with Malaysia Southern and Malaysia East Coast Regions recording the highest percentage at 27.27% for each of them; while Malaysia Northern Region has the lowest percentage, 9.09%. 'According to travel perception' step is well-distributed across regions, with Malaysia East Coast having the highest occurrence (27.85%) and Malaysia Central Region having 8.86% which is the lowest.

Significant contrasts exist in both the absolute number of step occurrences and the distribution percentages across regions. For instance, 'Highlighting activities and cuisine' step is most prominent in Malaysia Central Region with 57.14%, whereas it has no occurrences in Malaysia East Coast and East Malaysia regions.

In summary, Table 4.9 highlights variations in the occurrence of steps in the 'Targeting the Market' move across the different regions of Malaysia. These variations are evident in both the absolute number of occurrences and the percentages, reflecting differences in regional strategies for targeting diverse market segments. This information can be valuable for understanding regional preferences and approaches in marketing and attracting travellers. The steps of this move, their communicative purposes and related examples are presented as follows.

#### ***4.2.4.1 'According to Staying Period' Step***

Tourism Malaysia adopts this step to attract a diverse range of visitors by tailoring its offerings to the duration of their stays. For short-term tourists (1-3 days), the emphasis

lies on the vibrant city life and iconic landmarks, such as the Petronas Towers and KLCC, with curated itineraries to maximize their brief stay. Medium-term stays (4-7 days) encourage deeper cultural immersion and exploration of nearby attractions like Melaka or the Cameron Highlands. For longer stays (1 week or more), the focus shifts to nature, adventure, and local experiences, promoting destinations like Langkawi and Taman Negara. This step ensures that Malaysia appeals to a broad spectrum of tourists, providing tailored experiences for various durations.

- i. KL is the ideal destination for both short visits or longer stays. (M1)
- ii. Long-staying visitors can head to many other places of interest that are waiting to be explored. (M5)

#### ***4.2.4.2 'According to Age' Step***

This step is employed to attract visitors based on their ages, recognizing the diverse interests of different age groups. One illustrative example lies in the variety of attractions catering to both children and adults. For families, engaging animal shows and tram rides offer entertainment that appeals to all age ranges. Furthermore, Malaysia ensures a thrilling experience for visitors of all ages with attractions like the Scream Park, Amusement Park, Extreme Park, and Wildlife Park, boasting over 80 rides and diverse activities. Specifically, Wet World Water Park in Shah Alam is highlighted as a destination suitable for everyone, featuring an array of games and rides that cater to both children and adults. By tailoring attractions to meet the preferences of various age groups, Malaysia endeavours to create a well-rounded and inclusive tourism experience for all visitors.

- i. Children and adults alike will enjoy the animal shows and tram rides. (M1)
- ii. Visitors of all ages can have an exciting time at the Scream Park, Amusement Park, Extreme Park or Wildlife Park and enjoy over 80 rides and attractions. (M1)
- iii. Wet World Water Park, Shah Alam – Lots of games and rides for everyone. Make a trip to this park! (M1)

#### ***4.2.4.3 ‘According to Tourist’s Status (Family, Spouses, Individual... etc.)’ Step***

In this step, Tourism Malaysia strategically targets diverse tourists to visit the country, emphasizing its appeal to the status of the tourists (families, singles, spouses, backpackers...etc.). The incorporation of numerous theme parks and recreational areas in the country underscores its commitment to providing family-friendly attractions that cater to the interests of all family members. Additionally, the array of accommodations along shorelines, ranging from budget-friendly backpacker inns to luxury beach resorts, demonstrates a keen understanding of varying financial preferences among tourists. This inclusive approach ensures that visitors with different budgets can find suitable and enjoyable places to stay. Furthermore, the detailed description of seven themed areas, including attractions such as The Beginning, LEGO® Technic, and MINILAND, illustrates a targeted focus on families with children. By creating thematic zones for different age groups and interests, Tourism Malaysia positions itself as an inspirational destination where both parents and children can find engaging and memorable experiences. Overall, the examples below provided showcase Tourism Malaysia's effective tourists segmentation strategy, allowing the country to attract a diverse range of tourists by tailoring its offerings to meet the specific needs and preferences of various traveller demographics.

- i. The city has numerous theme parks and recreational areas that are suitable for all in the family. (M1)
- ii. The shore is lined by hotels and resorts catering to all budgets, from backpacker’s inns to luxury beach resorts.(M4)
- iii. With seven themed areas of attractions for all ages such as The Beginning, LEGO® Technic, LEGO Kingdoms, Imagination, LEGO City, Land of Adventure and MINILAND as well as a Water Park it’s an inspirational land where the children are the heroes. (M3)

#### ***4.2.4.4 ‘According to Their Purpose(s) of Travel’ Step***

Tourism Malaysia effectively tailors its marketing approach in this step by targeting tourists based on the specific purposes of their travel. The examples below provided underscore this strategy, showcasing the diverse offerings available for visitors with distinct interests. For those seeking novelty items, Malaysia presents an enticing option

through open-air bazaars where bargain hunting becomes a delightful pursuit. This caters to tourists who are drawn to unique and local experiences, encouraging them to explore and indulge in the vibrant marketplace culture. The mention of an idyllic tropical island with turquoise waters emphasizes the appeal to travellers seeking relaxation and water-related activities. The island is positioned as an ideal destination for swimming, snorkelling, kayaking, and fishing, highlighting the country's natural beauty and recreational opportunities. Furthermore, the focus on Kapalai as a prime location for muck-lovers reveals Malaysia's commitment to catering to niche interests. Recognized as one of the best macro-diving destinations globally, Kapalai attracts diving enthusiasts, showcasing the country's dedication to providing specialized experiences for those with a passion for underwater exploration. In essence, Tourism Malaysia's approach to market segmentation based on travellers' specific purposes aligns with the varied interests and desires of tourists, ensuring a tailored and fulfilling experience for each visitor.

- i. Visitors in search of novelty items will be spoilt for choice at the open-air bazaars where bargain hunting is the order of the day. (M1)
- ii. This idyllic tropical island boasts turquoise warm waters that are ideal for swimming, snorkelling, kayaking and fishing. (M2)
- iii. Kapalai is another great location for muck-lovers. In fact, this little island is rated by many diving journalists as one of the best macro-diving destinations in the world. (M5)

#### **4.2.5 'Trivia' Move**

This move pinpoints impressive information about the advertised attraction. It is an informative and attractive move that shows the value of the mentioned place to attract readers to visit it. The information in this move is not mentioned in other moves. It uses different steps (information). They are listed below, while the percentage of occurrences is shown in Figure 4.6.

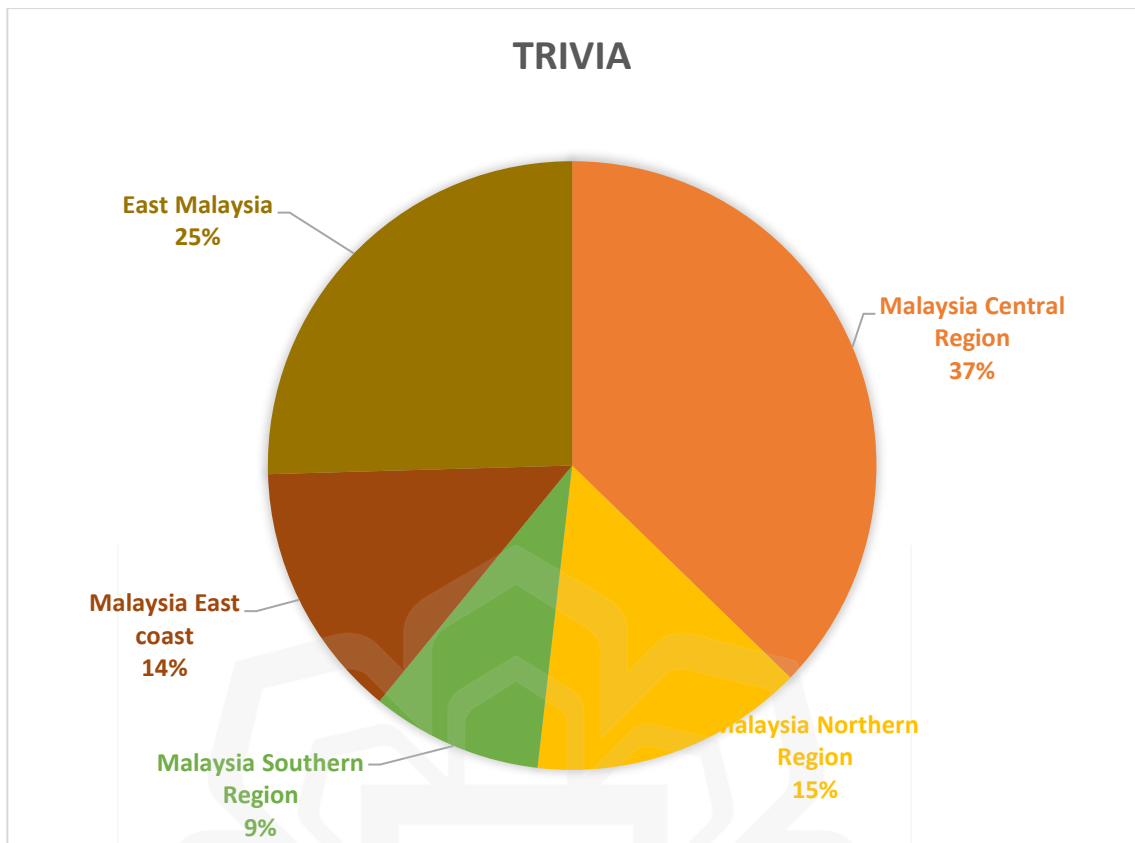


Figure 4.6 The Percentage of Occurrences of 'Trivia' Move in MRTGs

Table 4.10 Percentage of Steps Occurrences in 'Trivia' Move

S/N	Step	Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East Coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Activity	1	33.33%	0	0.00%	0	0.00%	1	33.33%	1	33.33%	3	100.00%
2	Agriculture	1	20.00%	1	20.00%	0	0.00%	0	0.00%	3	60.00%	5	100.00%
3	Appraisal	5	17.86%	5	17.86%	2	7.14%	4	14.29%	12	42.86%	28	100.00%
4	Introducing Economics	2	100.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	2	100.00%
5	Architectural	11	91.67%	0	0.00%	1	8.33%	0	0.00%	0	0.00%	12	100.00%
6	Art	7	58.33%	2	16.67%	0	0.00%	2	16.67%	1	8.33%	12	100.00%
7	Food	1	100.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	100.00%
8	Historical	4	19.05%	6	28.57%	3	14.29%	4	19.05%	4	19.05%	21	100.00%
9	National	8	33.33%	1	4.17%	4	16.67%	4	16.67%	7	29.17%	24	100.00%
10	Religion	1	50%	1	50%	0	0%	0	0%	0	0%	2	100%
	<b>Total</b>	<b>41</b>	<b>37.27%</b>	<b>16</b>	<b>14.55%</b>	<b>10</b>	<b>9.09%</b>	<b>15</b>	<b>13.64%</b>	<b>28</b>	<b>25.45%</b>	<b>110</b>	<b>100.00%</b>

Table 4.10 offers an analysis of the distribution of the content steps in 'Trivia' move across the various regions of Malaysia. The table outlines the number of occurrences and the percentages for each step in each region. For example, in Malaysia Central and Northern Regions, the step 'Religion' has two occurrences, one in each region, representing 100% of the total 'Religion' step occurrences in the regions. A similar breakdown is found in other regions, and 'Total' column summarizes the occurrences and percentages for each step in the regions.

It can be noticed that the 'Introducing Economics' step is present only in Malaysia Central Region with 100% occurrence. Three steps 'Appraisal, Historical, National' are found in the all regions with different percentages of occurrence. The 'Art' step exhibits varying percentages across regions, with Malaysia Central Region having the highest at 58.33%, while and Malaysia Southern Region has 0.00%, which could be an indication that the region does not have such facility, or pay attention it.

Table 4.10 illustrates variations in the occurrence of steps in the 'Trivia' move across different regions of Malaysia. These variations are not only evident in the absolute number of occurrences but also in the percentages, reflecting differences in regional emphasis on various trivia topics. Malaysia Central Region often stands out with a significant percentage of steps, but some categories have a broader regional distribution. This information can be valuable for understanding regional interests and preferences regarding trivia contents. The following sub-sections provide examples of the steps in 'Trivia' move in MRTGs.

#### ***4.2.5.1 'Activity' Step***

Tourism Malaysia strategically employs the 'Activity' step as part of its 'Trivia' move to showcase the diverse and captivating experiences the country has to offer, aiming to entice and captivate potential tourists. By highlighting unique and engaging activities, as shown in the examples below, this approach provides informative and attractive content that emphasizes the intrinsic value of visiting Malaysia. One prime example is the opportunity to embark on a scenic lake cruise in Putrajaya, providing a splendid vantage point to admire the iconic bridges and landmarks that adorn the landscape. The versatility of this experience is underscored by the array of cruise options available,

allowing visitors to tailor their journey to suit their preferences. Moreover, the 'Activity' step extends to Malaysia's underwater wonders, with around 15 dive sites located around Lang Tengah, each accessible within a mere 10-minute boat ride from one another. This snippet of information not only unveils the abundance of diving opportunities but also emphasizes the convenience and accessibility of these sites. In employing the 'Activity' step within the 'Trivia' move, Tourism Malaysia effectively communicates the allure of its attractions, enticing readers to explore the country's rich tapestry of experiences.

- i. A lake cruise is a great way to view the iconic bridges and landmarks in Putrajaya. Select from the various types of cruises available or custom-make one that suits your fancy. (M1)
- ii. There are about 15 dive sites around Lang Tengah, all within 10 minutes boat ride from one another. (M4)

#### ***4.2.5.2 'Agriculture' Step***

Tourism Malaysia strategically integrates the 'Agriculture' step within its 'Trivia' move to illuminate the nation's diverse agricultural heritage and entice tourists. In this captivating narrative, as shown in the examples below, visitors can explore the Taman Warisan Pertanian to witness the fascinating process of latex collection, coagulation, and the conversion into rubber sheets, providing an immersive understanding of Malaysia's agricultural practices. The park further serves as a sanctuary for rare ginger, fern, and balsam species, enriching the experience with a touch of biodiversity. Additionally, Sabah's distinction as one of the world's top cocoa producers, earning the title of the 'Gourmet Chocolate Capital of the World,' adds a flavourful dimension to Malaysia's agricultural narrative. By seamlessly incorporating the 'Agriculture' step into the 'Trivia' move, Tourism Malaysia successfully communicates the cultural and economic significance of its agricultural offerings, inviting tourists to explore the country's unique and multifaceted attractions.

- i. Watch how latex is collected, coagulated and rolled into rubber sheets. Taman Warisan Pertanian is truly an interesting spot to understand the country's agricultural heritage. (M1)

- ii. The park is home to rare and endemic species of ginger, fern and balsam. (M2)
- iii. Sabah is one of the world's top cocoa producers, earning it the title, 'Gourmet Chocolate Capital of the World'. (M5)

#### ***4.2.5.3 'Appraising' Step***

Tourism Malaysia employs the 'Appraising' step as an integral part of its 'Trivia' move to showcase remarkable features and accolades, aiming to captivate the interest of potential tourists. This approach focuses on appraising specific attractions, shedding light on their unique qualities and contributions. For instance, the KL Tower emerges as the seventh tallest telecommunications tower globally, underlining its significance as a landmark and a technological marvel. The Langkawi Cable Car, with its impressive length of 950 meters, secures a notable spot in The Malaysia Book of Records as the Longest Free Span Mono-Cable Car, adding an element of distinction to the experience of visitors. Furthermore, the Niah archaeological site is appraised for its historical significance, earning the title of the cradle of human civilization in the region. This recognition positions Niah as one of the most crucial archaeological sites globally, enhancing its allure for those intrigued by history. By incorporating the 'Appraising' step into the 'Trivia' move, Tourism Malaysia effectively communicates the exceptional attributes of its attractions, enticing tourists to explore the country's diverse and noteworthy landmarks.

- i. KL Tower is the seventh tallest telecommunications tower in the world. (M1)
- ii. The 950 m long Langkawi Cable Car is listed in The Malaysia Book of Records as the Longest Free Span Mono-Cable Car. (M2)
- iii. Dubbed as the cradle of human civilisation in the region, Niah is one of the most important archaeological sites in the world. (M5)

#### ***4.2.5.4 'Architecture' Step***

Tourism Malaysia strategically incorporates the 'Architecture' step into its 'Trivia' move, focusing on the distinctive architectural marvels that contribute to the country's allure and serve as key attractions for tourists. This approach delves into the unique features and historical significance of notable structures. For instance, the Petronas Towers are

highlighted for the engineering marvel that is the Skybridge, connecting the two towers at Levels 41 and 42 and claiming the title of the world's highest two-storey bridge. This architectural feat enhances the appeal of the iconic towers, showcasing both their aesthetic and functional brilliance. Additionally, the Putra Mosque's minaret stands tall at 116 meters, making it the highest in the region. The minaret's five tiers symbolize the five pillars of Islam, adding cultural and religious significance to its architectural prominence. The Melaka Sultanate Palace, based on descriptions from the Malay Annals, is a testament to Malaysia's commitment to preserving its historical heritage through architecture. By incorporating the 'Architecture' step within the 'Trivia' move, Tourism Malaysia effectively communicates the unique and noteworthy architectural elements of its landmarks, enticing tourists to explore the country's rich cultural and structural tapestry.

- i. The space between the two towers is linked by the Skybridge at Levels 41 and 42. This is the world's highest two-storey bridge. (M1)
- ii. Standing at 116m in height, the minaret of the Putra Mosque is the highest in the region. It has five tiers, representing the five pillars of Islam. (M1)
- iii. The Melaka Sultanate Palace was built based on the descriptions provided in the Malay Annals, a literary work that chronicles the history of the sultanate of Melaka. (M3)

#### ***4.2.5.5 'Art' Step***

Tourism Malaysia employs the 'Art' step within its 'Trivia' move to illuminate the rich cultural and artistic tapestry of the country, enticing tourists with unique and aesthetically significant attractions. This approach focuses on the artistic details embedded in various landmarks and cultural practices. Notably, Dataran Putra's design stands out for its symbolic representation, featuring an 11-point outer star representing the 11 states during Independence, and an inner circle with a 13-point star denoting the current number of states in Malaysia. This artistic detail not only adds depth to the visual appeal of Dataran Putra but also carries historical significance. The Taming Sari dagger, a highlight in Malaysia's artistic exhibits, is crafted from 20 metal composites, believed to be sourced from bolts holding the Holy Kaaba Gates in Mecca, connecting the artistry to religious heritage. Moreover, the traditional wayang kulit performance showcases the

art of storytelling through shadow puppetry, with the master storyteller or Tok Dalang skillfully conducting the show from behind the screen, adding a layer of cultural richness to Malaysia's artistic landscape. By integrating the 'Art' step into the 'Trivia' move, Tourism Malaysia effectively communicates the depth of artistic expression present in its landmarks and cultural practices, inviting tourists to immerse themselves in the country's vibrant and diverse artistic heritage.

- i. The design of Dataran Putra incorporates an 11-point outer star which represents the 11 states of Malaysia during Independence. The inner circle has a 13-point star which represents the number of states in Malaysia today. (M1)
- ii. One of the exhibits, the Taming Sari dagger, is made of 20 metal composites, believed to be made from bolts holding the Holy Ka, abah Gates in Mecca. (M2)
- iii. During a wayang kulit performance, the master storyteller or Tok Dalang conducts the show from behind the screen by reciting the tale with appropriate sounds and movements. (M4)

#### ***4.2.5.6 'Economic' Step***

Tourism Malaysia strategically integrates the 'Economic' step into its 'Trivia' move, shedding light on the country's vibrant economic offerings that go beyond traditional tourist attractions. This approach emphasises the economic benefits and opportunities available to tourists, enriching their experience. For instance, as seen in the examples below, Malaysia hosts a series of enticing shopping events such as the 1Malaysia GP Sale, 1Malaysia Mega Sale Carnival, and the 1Malaysia Year End Sale (M-YES), where visitors can capitalize on promotions and bargains, contributing to the economic vitality of the country. Kuala Lumpur, the capital city, takes centre stage in the economic spotlight by ranking fourth among the top ten shopping cities globally in a CNN survey. Additionally, it secures the second position as the best shopping destination in the Asia Pacific, according to Global Blue, a Switzerland-based shopping tourism company. These economic dimensions' showcase Malaysia not just as a tourist destination but also as a thriving hub for shopping and economic activities. By incorporating the 'Economic' step within the 'Trivia' move, Tourism Malaysia effectively communicates the economic vibrancy and shopping appeal of the country, encouraging tourists to explore the diverse economic facets that contribute to Malaysia's unique charm.

- i. Look out for promotions and bargains during the 1Malaysia GP Sale, 1Malaysia Mega Sale Carnival and 1Malaysia Year End Sale (M-YES). (M1)
- ii. Kuala Lumpur ranks fourth among the top ten shopping cities in the world in a survey conducted by CNN. It is also voted the second best shopping destination in the Asia Pacific by Global Blue, a Switzerland-based shopping tourism company. (M1)

#### ***4.2.5.7 'Food' Step***

Tourism Malaysia employs the 'Food' step within its 'Trivia' move, recognizing the significant role that culinary experiences play in attracting tourists. This approach focuses on the delectable and diverse food offerings that showcase Malaysia's rich gastronomic heritage. For instance, the iconic Satay Kajang serves as a culinary symbol of Selangor, making it a must-try for visitors. Renowned as a delectable skewered and grilled meat dish, Satay Kajang encapsulates the essence of the region's culinary excellence. The assertion, "You haven't visited Selangor if you have not tasted the Satay Kajang," not only emphasizes the local pride in this gastronomic delight but also encourages tourists to explore the unique and flavourful food experiences that Malaysia has to offer. By incorporating the 'Food' step into the 'Trivia' move, Tourism Malaysia effectively communicates the importance of culinary diversity in the country, enticing visitors to savour the rich tapestry of flavours that contribute to Malaysia's cultural and gastronomic allure.

- i. You haven't visited Selangor if you have not tasted the Satay Kajang! (M1)

#### ***4.2.5.8 'History' Step***

Tourism Malaysia strategically incorporates the 'History' step into its 'Trivia' move, delving into the rich historical tapestry that defines the country's identity and allure. This approach emphasizes the historical significance of various landmarks and events, providing a compelling narrative for tourists. Kuala Lumpur, for instance, has its roots as a mining outpost catering to the tin trade during the 1800s, showcasing the city's evolution from its humble beginnings. Fort Cornwallis, named after the 18th-century Governor-General of Bengal, Charles Marquis Cornwallis, stands as a historical

monument with colonial ties, offering visitors a glimpse into Malaysia's past under British influence. Additionally, the assault on Kuala Pa' Amat Beach in 1941, occurring at 12.25 am on December 8, predating the attack on Pearl Harbor by one and a half hours due to the difference in the International Date Line, highlights Malaysia's connection to World War II and its unique historical timeline. By incorporating the 'History' step within the 'Trivia' move, Tourism Malaysia effectively communicates the depth of its historical narrative, inviting tourists to explore the landmarks and events that have shaped the country's fascinating past.

- i. Kuala Lumpur traces its origins as a mining outpost for the tin trade in the 1800's. (M1)
- ii. Fort Cornwallis was named after the 18th century Governor-General of Bengal, Charles Marquis Cornwallis. (M2)
- iii. It is said that the assault on Kuala Pa' Amat Beach at 12.25am on 8 December 1941 was one and a half hours before the attack on Pearl Harbour due to the difference in the International Date Line. (M4)

#### ***4.2.5.9 'National' Step***

Tourism Malaysia strategically employs the 'National' step as part of its 'Trivia' move, showcasing significant national symbols and events that contribute to the country's cultural identity and heritage. This approach places emphasis on the importance of these national elements in attracting tourists. Tugu Negara, or the National Monument, stands prominently as a tribute to the brave soldiers who sacrificed their lives in defense of the country. Situated overlooking the Perdana Botanical Gardens, it serves as a poignant reminder of Malaysia's commitment to honoring its national heroes. Kek Lok Si, a majestic Buddhist temple, becomes an enchanting spectacle during the Chinese New Year when it is illuminated for 33 consecutive nights, symbolizing the country's multicultural celebrations. Additionally, Remembrance Day, observed on 11 November or the closest Sunday, pays homage to soldiers who lost their lives during World War II and the tragic Death March from Sandakan to Ranau, underscoring Malaysia's connection to global historical events. By incorporating the 'National' step within the 'Trivia' move, Tourism Malaysia effectively communicates the significance of these

national symbols and events, inviting tourists to immerse themselves in the cultural richness and historical remembrances that define the country.

- i. Tugu Negara or the National Monument honours the valiant soldiers who gave their lives to defend the country. It is situated overlooking Perdana Botanical Gardens. (M1)
- ii. Kek Lok Si is a breathtaking sight to behold especially during Chinese New Year when it is lit for 33 consecutive nights. (M2)
- iii. Remembrance Day is held on 11 November or the Sunday closest to it, to honour the soldiers who lost their lives during World War II and those who perished during the Death March from Sandakan to Ranau. (M5)

#### ***4.2.5.10 'Religion' Step***

Tourism Malaysia strategically integrates the 'Religion' step into its 'Trivia' move, offering tourists insights into the diverse religious facets that enrich the country's cultural landscape. This approach underscores the significance of religious sites and practices, adding a layer of spirituality to the tourist experience. The Sin Sze Si Ya Temple, for example, captures attention not only for its architectural beauty but also for its unique positioning, believed to be determined by 'feng shui' or Chinese geomancy. This detail not only showcases the temple's cultural importance but also introduces visitors to the influence of traditional beliefs in Malaysian religious spaces. Additionally, the Taming Sari dagger, displayed in Malaysia's exhibits, is crafted from 20 metal composites, believed to have been sourced from bolts holding the Holy Kaaba Gates in Mecca. This connection to the sacred Islamic site adds a spiritual dimension to the cultural and religious narrative of Malaysia. By incorporating the 'Religion' step within the 'Trivia' move, Tourism Malaysia effectively communicates the spiritual diversity and cultural significance embedded in its religious sites and artifacts, inviting tourists to appreciate the multifaceted and harmonious coexistence of various religious traditions in the country.

- i. Sin Sze Si Ya Temple occupies a rather unusual position and angle. This location is believed to have been determined by 'feng shui' or Chinese geomancy. (M1)

- ii. One of the exhibits, the Taming Sari dagger, is made of 20 metal composites, believed to be made from bolts holding the Holy Ka'abah Gates in Mecca. (M2)

#### 4.2.6 'Justifying the Destination/ Region' Move

Creating and illuminating logical reasons to visit the advertised destination/attraction is the prominent role of this move. It overlaps with 'Introducing attraction/destination' move since both describe the destination/attraction and discover its uniqueness. However, its uniqueness comes from presenting some justifications to make the reader visit the advertised attraction/destination. Figure 4.7 below shows its percentage of occurrences in MRTGs.

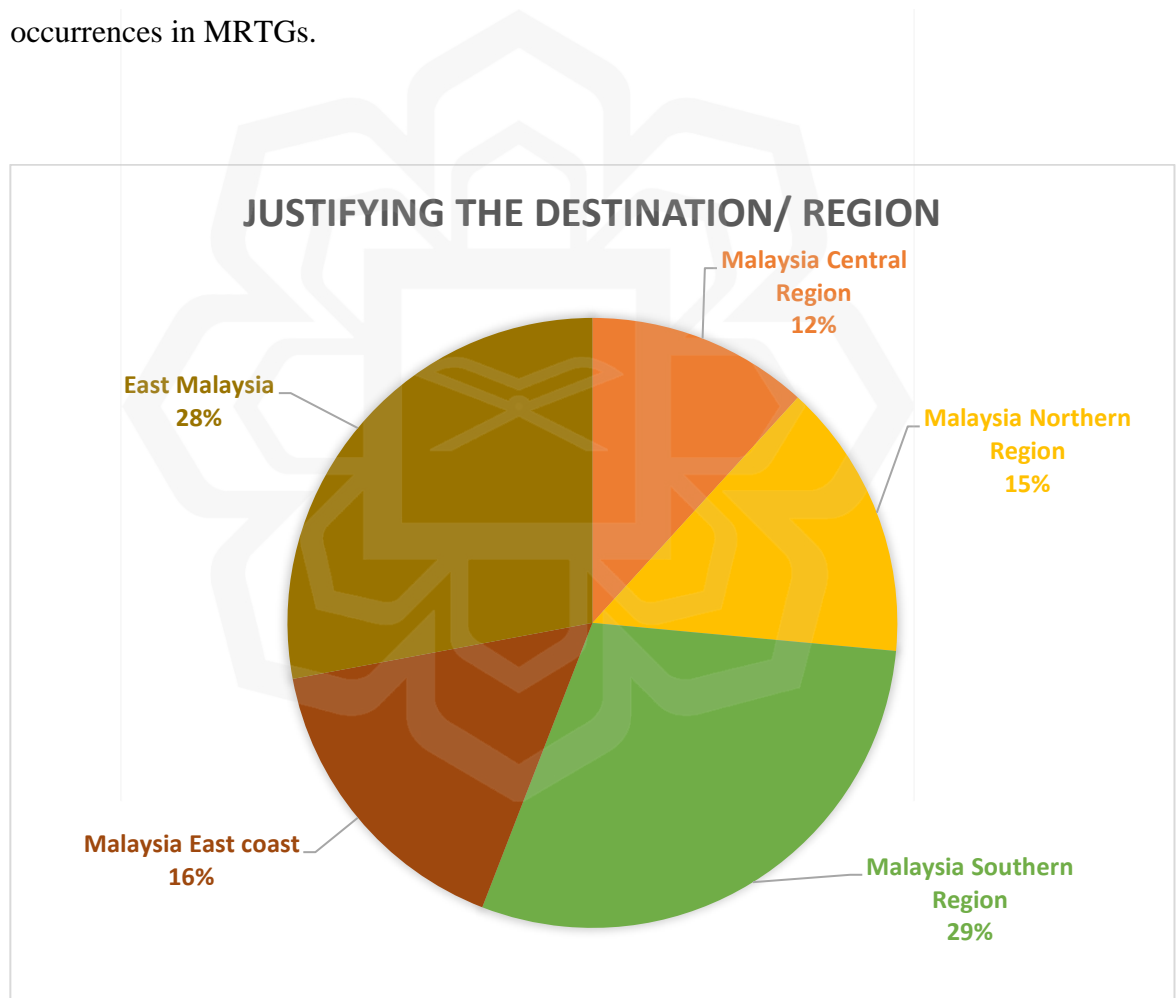


Figure 4.7 The Percentage of Occurrences of 'Justifying the Destination/Region' Move

Table 4.11 Percentage of Steps Occurrences in ‘Justifying the Destination/Region’ Move

S/N	Steps	Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East Coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Highlighting facilities	2	33.33%	1	16.67%	0	0.00%	1	16.67%	2	33.33%	6	100.00%
2	Highlighting the attraction’s feature	5	26.32%	3	15.79%	5	26.32%	0	0.00%	6	31.58%	19	100.00%
3	Highlighting the uniqueness of the destination	2	6.25%	5	15.63%	8	25%	7	21.88%	10	31.25%	32	100.00%
	<b>Total</b>	<b>9</b>	<b>15.79%</b>	<b>9</b>	<b>15.79%</b>	<b>13</b>	<b>22.81%</b>	<b>8</b>	<b>14.04%</b>	<b>18</b>	<b>31.58%</b>	<b>57</b>	<b>100.00%</b>

Table 4.11 presents an analysis of the distribution of the content steps in 'Justifying the Destination/Region' move across the different regions of Malaysia. The table details the number of occurrences and percentages for each step in each region. For example, in Malaysia Central Region, 'Highlighting facilities' step has two (2) occurrences, representing 33.33% of the total frequency of that step in the regions. Similar data is provided for the other steps, and the 'Total' column summarizes the occurrences and percentages for each step in the regions.

It is obvious that 'Highlighting facilities' step has the highest percentage in both Malaysia Central Region and East Malaysia at 33.33%, while there is 0.00% percentage of it in Malaysia Southern Region. It simply implies Southern Region does not emphasise the information. However, 'Highlighting the attraction's feature' step has the highest occurrence in East Malaysia with a percentage of 35.29%, while it does not occur at all in Malaysia East Coast Region.

Table 4.11 underscores variations in the occurrence of steps in 'Justifying the Destination/Region' move across the various regions of Malaysia. These differences suggest varying emphases on specific aspects in justifying the appeal of a destination, including facilities, attractions, and the uniqueness of the region. The data showcases the regional variations in these strategies, with a centralization of efforts in promoting attraction features in Malaysia Central Region, Malaysia Northern Region and t Malaysia East Coast, and a regional emphasis on showcasing destination uniqueness in Malaysia East Coast. Understanding these differences can aid in tailoring marketing and promotional strategies to the strengths and unique qualities of each region in Malaysia's tourism industry. More explanations about the steps and related examples are as follows:

#### ***4.2.6.1 'Highlighting Facilities' Step***

Availability of facilities in destinations/attractions opens the door widely to make them ideal tourist attractions. It gives a sound justification to readers to be real tourists to the promoted attraction/destination and enjoy its facilities.

- i. There is a wide range of accommodation to suit any preference and budget. (M1)

- ii. Visitors have a choice of staying at Perhentian Besar (the larger island) or Perhentian Kecil (the smaller one). (M4)

#### ***4.2.6.2 'Highlighting Attractions' Features' Step***

Attractions are known for their features which are considered as the sources of attractions' beauty. The writers of travel guidebooks depict the attractions/destinations by highlighting their decorated features and declaring the advantages of visiting such attractions/destinations to convince readers and make their trips to them. Examples are below:

- i. A great place to find crafts and ornaments, the Central Market is one of the city's prominent heritage buildings. It is a fine example of the 1930s Art Deco style with a stepped entrance design, unifying elements at the windows and doors as well as wrought iron panels. Just outside, Kasturi Walk beckons visitors with an exciting outdoor shopping experience. This covered walkway (formerly known as Lorong Kasturi or Kasturi Lane) offers a variety of handicrafts, souvenir items and street food. (M1)
- ii. You can also take part in indoor games like congkak or participate in colourful local dances. (M3)
- iii. Visitors can enjoy a two-hour tour of the village and watch how cocoa is cultivated, harvested, fermented and dried. Enjoy a variety of food, beverages and desserts made of cocoa at the refreshment kiosk. Its location at a scenic viewpoint offers a good view of Tawau. (M5)

#### ***4.2.6.3 'Highlighting the Uniqueness of Destination/State' Step***

This step describes the most amazing features of the state, which make it an outstanding destination. Colourful description structure, highlighting services and facilities, and using alluring style are the features of this step. It makes the readers feel that they will miss the core of fun and the charm of luxury if they do not become real tourists to this state. The following example shows it clearly:

- i. One of the most charming features of this flourishing urban center is its ability to juxtapose the old and new. Iconic high-rise buildings such as the Petronas

Twin Towers stand alongside colonial buildings, creating a delightful contrast. Upscale shopping malls, themed places of interest and trendy nightspots add character to the city's entertainment options. Getting around this modern city is convenient with the comprehensive transportation system, KL Hop On Hop Off Coach tours, GO KL free bus service and KL City Hall's tram service. (M1)

- ii. Relax while you inhale the clean, fresh air and hear the chirping of birds. (M4)
- iii. You can enjoy a refreshing dip in the stream or camp out and spend a night under the stars. (M3)

#### **4.2.7 'Endorsement' Move**

The function of this move is to declare the value of the advertised destination/attraction from the point of view of international organizations and public surveys. It ensures the great significance of the promoted destination/attraction and gives a logical reason for readers to be real tourists and visit it. The following Figure 4.8 shows its percentage of occurrences in MRTGs.

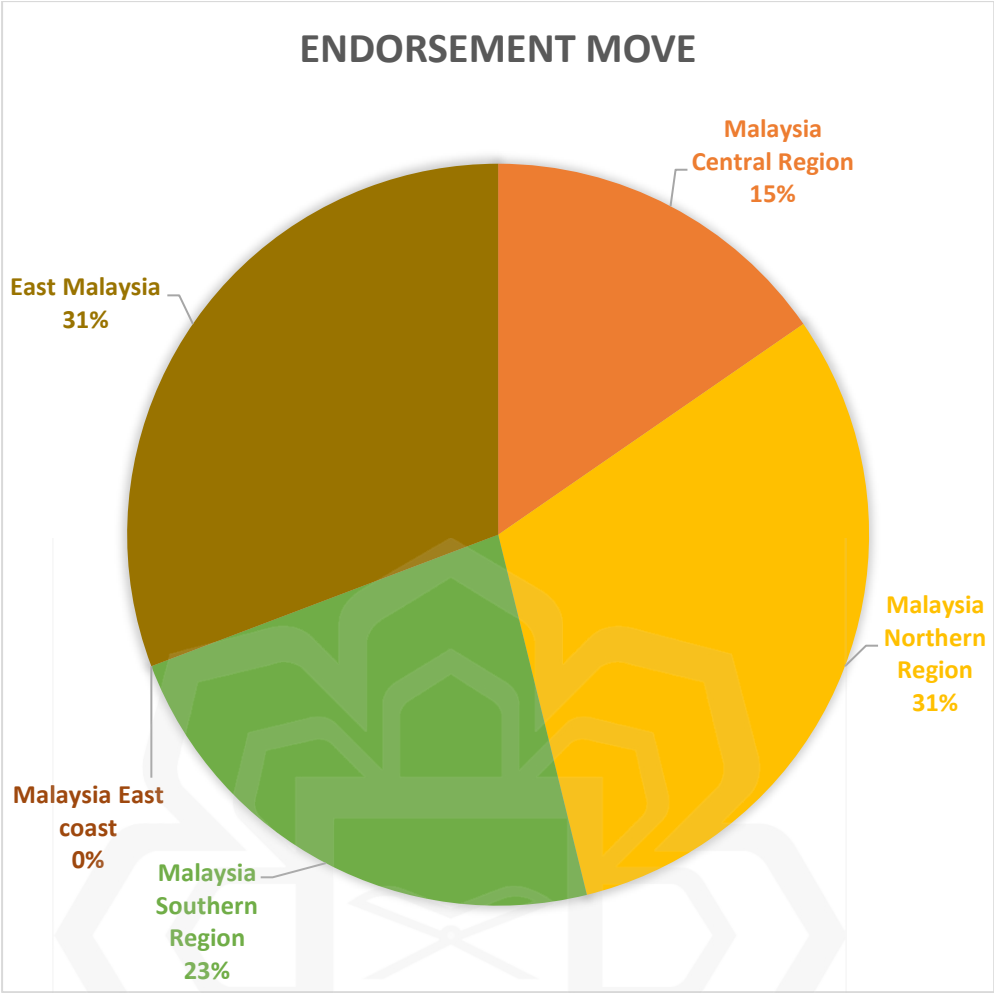


Figure 4.8 The Percentage of Occurrences of 'Endorsement' Move

Table 4.12 Percentage of Steps Occurrences in 'Endorsement' Move

S/N		Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East Coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
<b>1</b>	<b>Endorsement</b>	2	15.38%	4	30.77%	3	23.08%	0	0.00%	4	30.77%	13	100.00%
	<b>Total</b>	<b>2</b>	<b>15.38%</b>	<b>4</b>	<b>30.77%</b>	<b>3</b>	<b>23.08%</b>	<b>0</b>	<b>0.00%</b>	<b>4</b>	<b>30.77%</b>	<b>13</b>	<b>100.00%</b>

Table 4.12 offers an analysis of the distribution of a specific content step, 'Endorsement,' in 'Endorsement' move across the various regions of Malaysia. The table highlights the number of occurrences and the associated percentages for the move in each region. For instance, in Malaysia Central Region, there are two occurrences, representing 15.83% of the total 'Endorsement' step occurrences across the regions. A similar breakdown is provided for the other regions, and the 'Total' column summarizes the occurrences and percentages for the move. The comparison between regions reveals a noticeable variation in the number of occurrences for 'Endorsement' move. Malaysia Northern Region, and East Malaysia Region record the highest number of occurrences (4), while Malaysia East Coast has none. The following are some examples about this move.

- i. Kuala Lumpur ranks fourth among the top ten shopping cities in the world in a survey conducted by CNN. It is also voted the second best shopping destination in the Asia Pacific by Global Blue, a Switzerland-based shopping tourism company. (M1)
- ii. The UNESCO World Heritage City of Melaka has over 600 years of history, which is reflected in its ancient buildings, mouth-watering cuisine and unique cultural heritage, while Negeri Sembilan is home to the age-old Adat Perpatih custom and is synonymous with the Minangkabau culture. (M3)
- iii. This region is characterised by vast expanses of rainforest, mist-capped mountains and majestic UNESCO World Heritage Sites such as Kinabalu Park and Gunung Mulu National Park. (M5)

#### **4.2.8 'Related Info' Move**

This is an informative move which presents information about visiting attractions. It comes with each attraction and could contain information about ticket reservation, ticket fees, operating times and dates, contact numbers and websites, how to get there and others. Its percentage of occurrences in MRTGs is shown in Figure 4.9.

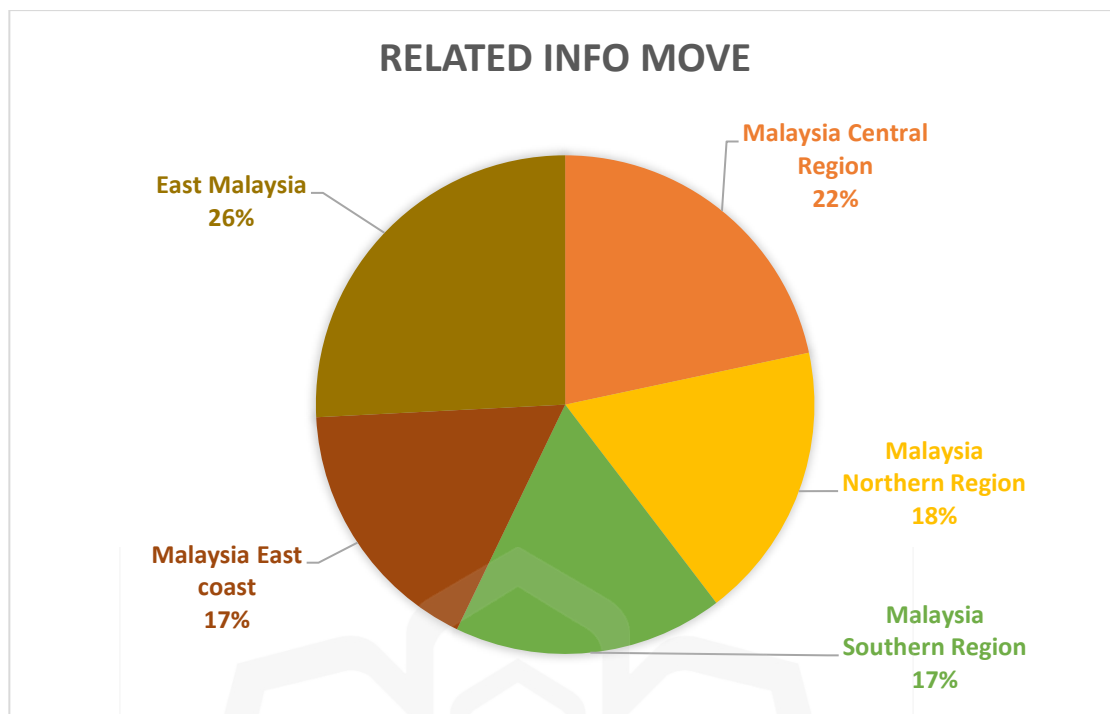


Figure 4.9 The Percentage of Occurrences of 'Related Info' Move

Table 4.13 Percentage of Steps Occurrences in 'Related Info' Move

S/N		Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East Coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Related info	47	21.66%	39	17.97%	38	17.51%	37	17.05%	56	25.81%	217	100.00%
	Total	47	21.66%	39	17.97%	38	17.51%	37	17.05%	56	25.81%	217	100.00%

Table 4.13 provides an analysis of the distribution 'Related Info' move across the various regions of Malaysia. The table reveals the number of occurrences and the percentages of 'Related Info' move in each region. For instance, in Malaysia Central Region, there are (47) occurrences, which account for 21.66 % of the total 'Related Info'

move occurrences across all regions. A similar breakdown is provided for the other regions, and the 'Total' column summarizes the occurrences and percentages for the move.

There is a substantial variation in the number of occurrences across regions. East Malaysia has the highest number of occurrences (56), whereas Malaysia East Coast Region has the lowest (37).

Despite variations in the absolute number of occurrences, the distribution percentages for 'Related Info' move are fairly consistent across the regions. The distribution percentages exhibit remarkable uniformity, indicating a consistent emphasis on 'Related Info' aspect throughout the country. This remarkable consistency underscores the significance of providing supplementary information alongside primary subject matter, a recognition that appears to be upheld consistently across Malaysia. In essence, this table serves as a valuable resource for professionals involved in tourism planning, marketing, and regional decision-making, shedding light on regional disparities in the availability of attraction-related information and offering a foundation for informed strategies and initiatives. The following are some examples:

- i. Related information for the Skybridge- PETRONAS TWIN TOWERS  
Opening hours (Counter): 9.00am – 9.00pm.  
Closed on Mondays and from 1.00pm to 2.30pm on Fridays.  
Issuing of tickets starts at 8.30am.  
Tickets are limited and available on a first-come first-serve basis.  
Tickets can be purchased in advance.  
Entrance fee: Malaysians: RM30 (Adult) RM15 (Child / Senior Citizen)  
Non-Malaysians: RM85 (Adult) RM35 (Child) RM45 (Senior Citizen)  
Tel: 03 2331 8080 / 2331 7619  
Website: [www.petronastwintowers.com.my](http://www.petronastwintowers.com.my)  
Getting there: KL Hop On Hop Off tour bus / RapidKL LRT – KLCC Station / Go KL bus (M1)
- ii. Opening hours: 9.00am - 5.00pm Closed on Hari Raya Aidilfitri and Hari Raya Aidiladha Entrance is free. Tel: 04 457 2005 (M2)

#### 4.2.9 'Service Info' Move

It is an informative move, comes at the end of each state/destination and presents information about contact numbers, transportation and accommodation. It facilitates tour issues for the reader to attract him/her to visit the promoted destination/state that has the listed facilities and services. Contact numbers and websites add reliability to the presented information. Its percentage of occurrences is presented in the following Figure 4.10, while its steps and their examples are in Table 4.14 below:

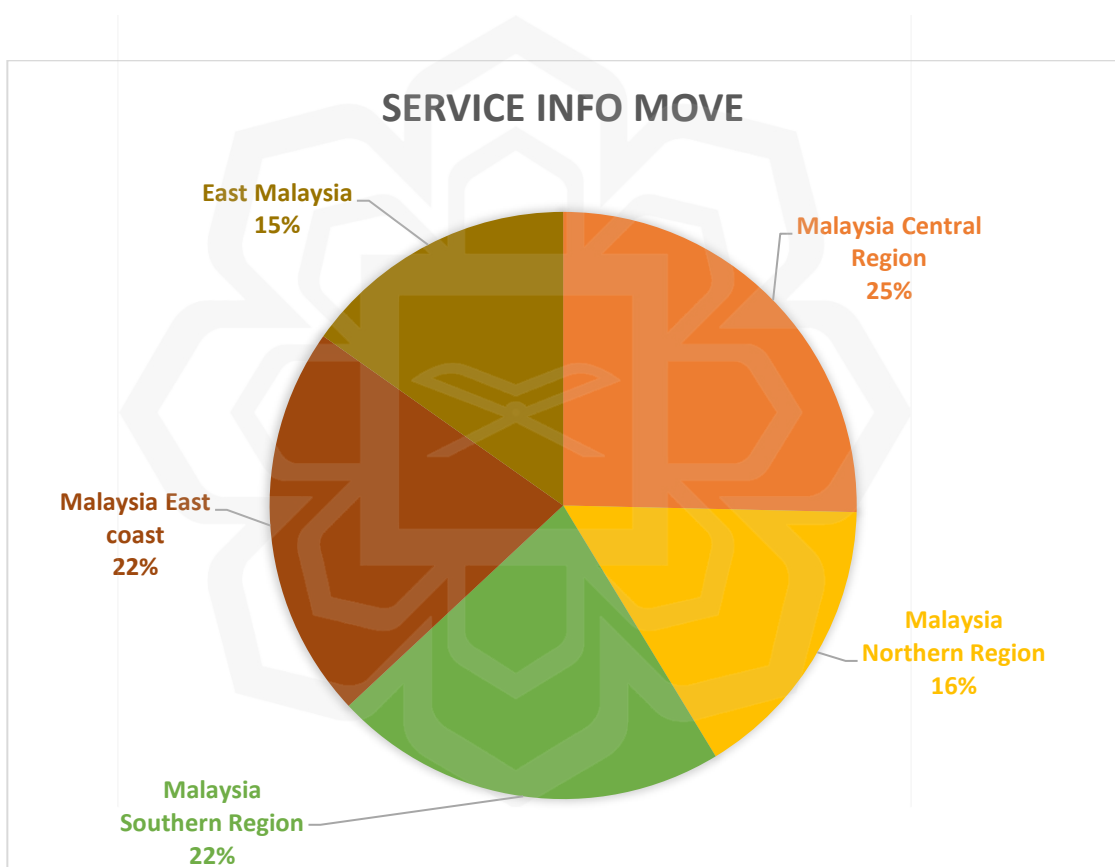


Figure 4.10 Percentage of Occurrences of 'Service Info' Move

Table 4.14 Percentage of Steps Occurrences in 'Service Info' Move

S/N	Step	Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East Coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Accommodation	3	33.33%	0	0.00%	3	33.33%	2	22.22%	1	11.11%	9	100.00%
2	Transportation-getting around	7	35%	1	5 %	5	25%	4	20%	3	15%	20	100.00%
3	Transportation-getting there	13	24.53%	9	16.98 %	11	20.75%	12	22.64%	8	15.09%	53	100.00%
4	Useful contact number	12	21.43%	12	21.43 %	11	19.64%	12	21.43%	9	16.07%	56	100.00%
	<b>Total</b>	<b>35</b>	<b>25.36%</b>	<b>22</b>	<b>15.94%</b>	<b>30</b>	<b>21.74%</b>	<b>30</b>	<b>21.74%</b>	<b>21</b>	<b>15.22%</b>	<b>138</b>	<b>100.00%</b>

Table 4.14 presents an examination of the distribution of the content steps in 'Service Info' move across different regions of Malaysia. The table shows the number of occurrences and the associated percentage for each step in each region. For instance, in 'Accommodation' step, Central Region records three occurrences, while Northern Region registers none. 'Transportation- getting around' step has seven occurrences in Central Region, nine in Northern Region, while Malaysia East Coast has only 4 occurrences. The 'Total' column in the table sums up the occurrences and percentages for each step of the move in the various regions.

It is obvious that the steps 'Transportation - getting there' and 'Useful contact number' have the highest number of occurrences, with 13 and 12 instances, respectively, in the Central Region. The step 'Transportation - getting around' has the lowest frequency in the Northern Region, with only one occurrence. The 'Accommodation' step has the lowest occurrences in each region, with the Central and Southern Regions recording the highest occurrences at 3 each.

There is a considerable variation in the distribution of steps across the regions. For example, The Central Region has the highest occurrences of all steps, followed by Southern Region and East-Coast Malaysia Region. However, the lowest region is East Malaysia with 21 occurrences of all steps. Northern Region is the only one that has no occurrences in 'Accommodation' step.

In summary, Table 4.14 underscores disparities in the occurrence of 'Service Info' steps across the various regions of Malaysia. It reveals that the emphasis on these elements, encompassing accommodation; transportation; and contact information, varies significantly by region, reflecting differences in regional service needs or preferences. These variations might have implications for planning and providing service-related information in these regions. The following are some examples about the steps.

#### ***4.2.9.1 'Accommodation' Step***

- i. Accommodation in KL
  - Aloft Kuala Lumpur Sentral \*\*\*\*  
Tel: 03 2723 1188  
[www.aloftkualalumpursentral.com](http://www.aloftkualalumpursentral.com)
  - JW Marriott Kuala Lumpur \*\*\*\*\*  
Tel: 03 2715 9000  
[www.marriott.com](http://www.marriott.com)
  - Dorsett Regency Kuala Lumpur \*\*\*\*  
Tel: 03 2716 1000  
[www.dorsettregency.com](http://www.dorsettregency.com)

#### ***4.2.9.2 'Transportation- Getting There' Step***

- i. Getting to KL

##### By Air

The state-of-the-art Kuala Lumpur International Airport (KLIA) is the main gateway into the country. It is situated in Sepang, about 55km from Kuala Lumpur. Malaysia's national carrier is Malaysia Airlines which spans about six continents. Malaysia Airlines is complemented by AirAsia, the budget carrier, which operates from KLIA 2. It is situated about 1.5km away from the Main Terminal Building.

##### Getting to Selangor

##### By Road

- ii. An excellent network of roads provides easy access to any destination within the state. Selangor is also linked to Singapore, Thailand and all parts of Peninsular Malaysia via a system of tolled highways.

#### ***4.2.9.3 'Transportation- Getting Around' Step***

- i. Getting around Selangor

Taxis, trains and buses are the main modes of transportation within the state. The KTM Komuter train service offers hassle-free accessibility to most parts of

the state, including towns such as Klang, Port Klang, Bangi, Kuala Kubu Bharu and Tanjung Malim. Selangor is linked to Kuala Lumpur and Putrajaya (other destinations in the central region) by trains and buses. Car rental services are easily available.

ii. Getting around Putrajaya

The most comprehensive mode of transport around Putrajaya is via the NadiPutra bus. It is available every 15 - 30 minutes from 6.30am until 1.00am daily. Alternatively, taxis provide a hassle-free way to get around.

#### **4.2.9.4 'Important Contact Numbers' Step**

i. Tourism Enquiries

Tourism Malaysia Tourist Information Centres

Malaysia Tourism Centre (MATIC) Tel: 03 9235 4848

Meet & Greet KLIA Tel: 03 8776 4720

KLIA 2 Tel: 03 8778 7080

KL Sentral Station Tel: 03 2272 5823

Sultan Abdul Samad Building Tel: 03 2602 2014

Tourism Selangor Tel: 03 5513 2000

ii. General Enquiries

Immigration Department of Malaysia Tel: 03 8000 8000 [www.imi.gov.my](http://www.imi.gov.my)

Royal Malaysian Customs Department Tel: 1 300 888 500

Dataran i-centre Tel: 03 8887 7690 / 300

#### **4.2.10 'Closing Info' Move**

This move comes as the conclusion of the travel guidebooks. It provides the reader with essential information about Malaysia, including economic, geographical, and weather information. Moreover, it presents some local etiquettes and valuable expressions and words in the local language that tourists can use to avoid embarrassed situations and be welcomed in the society. Examples and percentage of occurrences of this move are presented below:

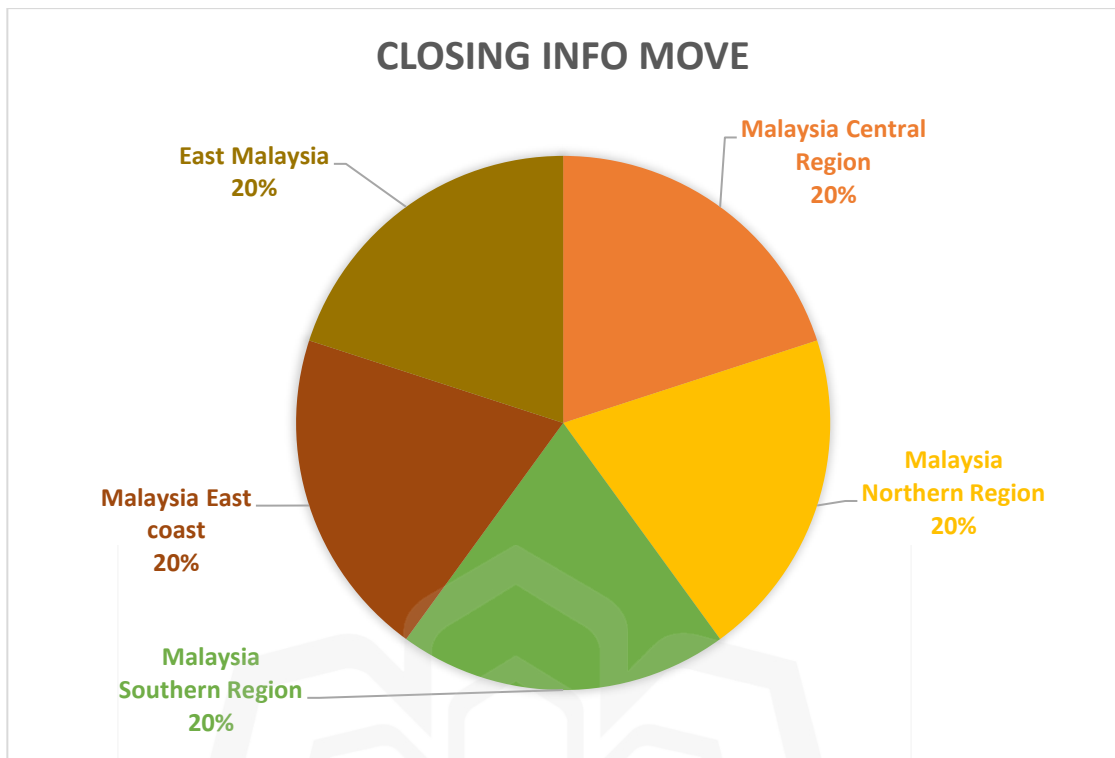


Figure 4.11 The Percentage of Occurrences of 'Closing Info' Move

Table 4.15 The Percentage of Steps Occurrences in ‘Closing Info’ Move

S/N	Step	Malaysia Central Region		Malaysia Northern Region		Malaysia Southern Region		Malaysia East Coast		East Malaysia		Total	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Common expression in local language	1	20.00%	1	20.00%	1	20.00%	1	20.00%	1	20.00%	5	100.00%
2	General facts about Malaysia	1	20.00%	1	20.00%	1	20.00%	1	20.00%	1	20.00%	5	100.00%
3	Local prestige and etiquette	1	20.00%	1	20.00%	1	20.00%	1	20.00%	1	20.00%	5	100.00%
4	Tourism Malaysia offices and contact numbers	1	20.00%	1	20.00%	1	20.00%	1	20.00%	1	20.00%	5	100.00%
	<b>Total</b>	4	20.00%	4	20.00%	4	20.00%	4	20.00%	4	20.00%	20	100.00%

Table 4.15 shows the distribution of specific steps in 'Closing Info' move across various the regions in Malaysia. The table reveals that each of the steps occurrences once in each region, and the percentage of each step is 20%. Consequently, the overall total for each region is 4, and the total across all regions is 20. The uniform distribution of steps and percentages suggests that there is an equal emphasis on these elements within 'Closing Info' move across the regions.

The table offers insights into the uniformity of the distribution of the steps in 'Closing Info' move across the various regions of Malaysia. This suggests that these elements, encompassing local language expressions; general facts about Malaysia; local prestige and etiquette; and Tourism Malaysia contact information, are equally prioritized and emphasized as part of 'Closing Info' move in communications or presentations in each region. The following are examples about 'Closing Info' move's steps:

#### 4.2.10.1 Common expression in local language

Saying it in Malay					
Welcome	<i>Selamat datang</i>	Rice	<i>Nasi</i>	Road	<i>Jalan</i>
Good morning	<i>Selamat pagi</i>	Vegetables	<i>Sayur</i>	Bus	<i>Bas</i>
Good night	<i>Selamat malam</i>	Meat	<i>Daging</i>	Taxi	<i>Teksi</i>
Thank you	<i>Terima kasih</i>	Fish	<i>Ikan</i>	Train	<i>Keretapi/Tren</i>
You are welcome	<i>Sama sama</i>	Beach	<i>Pantai</i>	Flight	<i>Kapal terbang</i>
Goodbye	<i>Selamat jalan</i>	Sea	<i>Laut</i>	Please	<i>Sila / Tolong</i>
How are you?	<i>Apa khabar?</i>	Mountain	<i>Gunung</i>	Help	<i>Tolong</i>
I'm fine	<i>Khabar baik</i>	Hill	<i>Bukit</i>	Caution	<i>Awas</i>
I'm sorry	<i>Minta maaf</i>	Cave	<i>Gua</i>	Entrance	<i>Masuk</i>
		Lake	<i>Tasik</i>	Exit	<i>Keluar</i>

#### 4.2.10.2 General facts about Malaysia

##### i. CLIMATE

Malaysia has a tropical climate and the weather is warm all year round. Temperatures range from 21°C to 32°C and the annual rainfall varies from 2,000 mm to 2,500 mm.

ii. CURRENCY

The unit of currency is the Malaysian Ringgit, which is denoted as RM. Foreign currencies can be converted at banks and money changers.

iii. RELIGION

Islam is the official religion but all other religions are practised freely.

***4.2.10.3 Local prestige and etiquette***

- i. Shoes must always be removed when visiting homes or places of worship such as mosques and temples.
- ii. Most mosques provide robes and scarves for ladies.
- iii. While visiting a homestay village, please be respectful of local customs and traditions.
- iv. When sitting on the floor, men sit cross-legged while women normally sit with their legs tucked to the side.

***4.2.10.4 Tourism Malaysia offices and contact numbers***

- i. LOCAL REGIONAL OFFICE CENTRAL REGION  
(Kuala Lumpur, Selangor, Putrajaya)  
Kuala Lumpur Level 2, MATIC New Building  
109, Jalan Ampang  
50450 Kuala Lumpur  
Tel: 603 2161 0166 / 0312 / 0328 / 0348  
Fax: 603 2161 0049  
E-mail: [mtpbkl@tourism.gov.my](mailto:mtpbkl@tourism.gov.my)
- ii. OVERSEAS OFFICES AUSTRALIA  
Sydney Suite 6.01, Level 6, 151 Castlereagh Street  
Sydney, NSW 2000, Australia  
Tel: 00 61 2 9286 3055  
Fax: 00 61 2 9283 8311  
E-mail: [malaysia@malaysiatourism.com.au](mailto:malaysia@malaysiatourism.com.au)  
Website: [www.tourismmalaysia.com.au](http://www.tourismmalaysia.com.au)

### 4.3 DISCUSSION AND CONCLUSION

This chapter presents the move structures and communicative purposes of MRTGs. It shows that MRTGs consist of ten main moves: headline, introducing the country/region/destination/ attraction, urging action, targeting the market, trivia, justifying the destination/region, endorsement, related info, service info, and closing info. The analysis is done based on a framework developed from Bhatia's (1993, 2004), Kathpalia (1992), Cheong (2013) and Alali (2017).

The results show that the entire ten moves are central/obligatory moves in MRTGs. However, some steps in the moves are optional; they are not found in all the moves of the five MRTGs. Table 4.16 shows the optional steps according to their main moves.

Table 4.16 Optional Steps in the Main Moves of MRTGs

S/N	Main Move	Optional Step(s)
1	Introducing the country/destination/attraction	Indicating the state/region's value Listing restaurants Tips for visitors
2	Urging Action	Telling the reader to enjoy special dishes
3	Targeting the	According to period of stay According to their ages Highlighting activities and cuisine
4	Trivia	Endorsement Activity Introducing Economics Architecture Arts Food
5	Justifying destination	Highlighting facilities Highlighting the attractions' features
6	Service info	Accommodation

It can be noticed that there are six moves which have optional steps in MRTGs. The most common optional steps are in ‘Trivia’ move, while ‘Service Info’ move and ‘Urging Actions’ have the least optional steps (both have only one optional step).

A comparison between this study and previous genre promotional studies shows that there are some similarities in using moves, but there are differences in terms of steps and rhetorical structure. Table 4.17 shows a comparison between the findings of the current study and the most related previous studies on tourist promotional genres.

Table 4.17 A Comparison between the Findings of this Study and the Most Related Previous Studies on Tourist Promotional Genres

S/N	Move	(Kathpalia, 1992)	(Bhatia, 1993, 2004)	Cheong, 2013)	(Alali et al., 2019)	This Study
1	Headlines (for reader attraction)	Move 1		Move 1	Move 1	Move 1 (all)
2	Targeting the market	Move 2		Move 2	Move 4	Move 7 (body)
3	Justifying the product/service	Move 3		Move 6	Move 3	Move 4 (body)
4	Detailing/Introducing the product/service/appraising the product/service	Move 4	Move 2	Move 3 Move 4 Move 5	Move 2	Move 2 (cover page, opening, body)
5	Establishing credentials	Move 5	Move 1	Move 7		

6	Celebrity or typical user endorsements	Move 6		Move 9	Move 7	(body) Move 3
7	Offering incentives	Move 7	Move 3	Move 10		
8	Using pressure tactics	Move 8	Move 6	Move 11		
9	Soliciting response/urging actions	Move 9	Move 5	Move 12	Move 5	Move 3 (Cover page, Opening), 9 (body)
10	Enclosing documents		Move 4	Move 13		
11	Ending politely		Move 7	Move 14		
12	Locating/Scheduling the destination/activity/event			Move 8		
13	Important Contact Numbers and Websites				Move 6	
14	Extra Information				Move 8	
15	Related info					Move 5 (body)
16	Service info					Move 6 (body)
17	Trivia					Move 8 (body)
18	Closing info					Move 2 (closing)

Based on table 4.17, a key commonality among all studies is the consistent identification of the Headline as Move 1, emphasizing its vital role in capturing reader attention. This finding aligns with the conclusion in earlier research that the Headline is an essential rhetorical device for engaging readers and setting the tone of promotional content (Kathpalia, 1992; Bhatia, 1993; Cheong, 2013; Alali et al., 2019). This consistency reflects

the fundamental goal of the MRTGs to appeal to potential tourists and direct them toward further engagement with the promotional material.

However, this study introduces several key differences from prior research, notably the identification of four new moves that have not been emphasized in earlier studies: Related Info, Service Info, Trivia, and Closing Info. These new moves serve to extend the communicative purposes of MRTGs beyond mere promotion, providing readers with informational and practical details about the destination, accommodation, activities, and related services. This shift marks a significant broadening of the genre's role from purely promotional to a more informative function, a trend that aligns with the contemporary needs of travellers who require not only promotional content but also logistical and factual details when planning their trips (Alali et al., 2019). The incorporation of Trivia and Service Info moves, for example, supports the idea that MRTGs are evolving to meet the complex informational needs of today's tourist.

The study also reveals that some steps within certain moves are optional, further highlighting the genre's flexibility. For instance, the Trivia move has multiple optional steps, including the highlighting of specific activities, economic features, and culinary attractions. The inclusion of these optional steps varies depending on the destination's focus or marketing strategy, allowing for greater adaptability in content creation. This flexibility stands in contrast to earlier studies (e.g., Bhatia, 1993) that characterized the structure of promotional genres as relatively fixed. The ability to select or omit certain steps in moves, especially in sections like Service Info and Trivia, underscores the customizability of MRTGs, enabling them to cater to specific target audiences or market conditions.

When comparing the structure of MRTGs with the frameworks presented by previous studies, it is clear that while there are consistent patterns across the studies, the current study introduces significant innovation in the identification of informative and functional moves. The addition of moves like Related Info, Service Info, and Trivia signals a shift in the genre's emphasis from solely promoting the destination to also informing the reader about the logistics of visiting, including accommodations, transportation, and local amenities. This reflects a broader trend in travel marketing, where destinations are

presented not only as attractive places to visit but also as practical, accessible, and visitor-friendly locales.

Moreover, the study's finding that certain steps in the rhetorical structure of MRTGs are optional speaks to a certain degree of flexibility that allows marketers to adjust their messaging based on the unique features of each destination. This adaptability suggests that MRTGs are not static documents but are instead crafted to fit the specific needs of the destination and its target market. This finding echoes earlier research, which suggested that genre structures can evolve to meet the needs of specific industries or contexts (Bhatia, 1993; Alali et al., 2019).

In terms of the broader strategic implications for Tourism Malaysia, the adoption of a standardized rhetorical structure across their promotional materials is significant. By adhering to a consistent framework, Tourism Malaysia ensures that their MRTGs are easily recognizable and that readers can reliably navigate the content. This approach not only fosters brand recognition but also enhances user experience. Readers, familiar with the structure, can quickly locate desired information, such as accommodation details, tourist attractions, and services, thus improving the overall efficiency of their travel planning process. This aligns with previous research on promotional genres, which emphasizes that consistency in structure is key to enhancing readability, clarity, and usability (Cheong, 2013).

The standardization of MRTGs also supports the comparative evaluation of different travel destinations. By maintaining a uniform structure across guidebooks, Tourism Malaysia enables travellers to easily compare the offerings of different regions or attractions, aiding them in making informed decisions that align with their personal preferences and travel needs. This organizational consistency can help enhance decision-making and satisfaction among readers (Bhatia, 1993). Moreover, it allows for the efficient production and updating of materials, as the same rhetorical structure can be applied across different destinations and time periods.

In conclusion, this study offers valuable insights into the rhetorical structure of Malaysia's tourism promotional genre (MRTGs) and extends the body of knowledge on travel-related promotional genres. By identifying ten main moves and several optional steps, this study contributes to the understanding of how promotional content in the tourism industry is structured to meet both promotional and informational needs. The introduction of new moves such as Related Info, Service Info, Trivia, and Closing Info demonstrates that MRTGs are not just promotional documents but also serve as important sources of practical information for travelers.

The study's findings underscore the flexibility of the MRTG genre, allowing for customization depending on the destination's unique attributes and marketing strategy. This flexibility, combined with the consistent *Headline* (Move 1) and other standard moves, supports the creation of a coherent and user-friendly experience for readers, facilitating the efficient comparison and evaluation of travel destinations. Furthermore, the adoption of a standardized rhetorical structure by Tourism Malaysia reflects strategic efforts to enhance brand identity, improve user experience, and streamline content creation.

By offering both promotional and informative content, MRTGs are adapting to the evolving needs of contemporary travelers, who seek not only persuasive content but also detailed, practical information. Future research could further explore how the optional steps within the moves influence reader decision-making and the effectiveness of MRTGs in different cultural contexts, as well as the role of interactive or digital media in shaping the future of tourism promotional genres.

#### **4.4 SUMMARY**

The chapter delves into the rhetorical structural and communicative purposes of MRTGs, outlining their ten main moves: headline, introducing the country / region / destination / attraction, urging action, targeting the market, trivia, justifying the destination/region, endorsement, related info, service info, and closing info. Drawing on frameworks by of Bhatia (1993, 2004), Kathpalia (1992), Cheong (2013) and Alali (2017), the analysis underscores that while all moves are central, optional steps vary across different MRTGs.

Comparison with previous studies reveals similarities in move usage but discrepancies in step composition and rhetorical structure. Significantly, new informative moves like 'Related Info,' 'Service Info,' 'Trivia,' and 'Closing Info' establish MRTGs as both promotional and informative genres. Tourism Malaysia's adoption of a standardized rhetorical structure ensures consistency, user-friendliness, brand recognition, and efficient content creation, supporting clarity, organization, comparison, evaluation, and trust among readers. This strategic decision highlights the guidebooks' role in enriching travel experiences and bolstering industry competitiveness.



## CHAPTER FIVE

### FINDINGS ON CORPUS ANALYSIS

#### 5.1 INTRODUCTION

Malaysia Regional Travel Guidebooks (MRTGs) are five e-books (PDF format) available online on the website of Tourism Malaysia. The investigation of the rhetorical moves revealed that Tourism Malaysia employed ten moves in their regional travel guidebooks' structure. Compiling the corpora of the entire moves can represent the corpus of MRTGs. In this section, in line with Bhatia's (2004) model, the lexico-grammatical features (key formulae and genre-functional formulae) of MRTGs genre are investigated based on the framework of Hüttner (2010), using Sketch engine (a corpus manager and text analysis software developed by Lexical Computing Limited).

The entire genre to find out the key formulae of the entire genre by generating keywords and figuring out genre key formulae. The second phase, which aims to find out the genre-functional formulae, is achieved by investigating the phraseology profile of the corpus of genre's moves. Table 5.1 shows the phases of the analysis of linguistic features.

Table 5.1 Comparison Genre-Specific vs. Genre-Functional Formulae

Key formulae	Genre-functional formulae
linked to overall genre similar to lexical key-words defined as typical by frequency of occurrence within genre sub-divisions possible, e.g. across a range of technical to nontechnical grammatical patterns genre-referential items	linked to specific genre moves defined by frequency and by furthering the communicative purpose of the genre one feature of move-textualisation

Source: Hüttner (2010, p. 207)

## 5.2 CORPUS COLLECTION

According to Khamkhien (2018), smaller corpora are more suitable than large multi-million-word corpora for identifying the connections between linguistic patterning and specialized contexts of language use, which is of utmost importance in ESP. Thus, this study's corpus consists of the corpora of the identified moves, and the text of each move was saved in txt format and uploaded to the Sketch engine. Figure 5.1 shows the tokens coverage percentage of MRTGs moves, and Table 5.2 shows the number of tokens in the moves and the total number of tokens in the entire corpus.

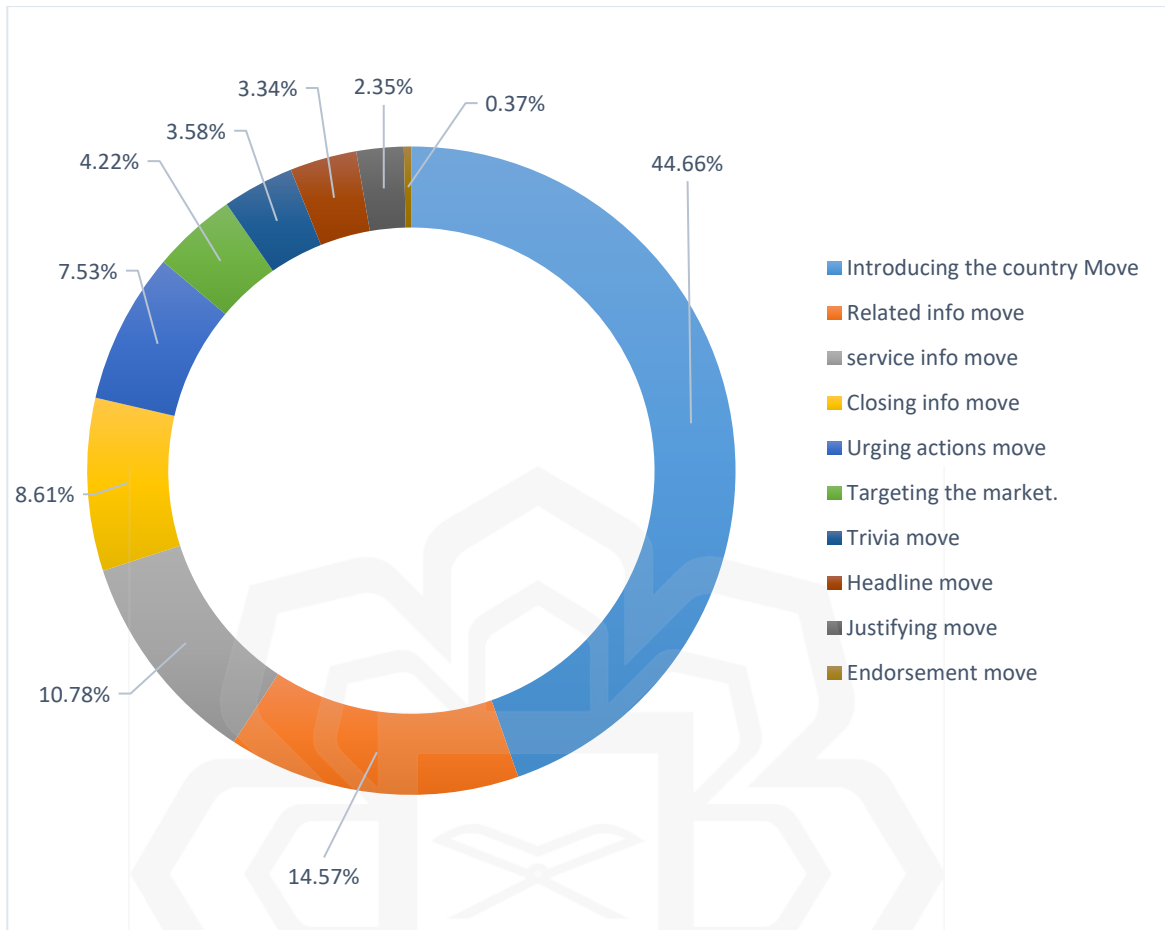


Figure 5.1 Tokens Percentage of MRTGs Moves' Corpus

Table 5.2 Tokens Frequency of MRTGs Corpus

S/N	Move	Tokens
1	Introducing the country	33017
2	Related Info move	10773
3	Service Info move	7968
4	Closing Info move	6367
5	Urging Actions move	5564
6	Targeting the market	3118
7	Trivia	2647
8	Headline move	2468

9	Justifying the country	1740
10	Endorsement	275
<b>TOTAL</b>		<b>73937</b>

Table 5.2 and Figure 5.1 show that ‘Introducing the country’ move is the richest move in terms of tokens, followed by ‘Related Info’ move and ‘Service Info’ move. However, ‘Endorsement’ move and ‘Justifying the country’ move have the least number of tokens in the MRTGs genre.

### **5.3 LEXICAL PROFILE OF MRTGS’ GENRE**

#### **5.3.1 Key-Words**

According to the framework of Hüttner (2010), the first step in making a particular genre's lexical profile is to find its key-words. A lexical profile is a measure of lexical richness. The list of key-words gives the researcher a list of words or profile or overview of that are statistically typical of a particular corpus, because they appear more often in the corpus than in a general language corpus. Goźdz-Roszkowski (2011) argued that key-words can “reveal not only a great deal about the subject matter, the ‘aboutness’ of a particular genre, but they can also specify the salient features which are functionally related to the genre” (p. 35). Key-word lists provide hints about the vocabulary profile of the genre being looked at. This can be helpful when developing or teaching such a genre because it shows which words are needed to make these genres. Moreover, the list of researched key-words can be used to build a phraseological profile of the genre based on how the words are used together. Also, using the concordance tool shows how the studied genre is usually written (Hüttner, 2010).

The analysis is done by making a "word list" of the entire genre, which lists all the words and their occurrences in the corpus. Then, the wordlist from this corpus is compared to the wordlist from the reference corpus, a larger corpus of general language use, like the BNC World, and English Web 2020 (en Ten Ten20). Sketch engine online software

provides a corpus analysis function and an updated general reference corpus (en Ten Ten 20). Moreover, Sketch engine has an advanced tool that allows the user to get the list of the key-words without extracting the list; these key-word lists can be revealed in two categories: single words and multi-word terms. The focus of this study is on the single word lists since it is the most common with other corpus analysis software such as Antconc. Single letter(s) and undefined symbols are removed from the list. Table 5.3 shows the top 100 high frequency key-words (single words) of the MRTGs corpus.

Table 5.3 The Top 100 High Frequency Key-Words (Single Words) of MRTGs Corpus

	<b>method name: extract_keywords</b>	
	<b>corpus: user/Alies/mrtgs</b>	
	<b>subcorpus: -</b>	
<b>S/N</b>	<b>Item</b>	<b>Frequency (focus)</b>
1	Tel	856
2	Hotel	262
3	Kuala	257
4	Malaysia	219
5	Visitors	189
6	Resort	150
7	Jalan	148
8	Lumpur	133
9	Kota	132
10	Johor	118
11	shopping	113
12	Situated	104
13	Terengganu	98
14	Sarawak	95
15	Golf	93
16	Kl	87
17	Melaka	86

18	Fax	86
19	attractions	83
20	e-mail	83
21	Labuan	76
22	Sabah	75
23	kampung	74
24	Rice	73
25	Kelantan	71
26	Penang	69
27	Bharu	68
28	kuching	68
29	Bukit	64
30	Putrajaya	63
31	kinabalu	62
32	Malay	62
33	Bahru	60
34	Sultan	59
35	homestay	57
36	Pahang	54
37	Pulau	54
38	Malaysian	51
39	Mosque	49
40	Tanjung	47
41	Kuantan	45
42	Selangor	45
43	Resorts	45
44	Ipoh	44
45	Gunung	43
46	Kedah	43
47	Batu	43
48	Perlis	42
49	Gua	42
50	Hop	42

51	Sungai	41
52	Seafood	39
53	Putra	38
54	Caves	36
55	Buses	36
56	Seremban	35
57	waterfall	34
58	Shah	34
59	Alor	33
60	Pantai	32
61	Taman	32
62	Jungle	32
63	restorant	31
64	rm10	31
65	negeri	31
66	negara	31
67	Abdul	31
68	rainforest	31
69	klia	30
70	nasi	30
71	seri	30
72	mall	30
73	recreational	29
74	setar	28
75	sembilan	28
76	miri	28
77	borneo	28
78	crafts	28
79	besar	27
80	Perak	27
81	peninsular	27
82	highlands	27
83	non-Malaysian	26

84	masjid	26
85	taxis	26
86	coconut	26
87	rm5	25
88	sibu	25
89	taxi	25
90	Port dickson	24
91	Langkawi	23
92	Brunei	23
93	offers	22
94	teluk	22
95	chalets	22
96	plaza	22
97	cherating	21
98	dataran	21
99	perdana	21
100	artefacts	21

The general view of the first hundred (100) high-frequency key-words demonstrates that the most frequent key-words are nouns (names of places and attractions). The distinctive keyword-verbs that appeared in the key-word list are “situated” with a frequency of one hundred and four (104) and “offers” twenty-two (22) occurrences. To study the patterns and the function of these two keyword-verbs, their concordances are extracted and presented as follows:

, three Federal Territories as well as the states of Sabah and Sarawak **situated** in Borneo. CAPITAL CITY Kuala Lumpur GEOGRAPHICAL |  
its subsidiary, Firefly and the budget airline, AirAsia. The new KLIA 2, **situated** about 1.5 km away from the main terminal of KLIA, is the wo  
do Air. Other major international airports that serve as entry points are **situated** in Penang, Johor Bahru, Kuching, Kota Kinabalu and the isk  
, three Federal Territories as well as the states of Sabah and Sarawak **situated** in Borneo. CAPITAL CITY Kuala Lumpur GEOGRAPHICAL |  
GARDEN R anau MARI MARI CULTURAL VILLAGE K ota K inabalu " **Situated** in Inanam, about 20 minutes from Kota Kinabalu, Mari Mari |  
wer is the seventh tallest in the world. It stands at 421m. The tower is **situated** in the KL Forest Eco Park" "The country?s premier museum  
uring exhibitions and experimental works are held from time to time" " **Situated** near the National Mosque, the Islamic Arts Museum Malaysi  
in Philharmonic Orchestra performs at the Petronas Philharmonic Hall **situated** at KL" "TREC is Malaysia?s newest F&B and entertainment  
J at KL" "TREC is Malaysia?s newest F&B and entertainment hangout **situated** at Jalan Tun Razak. It offers a plethora of lifestyle, F&B and e  
x, Motorcycle Grand Prix and Japan GT. Sepang International Circuit is **situated** near to the Kuala Lumpur International Airport (KLIA" "here s  
make a trip to the many theme parks in the state." "Sunway Lagoon ? **Situated** beside the Sunway Pyramid shopping centre, Sunway Lago  
it perspective. Cruises are equipped with guides and commentaries" " **Situated** at Precinct 10, the ofcial residence of the Prime Minister is a  
eight. Its design is inspired by the national fag. Putrajaya Landmark is **situated** amidst a well-paved walkway featuring a cascading fountain  
ajaya, Dataran Rakyat and Dataran Gemilang. All the fve squares are **situated** along the landscaped route." "A state-of-the art venue for int  
it the Putrajaya Water Sports Complex." "The Palm Garden Golf Club, **situated** adjacent to Putrajaya, offers an unforgettable golfng experier  
ce is the ofcial residence of the King of Malaysia. This majestic edifice **situated** at Jalan Duta ofcially became the National Palace in Novem

Figure 5.2 Concordance of Key-Word “Situated”

It can be seen that the word, "situated", is indeed commonly used for informational and guidance purposes when providing readers and tourists with information about the locations of promoted attractions and destinations. It serves to describe where something is located and can help readers visualize the geographical context of a place. It is followed by numerous prepositions such as “in”, “at”, “along”, “amidst”, “besides”, and “about”. The choice of prepositions that follow "situated" can affect the specificity and nuance of the description. It aligns with the specific geographical context and the message that the writer wants to convey. Each preposition can provide additional details about the location of the promoted attraction or destination, helping readers better understand where it is situated and how it relates to its surroundings

he Malaysia Book of Records as the first ostrich farm in Malaysia. The park **offers** a host of fun activities for visitors" "Find out everything you want  
; couples and families as well as businessmen and corporate executives. It **offers** an amazing variety of attractions as well as a 150-berth marina, r  
tomena in Kota Tinggi as well as a few other places in the country" "Desaru **offers** 26km of idyllic coastline fringed by casuarinas. Located in the dis  
eninsula Malaysia, dreams can become a reality. "The East Coast Region **offers** a lovely assemblage of nature, culture and a laidback atmospher  
ahang and Mersing in Johor. The journey takes about one hour. Berjaya Air **offers** direct air links to the island from Kuala Lumpur and Singapore. A  
a Lumpu" "Fringed by the waters of the South China Sea, Cherating Beach **offers** a quiet holiday amidst a rustic atmosphere. The shore is lined by  
steel and glass." "Kota Putera Paragliding Park in Bukit Bubus, Kuala Besut **offers** a chance to enjoy the marvelous sights from a height of 250 feet  
Federation." "Nestled amidst beautifully landscaped gardens, the museum **offers** a glimpse into the rich history of the state. It is touted as the large  
partment are available for overnight visitors" "Sekayu Recreational Forest **offers** an invigorating glimpse into the wonders of the rainforest. The m  
: gives rise to a number of beaches that are equally beautiful." "Terengganu **offers** an array of delectable culinary delights. As in other states, rice is  
Jelangan, is open to visitors. Besides housing the Park Headquarters, it also **offers** accommodation and some basic facilities. A visit to the Turtle Isla  
in Inanam, about 20 minutes from Kota Kinabalu, Mari Mari Cultural Village **offers** an insight into the traditional lifestyles of Sabah's ethnic commu  
ised atop undulating mountain ridges at 1,000m above sea level, this resort **offers** a tranquil getaway amidst the lush greens of the rainforest. Be pe  
the same longhouse and share their tasks together. A stay at the longhouse **offers** a chance to experience this interesting way of life. Visitors can st  
s can do so via an old logging road" "Recently refurbished, the Sibul Market **offers** interesting and lively sights of traders selling a variety of items in  
ational parks in the country. Each national park is different in character and **offers** distinct attractions. The national parks are managed by Sarawak  
ns. Pasir Gudang is the venue for the grand, annual World Kite Festival." "It **offers** an amazing variety of attractions as well as a 150-berth marina, r

Figure 5.3 Concordance of Key-Word "Offers"

The verb "offers" plays a pivotal role in promoting attractions and destinations by emphasizing what tourists can expect to find and experience when visiting these places. It is a powerful promotional lexical feature in travel and tourism communication. It not only informs readers of what they can expect to find at a destination but also persuades them by highlighting the benefits and privileges they stand to gain. By using this verb effectively, compelling narratives, that entice tourists to explore and experience the attractions and destinations being promoted, can be created.

### 5.3.2 Key Formula

According to Hüttner (2010), key formulae are sequences that are typical of a particular genre, much like lexical key-words, which can be broken down into several groups, such as a range of technical to non-technical vocabulary, grammatical patterns, and genre-referential items. The focus of this investigation is on the grammatical pattern of the key formula of MRTGs genre.

To explore frequency statistics for key formula (lexical groups/lexical items) in the MRTGs corpus, n-grams were created using the Sketch Engine (hereinafter SkE) software. Because the SkE demands plain text, the approach began by eliminating non-textual material from all the texts in the corpus. The filtered version files were subsequently uploaded to the SkE.

Short lexical groups were identified because most large word strings have short lexical groups in their structure (Khamkhien, 2018), such as “is one of”, which frequently develops into long lexical groups “is one of the...”. Despite their briefness, these short lexical groups are used by the writers and editors to hack the attention of readers, highlight the features of the destinations/attractions, and so help in the promotion process. In order to pick the length of n-gram to focus on, the wordlist option was used to explore three- and four-word n-grams, which is referred to as high-frequency formulaic phrases in the corpus.

The first decision was to determine the length of the n-gram to concentrate on. In this section, a comparison between the key formula frequency of three- and four-word n-grams within the corpus is done, and the richer in terms of lexical items is selected to analyse the key formula and genre-functional formula of MRTGs genre.

When applying the default word list settings to the analysis of three-word n-grams with minimum frequency (2) and lemma attribution, (2784) n-grams were discovered in the corpus. Table 5.4, which represents the first 30 high occurrences frequent three n-grams, shows that the n-gram "as well as" appears more often than any others. Particular n-grams are highlighted for emphasis because they are grammatical and/or functional complete sentences that could be useful in the classroom. *As well as*, *one of the*, *from Kuala Lumpur*, *be one of*, and *in the world* were the five most common three-word n-grams in the corpus.

Table 5.4 The First 30 High Occurrences Frequent Three N-Grams in MRTGs Corpus

	<b>method name: N-gram (3)</b>	
	<b>corpus: user/ALALI/mrtgs</b>	
	<b>subcorpus: entire corpus</b>	
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>
<b>1</b>	as well as	113
<b>2</b>	one of the	72
<b>3</b>	from Kuala Lumpur	41
<b>4</b>	be one of	31
<b>5</b>	in the world	28
<b>6</b>	a number of	27
<b>7</b>	in the country	26
<b>8</b>	well as the	24
<b>9</b>	in the state	23
<b>10</b>	of the most	21
<b>11</b>	be home to	21
<b>12</b>	Country Club Tel	20
<b>13</b>	part of the	20
<b>14</b>	a variety of	20
<b>15</b>	you can also	20
<b>16</b>	such as the	19
<b>17</b>	hop on hop	19
<b>18</b>	a trip to	19
<b>19</b>	of the state	19
<b>20</b>	Sabah and Sarawak	19
<b>21</b>	KL hop on	19
<b>22</b>	Kuala Terengganu Tel	19
<b>23</b>	on hop of	19
<b>24</b>	of tour bus	18
<b>25</b>	Kota Bharu Tel	18

<b>26</b>	hop of tour	18
<b>27</b>	place of interest	18
<b>28</b>	a wide range	17
<b>29</b>	in Southeast Asia	17
<b>30</b>	wide range of	17

Table 5.4 presents a compelling insight into the world of linguistic constructs, specifically three-word n-grams, within the context of promotional discourse. These n-grams play a vital role in shaping the way information is conveyed to readers and tourists, offering a unique perspective on language and communication in this genre.

Within the table, we can observe two distinct categories of three-word n-grams: functional n-grams and content-based n-grams. Functional n-grams, exemplified by phrases like "one of the" and "in the world," carry a distinct purpose. They are not tied to specific content, but rather serve to establish semantic relations between ideas. For instance, "one of the" sets up a comparison or emphasizes uniqueness, while "in the world" highlights a global perspective. These n-grams act as the architectural framework of the promotional narrative, providing a structural backdrop against which the content-based strings can shine.

In contrast to the functional n-grams, content-based n-grams, like "Kelantan and Terengganu," "the Kuala Lumpur," and "places of interest," introduce specific destinations and attractions. They offer the actual content that tourists and readers seek. While these content-based n-grams are essential for providing concrete information, it is the functional n-grams that tie these individual pieces together and create a cohesive and engaging narrative.

What is particularly fascinating is the syntactic and idiomatic completeness of some functional n-grams. Phrases such as "one of the," "such as the," and "wide range of" are not just semantically coherent; they are structurally sound and could be readily understood by

readers and tourists. This completeness ensures that these phrases fit seamlessly into sentences and contribute to the overall fluency and clarity of the promotional message.

Moreover, the passage emphasizes that these n-grams are "psycholinguistically unproblematic." This means that they pose no cognitive challenges for readers or tourists. Instead, they are instantly recognized and processed as meaningful linguistic units. In a promotional context, where clarity and comprehension are paramount, these n-grams prove to be invaluable assets, enabling effective transmission of information and ideas.

In sum, the formulaic three-word n-grams identified in Table 5.4 are far more than linguistic curiosities; they are the structural and functional pillars of promotional discourse. They work in harmony with content-based strings and create coherence. As readers or tourists encounter these n-grams, they are guided through the promotional narrative, fully comprehending the message and become more deeply engaged with the attractions and destinations being presented.

Since four-word strings seem to be the most studied in the literature, possibly because they have a more comprehensive range of structures and functions to analyse (Hyland, 2008a, 2008b), this study looked at the frequency rankings of the four-word n-grams in the corpus. Based on the analysis (n-gram 4, minimum frequency (2), Lemma attribution), there were one thousand, three hundred and forty-four (1344) four-word n-grams in the corpus. Table 5.5 shows the results of the first thirty (30) highest frequency of four-word n-grams in MRTGs corpus.

Table 5.5 The First 30 High Occurrences Frequent Four N-Grams in MRTGs Corpus

	<b>Method Name: N-gram (4)</b>	
	<b>Corpus: user/ALALI/mrtgs</b>	
	<b>Subcorpus: entire corpus</b>	
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>
1	be one of the	29
2	as well as the	24
3	KL hop on hop	19
4	one of the most	19
5	hop on hop of	19
6	hop of tour bus	18
7	on hop of tour	18
8	make a trip to	16
9	S much more in	16
10	a wide range of	16
11	visitor be advise to	14
12	as well as a	14
13	Kuala Lumpur International Airport	13
14	a trip to the	13
15	Republic of China Tel	12
16	s Republic of China	12
17	Republic of India Tel	12
18	a wide variety of	12
19	consulate General of Malaysia	11
20	of its kind in	11
21	the South China Sea	11
22	share a common border	10
23	be a short walk	10
24	a common border with	10

25	walk from the station	9
26	be make up of	9
27	the Kuala Lumpur International	9
28	a insight into the	9
29	get there by Air	9
30	from Kuala Lumpur and	9

Table 5.5 shows that, compared to Table 5.4, which has a list of three-word n-grams, the top thirty (30) four-word n-grams do not have a lot of grammatical n-grams (grammatical forms that help in achieving the communicative purpose(s) of the move). Most of them seem to be content-based expressions related to the topic of the issue being presented, such as *the Kuala Lumpur International*, *consulate General of Malaysia*, and *hop on hop of*, etc. Many of the four-word n-grams included or were made up of three-word n-grams. For example, *as well as the* vs. *as well as* and *be one of the* vs. *be one of*, are two examples. This finding supports the studies of Cortes (2004) and Hyland (2008a, 2008b, 2012).

The created lists of three- and four-word n-grams include both functional and content-based elements. Most functional n-grams are semantically and grammatically significant, implying that they are useful in meaning and grammatical processes. Meanwhile, the content-based lexical items are viewed to be in relation to a certain subject-matter and so an artefact of what the writers wrote about. These n-grams are best viewed as single vocabulary items or as field-dependent noun clusters. In terms of pedagogy, if people do not know them, it is beneficial for them to learn them.

Most four-word n-grams, such as *be one of the* and *as well as the*, are discovered by three-word n-grams. Furthermore, when two four-word n-grams contained identical three-word n-grams, the three-word string common to both sequences was employed as the (*base*) structure, similar to Wood (2015) and Liu (2012).

After generating lists of three and four-word n-grams as detailed above, it can be concluded that the three-word n-grams identified are more intriguing than the others since many of them are entire grammatical units that may be used to produce independent, meaningful sentences (Khamkhien, 2018). Moreover, three-word n-grams contain a number of grammatical items conveying semantic relations, not just content-based items. Even though the majority of them do not reflect structurally full units, they are nonetheless regarded as essential collocations in the analysed genre if nouns are provided.

### 5.3.3 Genre-Functional Formulae

The second type of formulaic sequences established in this framework consists of genre-functional formulae, i.e. those sequences linked to particular moves in the genre that further the communicative intention of that move. To investigate them, three-word n-grams was generated in each move to figure out the common functional formulae (linguistic features) that help in achieving the communicative purpose(s) of each move.

#### 5.3.3.1 'Headline' Move

Headline move is the first move that can be recognised in MRTGs since it is presented as titles of main and sub-sections of the promotional texts in MRTGs. The total three-n-gram of this move is one hundred and twenty-six (126) items; the first thirty (30) and most frequent ones are presented in Table 5.6.

Table 5.6 The First 30 Frequent Three N-Grams Items in the Corpus of 'Headline' Move

	<b>Method Name: N-gram (3)</b>	
	<b>Corpus: user/ALALI/mrtgs</b>	
	<b>Subcorpus: Introducing the destination move</b>	
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>

1	much more in	16
2	S much more	16
3	essential information accommodation	12
4	get there by	9
5	there by Air	9
6	place of interest	8
7	place of INTERES	8
8	authentic local favourite	7
9	by Air by	7
10	information accommodation transportation	7
11	useful contact number	6
12	by Road by	6
13	dining shopping dine	6
14	accommodation transportation get	6
15	event essential information	6
16	recreation essential information	6
17	Rail get around	5
18	by Rail get	5
19	dine authentic local	5
20	recreation recreation essential	5
21	by Sea by	5
22	Malaysia at a	5
23	tip for tourist	5
24	Air by Road	4
25	at a glance	4
26	number tip for	4
27	information accommodation TRANSPOR	4
28	UNESCO World Heritage	4

29	welcome to the	4
30	around useful Contact	3

The phrases of this move are presented alone, not as a part of the texts because they are titles and sub-titles. Thus, their analysis is based on their references and not on their context.

The analysis of the three n-grams of headline move corpus revealed that the majority of them are noun phrases with a mix of uppercase letters (general headlines), such as *TIPS FOR TOURIST, MALAYSIA AT A*, and *AT A GLANCE* and lowercase letters (sub-titles) such as *Air By Road, Dining Authentic local*, and *There By Air*.

### 5.3.3.2 'Introducing the Country/Region/Destination/Attraction' Move

The specific bold phrases mentioned in Table 5.7, such as "be one of," "one of the," "of the most," "a variety of," "wide range of," and "be famous for," are indeed used by writers and editors to effectively promote a destination or attraction as a unique and appealing place. These phrases serve the purpose of grabbing the readers' attention, persuading them to consider visiting, and highlighting the distinct qualities of the advertised location.

Table 5.7 The First 30 Frequent Three N-Grams Lexical Items in 'Introducing the Country/Region/Destination/Attraction' Move Corpus

	<b>method name: N-gram (3)</b>		
	corpus: user/ALALI/mrtgs		
	subcorpus: Introducing the destination move		
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>	<b>Example from MRTGs</b>
<b>1</b>	as well as	73	
<b>2</b>	<b>one of the</b>	48	<i>and world-class events. The majestic Petronas Twin Towers is</i>

			<i>a major draw among visitors to Kuala Lumpur. It is <b>one of the</b> country's iconic landmarks, and one of the world's tallest buildings. Further south, Putrajaya is hailed</i>
<b>3</b>	a number of	21	
<b>4</b>	in the country	19	
<b>5</b>	<b>be one of</b>	19	<i>quarters and world-class events. The majestic Petronas Twin Towers is a major draw among visitors to Kuala Lumpur. It is <b>one of the</b> country's iconic landmarks, and one of the world's tallest buildings. Further south, Putrajaya is hailed as the</i>
<b>6</b>	Kota Bharu Tel	18	
<b>7</b>	<b>of the most</b>	17	at Kampung Bukit Belimbing. Prior arrangements can be made through" "Popularly known as? the Blue Mosque?, this is one <b>of the most</b> stunning structures in the country" "There are 15 homestay villages in Selangor. Among them are Kampung Banghuris,
<b>8</b>	<b>be home to</b>	15	? Mydin Mall Seremban 2 ? Palm Mall Seremban ? Kip Mart Senawang ? Econsave Seremban ? Nilai 3 Streetmal "Negeri Sembilan <b>is home to</b> the traditional hot and spicy Minangkabau or Minang food, which is easily

			available in the capital city of Seremban." "
<b>9</b>	<b>a variety of</b>	14	exciting outdoor shopping experience. This covered walkway (formerly known as Lorong Kasturi or Kasturi Lane) offers a <b>variety of</b> handicrafts, souvenir items and street food" "One of the oldest and most elaborate in the country, this Hindu temple
<b>10</b>	of the state	14	
<b>11</b>	such as the	14	
<b>12</b>	<b>wide range of</b>	13	An array of fusion food and international fare is also easily available in major hotel" "Selangor is a great venue for a <b>wide range of</b> events, from cultural celebrations to action-packed sporting activities" "The fun never stops while you are in
<b>13</b>	well as the	13	
<b>14</b>	<b>a wide range</b>	13	An array of fusion food and international fare is also easily available in major hotel" "Selangor is a great venue for a <b>wide range of</b> events, from cultural celebrations to action-packed sporting activities" "The fun never stops while you are in
<b>15</b>	in the state	12	

16	<b>part of the</b>	12	<i>The state's section of the range is not only the longest continuous range of limestone hills in the country but also <b>part of the</b> 500 million year old Setul formation. Also known as the Pearl of Perlis, it has caves of diferent sizes and levels of</i>
17	be situate in	11	
18	the state be	11	
19	well as a	10	
20	Country Club Tel	10	
21	Restaurant Johor Bahru	10	
22	be situate about	9	
23	you can also	9	
24	a trip to	9	
25	be say to	9	
26	<b>be famous for</b>	9	<i>"Melaka <b>is famous for</b> delicious food like satay celup, Chicken Rice Balls, seafood as well as a delicious range of Nyonya, Chetti and</i>
27	popular shopping spot	9	
28	<b>be known for</b>	9	<i>and infrastructure development. It is a proud symbol of Malaysia?s aspiration to be a developed nation "Putrajaya <b>is known for</b> its striking architecture, wide open spaces, parks and a scenic man-</i>

			<i>made lake. The focal point of Putrajaya is the</i>
<b>29</b>	<b>and many more</b>	8	about everything is available here food, fruits, clothing, footwear, accessories <b>and many more</b> . Handicraft such as the labu sayong, a gourd shaped ceramic vessel, is unique to Perak and can be purchased from Kampung
<b>30</b>	there be a	8	

The following elaboration is provided on the examples in Table 5.7 above to understand how the items in bold contribute to the promotional move:

1. **Be one of:** This phrase emphasizes the exclusivity or rarity of a particular feature or experience, creating a sense of uniqueness and desirability. It implies that by visiting the destination, the reader can become part of a select group who has had the opportunity to enjoy or witness something exceptional.
2. **One of the:** This phrase suggests that the destination or attraction is among a limited number of exceptional options. It highlights a standout feature or characteristic, positioning it as a must-see or must-visit attraction.
3. **Of the most:** This phrase indicates that the destination or attraction holds a prominent position within a particular category or ranking. It underscores its significance and excellence, making it a compelling choice for tourists seeking remarkable experiences.
4. **A variety of** and **wide range of:** These phrases emphasize the abundance and diversity of offerings at the destination. They imply that visitors will have numerous

options to choose from, ensuring that there is something to cater to different interests and preferences.

5. **Be famous for:** This phrase highlights a specific aspect or characteristic for which the destination is widely recognized or celebrated. It aims to build a reputation and create intrigue by suggesting that the place offers something extraordinary and noteworthy.

By incorporating these bolded items into their promotional contents, writers and editors effectively present the destination or attraction in an attractive and positive light. These phrases help to capture the readers' attention, convince them of the uniqueness of the place, and ultimately persuade them to become actual tourists, eager to explore and experience all that the destination has to offer.

#### **5.3.3.3 'Urging Action' Move**

In this move, the communicative purposes are to motivate the readers and encourage them to take action for their trip, with the intention of becoming actual tourist. The use of verb phrases by the editors and writers plays a significant role in achieving this ultimate goal.

Table 5.8 highlights the dominant verb phrases employed in the text. These verbs are primarily used in positive cases, meaning they are expressed in a favourable or encouraging manner. By using positive language, the writers aim to inspire and uplift the readers, stimulating their enthusiasm and eagerness for the trip.

Furthermore, the verb phrases are employed within a suggestion and advisory context. This indicates that the writers not only motivate the readers but also provide practical guidance and recommendations. By using verbs in this context, such as "suggest," "advise," or "recommend," the writers aim to assist the readers in making informed decisions and taking appropriate actions for their trip.

Overall, the writers' use of dominant verb phrases in positive cases and within a suggestion and advisory context serves the purpose of motivating the readers and urging them to become actively engaged in their travel plans. Through the combination of

motivation, positive language, and practical guidance, the writers aim to inspire the readers to take the necessary steps to fully embrace the role of a tourist and make the most of their experience.

Table 5.8 The First 30 Frequent Three N-Grams Lexical Items in ‘Introducing the Country/Region/Destination/Attraction’ Move Corpus

<b>method name: N-gram (3)</b>			
<b>corpus:</b>			
user/ALALI/mrtgs			
<b>subcorpus: Urging Action</b>			
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>	
<b>1</b>	<b>go on a</b>	9	trip "Must do: ? Go for jungle trekking, birdwatching and wildlife sightings" Must do: ? Hop on the train and <b>go on a</b> Night Safari ? Watch the animal feeding sessions Must do: ? Soak in the hot springs pools ? Enjoy a soothing reflexology
<b>2</b>	as well as	9	
<b>3</b>	<b>walk along the</b>	8	delicacies available at food stalls in this popular food haunt. After your meal, enjoy the seafront view as you <b>walk</b>

			<p><b>along the</b> promenade."</p> <p>"Shopping in Penang is convenient as one-stop shopping malls, retail outlets, handicraft stores, fea</p>
<b>4</b>	<b>don't miss the</b>	7	<p>villages throughout Negeri Sembilan. Get to know the members of your host family as you spend time with them and <b>don't miss the</b> opportunity to observe and try your hand at traditional sugar-making, handicraft weaving or even rubber tapping."</p>
<b>5</b>	and experience the	6	
<b>6</b>	specie of bird	6	
<b>7</b>	the beauty of	5	
<b>8</b>	your hand at	5	
<b>9</b>	a variety of	5	
<b>10</b>	<b>go jungle trek</b>	5	<p>Must do: ? Climb to the top of the temple ? Browse at the numerous souvenir stalls along the stairway "Must do: ? <b>Go jungle trekking</b> , birdwatching, fshing and camping in the park ? Visit the turtle conservation centre ? Enjoy camping out at Teluk Kampi</p>
<b>11</b>	try your hand	5	

<b>12</b>	and many more	4	
<b>13</b>	<b>learn more about</b>	4	away amidst acres of plantations and orchards, this resort serves as a refreshing getaway for visitors who wish to <b>learn more about</b> agriculture. Relax while you inhale the clean, fresh air and hear the chirping of birds. The resort is situated about
<b>14</b>	<b>make a trip</b>	4	to action-packed sporting activities" "The fun never stops while you are in Selangor! For a family outing, <b>make a trip</b> to the many theme parks in the state." "Sunway Lagoon ? Situated beside the Sunway Pyramid shopping centre, Sunway
<b>15</b>	<b>come and experience</b>	4	See how fruits are grown at the orchard ? Watch rubber-tapping and processing ? Ride on a buggy for a quick tour <b>Come and experience</b> the charm of this Land of Grace Must do: ? Savour fresh and delicious seafood ?

			Watch boats being built at the boatyards ?
<b>16</b>	a trip to	4	
<b>17</b>	<b>go for a</b>	4	these interesting cultural artefacts the museum also provides information on the Adat Perpatih matrilineal system. <b>Go for a</b> visit around the historic town of Rembau for a glimpse of the local lifestyle" "The State Museum Complex is modelled
<b>18</b>	nature as you	4	
<b>19</b>	on a night	3	
<b>20</b>	of nature as	3	
<b>21</b>	a homestay programme	3	
<b>22</b>	throughout the state	3	
<b>23</b>	<b>learn about the</b>	3	state?s crafts at the Craft Museum, from embroidered fabrics, songket, batik, silver to pandanus mats. Visitors can <b>learn about the</b> history and the processes of making these unique handicrafts." "Kelantan is famed for its arts and crafts. Although
<b>24</b>	one of the	3	
<b>25</b>	view of the	3	

26	<b>create your own</b>	3	factory tour to see the various stages of pewter processing ? Join the School of Hard Knocks or The Foundry workshop to <b>create your own</b> souvenir. ? Take a photograph of the world?s biggest pewter tankard, cited in the Guinness Book of World Records in 1987
27	<b>stroll along the</b>	3	strawberry farm (www.gentingstrawberry.com)" "Must do: ? Enjoy observing a variety of birds ? Go horse-riding ? <b>Stroll along the</b> scenic routes, flower gardens and parks ? Play a round of golf ? Trek along the nature trails" Must do: ? Stroll around the
28	<b>stroll around the</b>	3	that is heated by underground rocks ? Sample herb dishes and teas at the Nasuha Herbal Restaurant Must do: ? Go for a jog or <b>stroll around the</b> park ? Let your kids splash around the wading pool "After visiting

			top tourists attractions in Johor Bahru and Kota
<b>29</b>	from a wide	3	
<b>30</b>	a range of	3	

#### 5.3.3.4 'Targeting the Market' Move

In targeting the market, it is important to use language and terms that resonate with the intended audience (the readers). By employing different terms, the aim is to create a sense of familiarity and comfort for the readers, making them feel that the described destination specifically suit to their needs and interests. The analysis shows that the first thirty (30) frequent lexical items in this move's corpus contain name of groups, such as *overnight visitors*, and *visitors in search*, the pronoun, *you*, and other lexical terms, as shown in bold in Table 5.9.

An analysis of the first thirty (30) frequent lexical items in this move's corpus reveals the presence of certain key elements. Firstly, the inclusion of group names such as "overnight visitors" and "visitors in search" indicates a focus on specific segments of the market. This suggests that the text is tailored to cater to the preferences and requirements of these particular groups.

Additionally, the frequent use of the pronoun, "you", plays a significant role in engaging the reader directly. By addressing the reader directly as "you," the text establishes a personal connection and invites them to envision themselves as the target audience. This personalized approach helps create a sense of relevance and encourages the reader to consider the destination as a suitable option for their needs.

Lastly, the presence of other lexical terms in the first 30 frequent items further indicates the efforts made to make the reader feel comfortable and aligned with the content. These terms could include descriptive words or phrases related to the destination's unique features, attractions, or activities that are likely to appeal to the target audience.

Overall, by using a combination of group names, the pronoun, "you," and other carefully selected lexical terms, the text aims to create a persuasive and tailored message that speaks directly to the reader, fostering a sense of connection and suitability between the described destination and their personal preferences.

Table 5.9 The First 30 Frequent Three N-Grams Lexical Items in ‘Targeting the Market’  
Move Corpus

<b>method name: N-gram (3)</b>			
corpus: user/ALALI/mrtgs			
subcorpus: Targeting the market			
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>	<b>Example</b>
<b>1</b>	as well as	6	
<b>2</b>	<b>you can also</b>	<b>5</b>	International standard hotels and resorts, chalets, guest houses, inns and lodges are located throughout the state. <b>You can also</b> opt for homestays and live with a Malaysian family for a taste of local lifestyle." "Ipoh is connected to other major
<b>3</b>	a trip to	5	
<b>4</b>	make a trip	5	
<b>5</b>	be ideal for	4	
<b>6</b>	in search of	4	
<b>7</b>	make it a	4	
<b>8</b>	<b>visitor in search</b>	4	As the federal administrative capital, Putrajaya is the venue for a number of

			prestigious functions and events." " <b>Visitors in search</b> of some fun and amusement can find a number of delightful attractions here. The Putrajaya Lake Club offers complete
<b>9</b>	trip to the	3	
<b>10</b>	variety of local	3	
<b>11</b>	a wide variety	3	
<b>12</b>	it be the	3	
<b>13</b>	be the ideal	3	
<b>14</b>	this be a	3	
<b>15</b>	throughout the state	3	
<b>16</b>	be available for	3	
<b>17</b>	<b>where you can</b>	3	have been discovered in this 117,500-hectare virgin rainforest, which is also one of the few places in Malaysia <b>where you can</b> see the rare Rafesia. Comprising a complex ecosystem, this state park is situated in the northern part of Lake Temengor
<b>18</b>	park be a	3	
<b>19</b>	<b>for those who</b>	3	due to its resemblance to the Emperor's palace in China." "One of Penang's main icons, Penang Hill is a popular retreat <b>for those who</b> wish to escape the city's blistering heat. Also known as 'Bukit Bendera' or 'Flagstaff Hill', Penang Hill soars 833m (2,
<b>20</b>	wide variety of	3	

21	<b>for visitor who</b>	3	friendly and accommodating, so feel free to have a chat and determine the rates in advance. There are two types of boats <b>for visitors who</b> enjoy river cruises ? the gondolas and the local boat (bot penambang). While the pretty gondolas are suitable for
22	activity such as	3	
23	find throughout the	2	
24	<b>for all in</b>	2	for both short visits or longer stays he city has numerous theme parks and recreational areas that are suitable <b>for all in</b> the family. "For connoisseurs of the fine arts, Kuala Lumpur?s performing arts scene is packed with cultural shows,
25	available for overnight	2	
26	<b>for overnight visitor</b>	2	. The waterfall is only about 30 minutes away from Besut. Chalets operated by the Forestry Department are available <b>for overnight visitors</b> "Sekayu Recreational Forest offers an invigorating glimpse into the wonders of the rainforest. The main attraction
27	the chance to	2	
28	for a wide	2	
29	there be ample	2	
30	<b>for nature lover</b>	2	pax and above). Step into a natural enclave filled with Malaysia?s tropical flora and fauna. This 486ha reserve is ideal <b>for nature lovers</b> and outdoor

			enthusiasts. FRIM is about 16km from Kuala Lumpu This ancient fort was constructed in the late 18th century
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### 5.3.3.5 ‘Trivia’ Move

The analysed lexical terms in this move serve a specific purpose in presenting the promoted destination in a distinctive and engaging manner, setting it apart from the main texts. These items in bold in Table 5.9 above are carefully selected to provide captivating information about the destination, aiming to attract readers who are seeking unique details about various destinations. They play a vital role in achieving the communicative objectives of the ‘Trivia’ move.

The crucial role of these items lies in capturing the reader's attention and encouraging them to delve deeper into the content, and explore the destination further. These terms are strategically chosen to include fascinating facts, captivating descriptions, or intriguing aspects of the locations, all with the intention of arousing curiosity and excitement in the reader.

By utilizing these terms effectively, the move aims to stand out from other texts by providing distinct and compelling information about the promoted destination. This approach helps fulfil the communicative goals of ‘Trivia’ move, as it presents the destination in a unique style and appeals to readers who are looking for unconventional and intriguing details about travel destinations.

Table 5.10 The First 30 Frequent Three N-Grams Lexical Items in ‘Trivia’ Move Corpus

	<b>method name: N-gram (3)</b>		
	corpus: user/ALALI/mrtgs		
	subcorpus: Trivia		
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>	

1	<b>one of the</b>	16	and world-class events. The majestic Petronas Twin Towers is a major draw among visitors to Kuala Lumpur. It is <b>one of the</b> country's iconic landmarks, and one of the world's tallest buildings. Further south, Putrajaya is hailed as the ?
2	<b>in the world</b>	14	emerald waters and stretches of white sandy beache" "This state-of-the-art communications tower is the 22nd tallest <b>in the world</b> , and the second highest in Malaysia after the Kuala Lumpur Tower" "George Town, a UNESCO World Heritage Site" The
3	<b>be one of</b>	11	4.00pm. The adjacent Saloma Bistro and Saloma Theatre Restaurant ofer authentic Malaysian delights." Masjid Negara <b>is one of</b> the most distinguished landmarks in the city. It has a unique star-shaped dome and a 73m high minaret. The National
4	in Southeast Asia	6	
5	in the country	5	
6	<b>be believe to</b>	4	- air enclosures with natural settings." "Located at the foothills of the Titiwangsa Range in Sungkai, the hot springs <b>are</b>

			<b>believed to</b> have positive effects on various ailments." Visitors can choose from the open cold and hot pools or private pools. You
7	<b>of its kind</b>	4	Meranti-Gerutu Seasonal Forest is semi-deciduous ? it sheds its leaves during the long dry season, and is the only one <b>of its kind</b> in the country. A combination of the Mata Ayer and Wang Mu permanent forest reserves, it is located along the state?s
8	<b>to be the</b>	4	40m in length and 9m in width. Situated in Kampung Bunuhan, Wat Machimmaram is famed for its Sitting Buddha. It is said <b>to be the</b> second largest of its kind in Southeast Asia. Wat Mai Suwankhiri or the Dragonboat Temple is another famous landmark in
9	Museum be the	4	
10	its kind in	4	
11	be the world	4	
12	have the large	3	
13	Book of Records	3	
14	of Records as	3	
15	kind in the	3	
16	Malaysia Book of	3	
17	<b>of the most</b>	3	. The adjacent Saloma Bistro and Saloma Theatre Restaurant ofer

			authentic Malaysian delights." Masjid Negara is one <b>of the most</b> distinguished landmarks in the city. It has a unique star-shaped dome and a 73m high minaret. The National Mosque is
<b>18</b>	World War II	3	
<b>19</b>	the Malaysia Book	3	
<b>20</b>	<b>Records as the</b>	3	Seal of Excellence and come with a certificate. The Trick Art Museum in i-City has been recognised by the Malaysia Book of <b>Records as the</b> first-of-its-kind in the country You haven't visited Selangor if you have not tasted the Satay Kajang! "Putrajaya was
<b>21</b>	of the Japanese	3	
<b>22</b>	say to be	3	
<b>23</b>	be say to	3	
<b>24</b>	the world to	3	
<b>25</b>	to have the	3	
<b>26</b>	<b>of the few</b>	3	. New species of trees and insects have been discovered in this 117,500-hectare virgin rainforest, which is also one <b>of the few</b> places in Malaysia where you can see the rare Rafesia. Comprising a complex ecosystem, this state park is situated in
<b>27</b>	<b>be the first</b>	3	features and bordered by colonnades, the Sahn or courtyard

			of Putra Mosque is a sight to behold" Putrajaya Wetland <b>is the first</b> man-made wetland in Malaysia and one of the largest fully-constructed freshwater wetland in the tropics. "Putrajaya
<b>28</b>	<b>of the world</b>	2	an excellent mix of tenants including prestigious international brands. Don?t miss the Secret Garden of 1Utama, one <b>of the world</b> ?s largest rooftop gardens. ? The Curve, Mutiara Damansara ? Said to be the country?s frst ?pedestrianised? mall, The
<b>29</b>	be the large	2	
<b>30</b>	be the high	2	

### 5.3.3.6 'Justifying the Country' Move

When justifying a country as a destination, it is important to provide logical reasons that would motivate readers (potential tourists) to visit. One effective way to achieve this is by using positive and enticing language. In this move, the use of the modal verb "can" along with verbs like "enjoy," "view," "try," and "take" helps to create a sense of opportunity and excitement for the reader, as shown in Table 5.10.

By using the modal verb, "can", the text suggests that the reader has the potential or ability to engage in various activities or experiences in the advertised destination. This implies that visiting the country can offer a range of possibilities and benefits. It creates a sense of freedom and choice for the readers, encouraging them to consider the destination as an attractive option.

Additionally, the choice of positive verbs like "enjoy," "view," "try," and "take" further reinforces the idea that the reader will gain something valuable by being a tourist in that country/destination. These verbs imply that the readers can have pleasurable experiences, see interesting sights, try new things, and take away meaningful memories or benefits. These rewards and advantages act as motivations for the readers to seriously consider visiting the promoted destination.

Overall, the use of positive verbs alongside the modal verb, "can", in the text aims to provide promising ideas and incentives for the reader. By highlighting the potential rewards and advantages of being real tourists, the text aims to justify the country as a desirable destination worth visiting.

Table 5.11 The First 30 Frequent Three N-Grams Lexical Items in ‘Justifying the Country’ Move Corpus

<b>method name: N-gram (3)</b>			
<b>corpus: user/ALALI/mrtgs</b>			
<b>subcorpus: Justifying the country</b>			
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>	<b>Example</b>
1	take part in	3	
2	as well as	3	
3	and spend a	2	
4	for a wide	2	
5	a insight into	2	
6	<b>can enjoy a</b>	2	of hand-crafted crystal products such as vases, bowls, candy dishes and decorative items at Rembau Crystal." . You <b>can enjoy a</b> refreshing dip in the stream or camp out and spend a night under

			the stars. . You can also take part in indoor games like
7	<b>can view a</b>	2	The first of its kind in Malaysia, the museum is dedicated to the traditional Malay kite known as the wau. Here, you <b>can view a</b> collection of more than 200 traditional and modern kites in various colours and designs. Pasir Gudang is the venue for
8	such as the	2	
9	<b>gain a insight</b>	2	and Jalan Ampang." There is a wide range of accommodation to suit any preference and budget Visit The Heritage Centre to <b>gain an insight</b> into the country?s architectural heritage "Delight in exploring over 3,000 birds from 200 local and foreign species
10	in Southeast Asia	2	
11	in the world	2	
12	be believe to	2	
13	make it a	2	
14	make it the	2	
15	one of the	2	
16	spend a night	2	
17	insight into the	2	
18	the northern region	2	
19	there be a	2	
20	view a collection	2	
21	<b>visitor can also</b>	2	are found in abundance. Enjoy a delightful assortment of cooking styles, such as Western, Malay

			and Chinese. <b>Visitors can also</b> try some of the specialties of this island" "Unique to Labuan and rarely found anywhere else, this pudding is made from
22	watch how the	2	
23	well as a	2	
24	<b>you can also</b>	2	International standard hotels and resorts, chalets, guest houses, inns and lodges are located throughout the state. <b>You can also</b> opt for homestays and live with a Malaysian family for a taste of local lifestyle." "Ipoh is connected to other major
25	it the perfect	2	
26	<b>can also take</b>	2	items at Rembau Crystal." . You can enjoy a refreshing dip in the stream or camp out and spend a night under the stars. . You <b>can also take</b> part in indoor games like congkak or participate in colourful local dances. "With seven themed areas of attractions
27	also take part	2	
28	a collection of	2	

### 5.3.3.7 'Endorsement' Move

The communicative purpose of this move is to show that the advertised attraction/destination is recognized internationally by a well-known organisation such as The United Nations Educational, Scientific and Cultural Organization (UNESCO). Thus,

it can be noticed in Table 5.11 the use of the UNESCO name in bold font to prove to the reader that the attraction/destination is recognized internationally and is worth visiting.

When endorsing an attraction or destination, it is important to establish credibility and demonstrate that the place holds international recognition. One effective way to achieve this is by referencing renowned organizations, like UNESCO, that are widely respected for their expertise and authority in the field.

In this move, the use of UNESCO serves as a strong endorsement for the advertised attraction or destination. By including UNESCO, the text implies that the place has been officially recognized and endorsed by a reputable international organization known for its commitment to promoting and preserving cultural and natural heritage.

By highlighting the UNESCO endorsement, the text aims to show the reader that the attraction or destination is internationally recognized and holds a special significance. It suggests that visiting the place would not only be a worthwhile experience but also an opportunity to engage with a site of global importance.

Overall, the use of UNESCO serves to endorse the attraction or destination and establish its international recognition. It helps to build trust and credibility with the reader, reinforcing the idea that the place is worthy of their consideration and visit.

Table 5.12 The First 30 Frequent Three N-Grams Lexical Items in ‘Endorsement’ Move Corpus

S/N	Item	Frequency	Example
1	<b>UNESCO World Heritage</b>	5	in the Asia Pacific by Global Blue, a Switzerland-based shopping tourism company" "George Town was declared a <b>UNESCO</b>

			<b>World Heritage</b> Site in 2008. This bustling capital has over 200 years of history and culture, which can be best observed in its historic
2	<b>a UNESCO World</b>	2	service in the country. " "Elegant colonial buildings rise among modern skyscrapers in its capital, George Town, <b>a UNESCO World Heritage</b> Site, while unique flora and fauna flourish in the Penang National Park. Festivals are celebrated with much
3	it be home	2	
4	<b>World Heritage site</b>	2	is the 22nd tallest in the world, and the second highest in Malaysia after the Kuala Lumpur Tower" "George Town, a <b>UNESCO World Heritage Site</b> " The UNESCO World Heritage City of Melaka the 4.2 hectares farm is certified by the Malaysia Book of Records as the first
5	be home to	2	
6	<b>the UNESCO World</b>	2	hectares farm is certified by the Malaysia Book of Records as the first ostrich farm in Malaysia. "Today, it is home to <b>the UNESCO World</b> Heritage City of Melak" "This region is

			characterised by vast expanses of rainforest, mist-capped mountains and
7	in the world	2	
8	<b>World Heritage City</b>	2	farm is certified by the Malaysia Book of Records as the first ostrich farm in Malaysia. "Today, it is home to the UNESCO <b>World Heritage City</b> of Melak" "This region is characterised by vast expanses of rainforest, mist-capped mountains and majestic UNESCO
9	<b>Heritage City of</b>	2	relics, pristine islands and beaches as well as verdant rainforests, caters to all visitors." "The UNESCO World <b>Heritage City of</b> Melaka has over 600 years of history, which is reflected in its ancient buildings, mouth-watering cuisine and unique

#### 5.3.3.8 'Related Info' Move

In any promotional material or advertisement about a destination or attraction, it is crucial to provide readers with specific information that can help them plan their visit. This information typically includes details such as contact numbers, fees, distance from public transport stations, and operating hours. The purpose of this move is to provide practical and relevant information to the reader.

The lexical items mentioned in Table 5.13, along with their examples, serve as valuable tools for conveying this information. These items may include phrases like "contact us at," "admission fee," "located near," "accessible by," and "open from." These lexical items act as cues for the reader, indicating that important information about the destination or attraction will follow.

For example, the phrase, "Kuala Terengganu Tel", signals that contact details will be provided, allowing readers to reach out for further inquiries or reservations. The phrase, "admission fee", suggests that the cost of entry will be specified, providing readers with financial information to help them plan their budget. Similarly, phrases like "located near" and "accessible by" indicate that the proximity of the attraction to public transport stations will be highlighted, helping readers understand how to reach the destination conveniently.

Furthermore, mentioning operating hours, such as "open from", informs readers about the specific time when the attraction is accessible. This information allows readers to plan their visit accordingly, ensuring they do not miss out on experiencing the advertised destination.

By including these lexical items and providing specific examples in the text, the advertisement aims to equip the reader with the necessary information to make informed decisions and plan their visit effectively. It adds a practical dimension to the promotional material, demonstrating that the destination or attraction has provided helpful details to potential visitors.

Overall, the lexical items in this move serve as essential components of the advertisement, conveying specific information about the destination or attraction to assist readers in their visit planning.

Table 5.13 The First 30 Frequent Three N-Grams Lexical Items in ‘Related Info’ Move Corpus

	<b>method name: N-gram (3)</b>		
	<b>corpus: user/ALALI/mrtgs</b>		
	<b>subcorpus: Related Info</b>		
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>	<b>Example</b>
1	<b>Kuala Terengganu Tel</b>	19	Live Seafood Jalan Lorong Hj. Su <b>Kuala Terengganu Tel : 09 622 9622</b> Paradise Deluxe Restaurant 543 Jalan Bukit Besar Kuala Terengganu Tel : 09 631 1118 Restoran Mat Binjai 1081Q, Jalan Sultan Sulaiman Kuala Terengganu Tel: 09 624 2639 Selera Timur 2 Jalan
2	hop of tour	18	
3	KL hop on	18	
4	of tour bus	18	
5	hop on hop	18	
6	on hop of	18	
7	<b>admission be free</b>	12	Padang Besar Arcade Tel: 04 976 1088 Emas Kerajang Duty Free Complex Tel: 04 949 0550 "Opening hours: 10.00am - 6.00pm <b>Admission is free</b> . Tel: 06 497 9653" "Opening hours: 10.00am - 6.00pm Admission is free. Tel: 06 438 1036" "Opening hours: 10.00am - 6.

8	<b>entrance be free</b>	10	Getting there: KL Hop On Hop Of tour bus / Tram / KL By Cycle. "Counter opening hours: 8.00am - 10.00pm <b>daily Entrance is free</b> . Tel: 03 9235 4900 / 4848 Website: www.matic.gov.my Getting there: KL Hop On Hop Of tour bus / Go KL bus / KL Monorail ?
9	<b>Country Club Tel</b>	10	2100 Montez Golf & <b>Country Club Tel: 03 7846 5989</b> Seri Selangor Golf Club Tel: 03 7806 1111 / 1666 Mines Resort Golf & Country Club Tel : 03 8943 2288 UPM Golf Course Tel: 03 8946 7996 Port Klang Golf Resort Tel: 03 3176 5000 MK Golf Resort Tel: 03 6081 1077
10	a short walk	10	
11	be a short	10	
12	<b>from the station</b>	9	Of tour bus / Tram / KL by Cycle / GO KL bus / RapidKL LRT ? Masjid Jamek Station. Sultan Abdul Samad Building is a short walk <b>from the station</b> . Getting there: KL Hop On Hop Of tour bus. Getting there: KL Hop On Hop Of tour bus / Tram / GO KL bus / RapidKL LRT - Masjid
13	<b>walk from the</b>	9	. Getting there: KL Hop On Hop Of tour bus / Tram / GO KL bus / RapidKL LRT - Masjid Jamek

			Station. Merdeka Square is a short <b>walk from the</b> station. "Opening hours: 9.00am - 6.30pm daily Entrance fee: RM5 (Includes discount voucher). Free for children 3
14	<b>short walk from</b>	8	. The mosque is a short walk away Getting there: KL Hop On Hop Of tour bus / RapidKL LRT - Pasar Seni Station. The temple is a <b>short walk from</b> the station Getting there: KL Hop On Hop Of tour bus / Tram / KL by Cycle / RapidKL LRT - Masjid Jamek Station. The cathedral
15	<b>close on Friday</b>	8	for children under 12 Tel: 09 541 2378 Website: www.jmm.gov.m Opening hours : Weekdays: 10.30 am - 4.00 pm (last entry) <b>Closed on Friday</b> Weekends: 10.30 am - 5.00 pm (last entry) Entrance Fee: Malaysian: Adult: RM6 / Child: RM3 Non-Malaysian: Adult: RM10 /
16	<b>Golf Club Tel</b>	7	2888 Saujana Impian Golf & Country Club Tel: 03 8734 4195 Saujana Golf & Country Club Tel: 03 7846 1466 Bukit Kemuning <b>Golf Club Tel</b> : 03 5121 6412 / 3 Kelab Golf Sultan Abdul Aziz Shah Tel: 03 5510 5872

			Glenmarie Golf & Country Club Tel: 03 7803 9090
17	KL by Cycle	7	
18	m opening hour	6	
19	<b>Kota Kinabalu Tel</b>	6	Seafood Restaurants Asia City, Jalan Coastal <b>Kota Kinabalu Tel:</b> 088 447 866 Seri Malindo Restaurant Api-Api Centre, Kota Kinabalu Tel : 088 318 624 Portview Restaurant Anjung Samudera, Kota Kinabalu Tel: 088 221 753 Kohinoor Restaurant Anjung Samudera
20	and public holiday	6	
21	Beach Resort Tel	6	
22	<b>go KL bus</b>	5	Getting there: KL Hop On Hop Of tour bus / Tram / <b>Go KL Bus"</b> Getting there: KL Hop On Hop Of tour bus / Tram / KL by Cycle / GO KL bus / RapidKL LRT ? Masjid Jamek Station. Sultan Abdul Samad Building is a short walk from the station. Getting there: KL Hop
23	<b>Free for child</b>	5	(Adult) RM1 (Senior Citizen) <b>Free for children</b> under 12 years. Non-Malaysians: RM5 (Adult) RM2 (Children aged 6 ? 12) Free for children under 6 years. Tel: 03 2267 1111 Website: www.muzeumnegara.gov.my

			Getting there: KL Hop On Hop Of tour bus / Tram / Go KL
24	masjid Jamek Station	5	
25	<b>daily admission fee</b>	5	Tel: 088 267 637 (Borneo Nature Tours Sdn. Bhd.) Website: www.borneonaturetours.com "Opening hours: 8.00am - 5.00pm <b>daily Admission fee</b> : Malaysian RM7 Adult, RM3 Child Non-Malaysian RM15 Adult, RM7 Child Tel: 089 533 780 / 781 Website:
26	Perbadanan Muzium Kelantan	5	
27	<b>daily entrance fee</b>	4	/ RapidKL LRT - Masjid Jamek Station. Merdeka Square is a short walk from the station. "Opening hours: 9.00am - 6.30pm <b>daily Entrance fee</b> : RM5 (Includes discount voucher). Free for children 3 years and below. Tel: 03 2698 3333 Website:
28	<b>for child under</b>	4	) RM1 (Senior Citizen) Free for children under 12 years. Non-Malaysians: RM5 (Adult) RM2 (Children aged 6 ? 12) Free <b>for children under</b> 6 years. Tel: 03 2267 1111 Website: www.muziumnegara.gov.my Getting there: KL Hop On Hop Of tour bus / Tram / Go KL Bus"

29	<b>Non-Malaysian adult</b>	<b>RM15</b>	4	from 12noon - 3pm on Friday Entrance fee: Malaysian RM5 Adult, RM2 Child (age 7 - 12) RM1 Students in school uniform <b>Non-Malaysian RM15 Adult</b> , RM10 Child (age 7 - 12) Tel: 09 622 1444 Website: museum.terengganu.gov.m" "Conservation fee: RM5 Adult, RM2 Child /
30	<b>free for child</b>		4	is a short walk from the station. "Opening hours: 9.00am - 6.30pm daily Entrance fee: RM5 (Includes discount voucher). <b>Free for children</b> 3 years and below. Tel: 03 2698 3333 Website: www.klcitygallery.com Getting there: KL Hop On Hop Of tour bus / Tram / KL by

### ***5.3.3.9 Service Info Move***

This move is an informational move; it appears at the end of each destination and provides information about contact number, transportation, and accommodation. Its lexical items simplify tour issues for the readers to entice them to visit the promoted destination. The information provided includes all of the stated amenities and services, as shown in Table 5.14. Using modal verb (can) with some travel-verb (board) gives the reader flexibility and makes him/her feel that there are many choices to get to the targeted destination. Moreover, mentioning buses and taxis with other information about the location of attractions with

essential contact numbers makes the promotional materials more trusted and accepted by the reader.

Table 5.14 The First 30 Frequent Three N-Grams Lexical Items in ‘Service Info’ Move Corpus

<b>method name: N-gram (3)</b>			
<b>corpus:</b>			
<b>user/ALALI/mrtgs</b>			
<b>subcorpus: Service Info</b>			
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>	<b>Example</b>
<b>1</b>	from Kuala Lumpur	32	
<b>2</b>	as well as	14	
<b>3</b>	Kuala Lumpur to	10	
<b>4</b>	Keretapi Tanah Melayu	10	
<b>5</b>	Lumpur International Airport	9	
<b>6</b>	Kuala Lumpur International	9	
<b>7</b>	<b>bus and taxi</b>	9	Lumpur. These buses provide services to Alor Setar, Sungai Petani, Gurun, Jitra, Kulim and Bukit Kayu Hitam. Express <b>buses and taxis</b> are also available from all other states in Malaysia to Kedah and vice versa. " "Malaysia Airlines, Firefy, AirAsia and
<b>8</b>	Kuala Lumpur and	8	
<b>9</b>	part of the	7	

10	can board the	7	from KLIA 2. It is situated about 1.5km away from the Main Terminal Building." "Upon arrival in KLIA or KLIA 2, visitors <b>can board the</b> high-speed KLIA Ekspres or KLIA Transit trains to KL Sentral Station, the city's main transportation hub. KLIA
11	be situate about	7	faquetiana). Attractions include a waterfall, suspension bridge, jungle trails and crystal clear rivers. The park <b>is situated about</b> 24km from Tawau" "Teck Guan Cocoa Village is situated at Quoin Hill, on the east side of Tawau. It is just 30 minutes drive
12	you can get	7	
13	the journey take	7	Tioman lies about 56km off the coast of Pahang. The main staging points are Tanjung Gemok in Pahang and Mersing in Johor. <b>The journey takes</b> about one hour. Berjaya Air offers direct air links to the island from Kuala Lumpur and Singapore. Accommodation
14	agree on the	6	
15	Tanah Melayu Berhad	6	
16	well as the	6	

17	<b>visitor can board</b>	6	at main hubs such as Kompleks Teruntum, Berjaya Megamall and Jalan Mahkota. To visit the outlying places in Pahang, <b>visitors can board</b> the outstation buses from Hentian Bas Bandar Kuantan and Terminal Sentral Kuantan. Alternatively, arrange with a
18	to Kuala Lumpur	5	
19	within the state	5	
20	at the airport	5	
21	the Kuala Lumpur	5	
22	<b>be also available</b>	5	via the Karak Highway. It is about 51km northeast of Kuala Lumpur or about an hour's drive. Daily bus services to Genting <b>are also available</b> from the KL Sentral Station in Kuala Lumpur. " "Nestled prettily amidst the Pahang rainforest is the little hamlet of
23	the Sultan Abdul	5	
24	<b>can take the</b>	5	Village. The buses here provide access to various places within Kota Bharu. To go outside of Kota Bharu town, visitors <b>can take the</b> buses that operate from the Jalan Bandar Bus Station. Outstation buses are available at the Jalan Hamzah Bus Terminal

25	<b>journey take about</b>	5	daily flights from the Kuala Lumpur International Airport (KLIA) to the Sultan Ahmad Shah Airport in Kuantan. The <b>journey takes about</b> 40 minutes. In addition, visitors can get to Pahang via Firefly, which operates three times a week from the Penang
26	and Malindo Air	5	
27	<b>be available at</b>	5	plants are also found here and a walk along the Herb Trail gives visitors a chance to take a closer look. Accommodation <b>is available at</b> the Bukit Rengit Institute of Conservation Biodiversity." "Tucked away amidst acres of plantations and orchards,
28	<b>the budget carrier</b>	5	KLIA) is the main gateway into Selangor and the country. The national carrier, Malaysia Airlines, operates from here. <b>The budget carrier</b> AirAsia operates from KLIA2, which is situated about 1.5km away from the Main Terminal Building. Malaysia Airlines?
29	on the price	5	
30	<b>be easily available</b>	5	rides for commuters within the Central Business District (CBD)

			of Kuala Lumpur." By Taxi Metered taxis and call taxis <b>are easily available</b> . Metered taxis can be hailed at the designated taxi halts. "By Tram KL City Hall operates a Tram service around Dataran
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#### 5.3.3.10 'Closing Info' Move

The closing information in the text provides the reader with essential facts about Malaysia, covering various aspects such as the economy, geography, language, religion, and weather. These details are crucial for enhancing the communicative purposes of the text and offering a comprehensive understanding of the country.

The analysis of the items in bolded items in Table 5.15 below highlights their significance in achieving the communicative goals of the text. With the use of "Saturday and Sunday", for example, the text refers to normal public holidays falling on Saturdays and Sundays, and informs the reader about the typical weekend off days in Malaysia. This detail is important for individuals planning a visit or conducting business in the country, as it helps them understand the local working schedule.

Another example from Table 5.15 is "also speak various". This phrase draws attention to the fact that Malaysia is a linguistically diverse country with multiple languages spoken by its inhabitants. By highlighting the prevalence of different languages, the text acknowledges the multicultural nature of Malaysia and emphasizes the need for language flexibility while communicating with the locals.

Similarly, "the national language but" reveals that the national language of Malaysia is used widely. This information indicates that while Malay is the official language, the country is open to accepting other languages as well. This highlights the inclusivity of

Malaysia and suggests that individuals can use languages other than Malay for communication purposes.

The above elaboration demonstrates how each bolded item in Table 5.15 contributes to the communicative purposes of the text by providing relevant information about Malaysia. These details help the reader gain a better understanding of the country's culture, language dynamics, and societal norms, facilitating effective communication and interaction with the local population.

Table 5.15 The First 30 Frequent Three N-Grams Lexical Items in ‘Closing Info’ Move Corpus

<b>method name: N-gram (3)</b>			
<b>corpus: user/ALALI/mrtgs</b>			
<b>subcorpus: Closing Info</b>			
<b>S/N</b>	<b>Item</b>	<b>Frequency</b>	<b>Example</b>
<b>1</b>	Sabah and Sarawak	17	
<b>2</b>	s Republic of	12	
<b>3</b>	of India Tel	12	
<b>4</b>	Republic of China	12	
<b>5</b>	of China Tel	12	
<b>6</b>	Republic of India	12	
<b>7</b>	consulate General of	11	
<b>8</b>	General of Malaysia	11	
<b>9</b>	<b>a common border</b>	10	of the Equator, Peninsular Malaysia is separated from Sabah and Sarawak by the South China Sea. The Peninsular shares <b>a common border</b> with Thailand in

			the north, while its southern neighbour is Singapore. Sabah and Sarawak share a common border with
<b>10</b>	the state of	10	
<b>11</b>	common border with	10	
<b>12</b>	<b>share a common</b>	10	shares a common border with Thailand in the north, while its southern neighbour is Singapore. Sabah and Sarawak <b>share a common border</b> with Indonesia while Sarawak also shares a border with Brunei Darussalam. MALAYSIA AT A GLANCE AREA 329,758 sq
<b>13</b>	Kelantan and Terengganu	8	
<b>14</b>	as well as	7	
<b>15</b>	<b>Friday and Saturday</b>	7	" "Local Information The states of Terengganu and Kelantan observe Sunday to Thursday as working days. <b>Friday and Saturday</b> are public holidays. Banks, government offices and most businesses in Kelantan and Terengganu operate from Sunday to
<b>16</b>	the Head of	6	
<b>17</b>	be make up	6	
<b>18</b>	Kinabalu International Airport	6	

19	Kuching International Airport	6	
20	Kota Kinabalu International	6	
21	make up of	6	
22	<b>also speak various</b>	5	up the rest. LANGUAGE Bahasa Malaysia (Malay) is the national language but English is widely spoken. Malaysians <b>also speak various</b> languages and dialects. RELIGION Islam is the official religion but all other religions are practised freely." "LOCAL
23	other ethnic group	5	
24	its southern neighbour	5	
25	<b>language Bahasa Malaysia</b>	5	PEOPLE Malays make up about 57% of the population, with Chinese, Indians and other ethnic groups making up the rest. <b>LANGUAGE Bahasa Malaysia</b> (Malay) is the national language but English is widely spoken. Malaysians also speak various languages and dialects.
26	<b>geographical location lie</b>	5	, three Federal Territories as well as the states of Sabah and Sarawak situated in Borneo. CAPITAL CITY Kuala Lumpur <b>GEOGRAPHICAL LOCATION</b> Lying 2° to 7° north of the Equator, Peninsular Malaysia is separated from Sabah

			and Sarawak by the South China Sea. The
27	religion Islam be	5	(Malay) is the national language but English is widely spoken. Malaysians also speak various languages and dialects. <b>RELIGION Islam</b> is the official religion but all other religions are practised freely. <b>GOVERNMENT</b> Malaysia practices parliamentary
28	national language but	5	population, with Chinese, Indians and other ethnic groups making up the rest. <b>LANGUAGE</b> Bahasa Malaysia (Malay) is the <b>national language but</b> English is widely spoken. Malaysians also speak various languages and dialects. <b>RELIGION</b> Islam is the official
29	which be make	5	
30	make up about	5	

#### 5.4 DISCUSSION AND CONCLUSION

This chapter examines the lexical profile of MRTGs. The analysis focuses on key words and formulae used in different moves in the texts, aiming to understand their effectiveness in engaging potential tourists and promoting destinations. The findings highlight the use of significant linguistic features to capture readers' attention, motivate them for actions, and provide relevant information about the destinations.

The examination of the key elements in the genre provides valuable insights into its structure and function. The analysis of high-frequency key words reveals that nouns, specifically names of places and attractions, constitute the most frequent terms. These nouns play a crucial role in conveying the essence of the destinations being promoted and capturing the reader's attention. This finding aligns with Cesiri (2018) and Iborra and Garrido (2001), affirming the importance of employing nouns in travel promotional materials, such as leaflets and guidebooks, to effectively promote destinations and captivate the reader's attention.

Furthermore, the identification of keyword-verbs such as "situated" and "offers" highlights their significance in providing essential information about the location and the experiences available to visitors. It is noteworthy to observe that these identifications align with the findings in the studies of Cesiri (2018) and Iborra and Garrido (2001).

The presence of three-word n-grams in the genre adds depth and complexity to the textual composition. These n-grams form grammatical units that can function independently, and generate meaningful sentences. In addition to content-based items, the three-word n-grams encompass grammatical elements that convey semantic relations. While they may not always form structurally complete units, these n-grams are regarded as essential building blocks in discourse, serving as primary constituents of the genre.

The analysis of 'Headline' move's structures uncovers distinctive patterns that contribute to the genre's communicative objectives. The majority of headline n-grams consist of noun phrases, employing a combination of uppercase and lowercase letters. Uppercase letters are predominantly used in general headlines, attracting attention and creating an impactful impression. On the other hand, lowercase letters are utilized in subsections to introduce specific sub-topics/destination/attraction. This strategic mix of uppercase and lowercase letters would aim to captivate readers and pique their curiosity about the content presented.

In 'Introducing the Country/Region/Destination/Attraction' move, the use of bolded items from Table 5.7, such as "one of the", "is known for", "of the most", "be famous for", serves to promote the unique qualities of the destination. These carefully selected items and their contexts present the promoted location as exceptional, rich, and

extraordinary. The objective is to stimulate the reader's desire and motivation to visit the destination, positioning it as an alluring and must-visit location.

The 'Urge Action' move in MRTGs genre is readily apparent through the prevalent use of verb phrases. These verb phrases are typically presented in a positive and advisory manner, offering suggestions and recommendations aimed at guiding the reader. The overarching goal is to inspire readers to actively engage with the featured destination, cultivate a sense of participation and motivate them to plan their visits. The utilization of these verb phrases, specifically in a suggestive and recommendatory style, has been well-documented in previous studies pertaining to the promotional texts of tourism. Notably, scholars such as Henry and Roseberry (1996), Iborra and Garrido (2001), Sinraksa (2009), and Yongqing (2013) have made references to the consistent use of such verb phrases in their research and categorized this linguistic approach as the "imperative style." In essence, the imperative style serves as a linguistic tool to effectively encourage readers to take action and explore the showcased destination.

To effectively 'Target the Market', lexical items are strategically chosen to resonate with specific audience segments. This includes mentioning groups such as "overnight visitors" and "visitors in search", employing the pronoun, "you", to establish a personal connection. These carefully selected lexical choices enhance the genre's ability to establish a connection with the intended audience, making them feel addressed and understood. This finding is supported by Henry and Roseberry (1996), Sinraksa (2009), and Yongqing (2013) who have confirmed the vital importance of using pronouns to target the market.

The inclusion of 'Trivia' move within the genre serves to provide captivating and unique information about the destination. Bolded lexical items in Table 5.10 are strategically placed to attract the readers' attention and cater to their curiosity for intriguing details. By presenting fascinating facts, the genre engages readers on a deeper level, and add to the overall appeal of the destination.

'Justification the Country' move as a real tourist destination is achieved through the use of modal verbs such as "can" and the verb "gain." Positive verbs, such as "enjoy," "view," "try," and "take," emphasize the rewards, advantages, and motivations for visiting the promoted destination. This approach aims to convince the readers of the worthiness of

visiting the location, enhance their perception and foster a desire to experience the destination first-hand. The use of modal verbs has been mentioned in the majority of previous genre analysis studies that highlighted its significant role in convincing the readers to visit the promoted destinations (Henry & Roseberry, 1996; W. Hui et al., 2020; Iborra & Garrido, 2001; Öztürk & Şıklar, 2014; Sinraksa, 2009).

The genre employs 'Endorsement' move to reinforce the credibility and desirability of the attractions. This is achieved by highlighting the UNESCO name in bold font, signifying international recognition and attesting to the destination's value. This endorsement serves to enhance the reader's confidence in the cultural or natural significance of the attraction, further encouraging their interest in visiting.

Additionally, the genre provides 'Related Info' that includes practical details about the destination/attraction. This information encompasses contact numbers, fees, distance from public transport stations, and operating hours. By offering such practical information, the genre assists readers in planning their visits and instils a sense of reliability and authenticity.

The 'Service Info' move, appearing at the end of each state/destination, offers comprehensive details about contact numbers, transportation options, and accommodation. The purpose of this move is to simplify tour-related issues for the reader, enticing them to visit the promoted destination/state. The use of modal verbs, combined with travel-related verbs like "board," creates a sense of flexibility and choice, empowering the reader to explore various options for reaching the destination.

Lastly, 'Closing Info' move provides the reader with essential facts about Malaysia, covering various aspects such as the economy, geography, language, religion, and weather. These details serve to enhance the communicative purposes of the text by offering a comprehensive understanding of the country. By providing a holistic portrayal, the genre aims to leave a lasting impression on the readers and contribute to their overall knowledge and perception of Malaysia.

The analysis of the genre's key elements and functional formulae provides valuable insights into its structure, language use, and communicative objectives. The strategic

selection and arrangement of lexical items, presentation of compelling information, and provision of practical details contribute to engaging the readers, promote the destination, and offer a comprehensive and enticing portrayal of the promoted locations.

The findings of this study have important implications for destination attraction marketing. The effective use of genre-functional formulae in travel promotion texts plays a crucial role in engaging potential tourists and enticing them to visit the advertised destinations. By understanding and utilizing these formulae, marketers can create persuasive and compelling contents that resonate with their target audience.

One of the key implications of this study is the emphasis on the use of specific linguistic features to capture the reader's attention. The analysis revealed that headlines often consist of noun phrases with a mix of uppercase and lowercase letters. This technique helps differentiate general headlines from sub-sections and creates a visually appealing layout. By crafting attention-grabbing headlines, marketers can generate curiosity and intrigue, encouraging readers to explore the promotional material further.

Furthermore, the use of appropriate items in moves proves to be an effective strategy in promoting the uniqueness and attractiveness of the destination. By presenting the destination as rich, fantastic, and filled with exciting information, marketers can stimulate the reader's desire to experience these unique aspects first-hand. This highlights the importance of presenting destinations as extraordinary and distinct to differentiate them from competitors in the travel market.

'Urging Action' move emphasizes the use of verb phrases to guide and advise readers. By employing positive verbs in suggestion and advisory form, marketers can create a sense of excitement and motivation, urging potential tourists to take action and visit the destination. This approach is particularly effective in influencing readers' decision-making process, as it provides clear instructions and encourages engagement.

The study also revealed the significance of targeting the market and addressing the reader directly. By using pronouns and specific lexical terms, marketers can establish a personal connection with the readers, making them feel directly involved and interested in

the destination. This personalized approach enhances the effectiveness of the promotional material and increases the likelihood of converting readers into actual tourists.

In conclusion, this study highlights the overall importance of genre-functional formulae in travel promotion texts. By understanding and utilizing these formulae, marketers can create persuasive and engaging contents that effectively communicate the unique aspects and attractions of a destination. However, further research in this area is warranted to explore additional formulae, linguistic features, and their impact on destination marketing success. Future studies could also investigate the effectiveness of different formulae across various target audiences and cultural contexts.

In summary, the analysis of genre-functional formulae in travel promotion texts provides valuable insights into the linguistic features and the steps employed to attract and engage potential tourists. By leveraging these formulae effectively, marketers can create compelling contents that motivate readers to visit the advertised destinations. The findings of this study contribute to the understanding of destination attraction marketing and provide a foundation for future research in this field.

## **5.5 SUMMARY**

This chapter examines the lexical profile of MRTGs, focusing on how specific lexical choices and structural elements engage potential tourists and promote destinations effectively. The analysis highlights the strategic use of nouns, verbs, and three-word n-grams to capture attention and convey essential information about destinations. Findings emphasize the role of nouns in encapsulating destination essence and attracting readers, aligning with established literature on travel promotion. Additionally, the study identifies key verbs that inform and motivate readers, while stylistic choices in headline structures and text formatting aim to sustain reader interest. Moves within MRTGs, such as introducing destinations with bolded phrases and urging action through verb phrases, aim to guide and persuade readers to visit. Overall, the research underscores the importance of genre-functional formulae in crafting compelling travel promotion texts that resonate with audiences and effectively communicate the unique attractions of destinations.



## **CHAPTER SIX**

### **FINDINGS ON VISUAL ANALYSIS**

#### **6.1 INTRODUCTION**

Based on visual grammar theory and according to Kress and van Leeuwen's (1996) framework, information value, salience, and framing are the three interaction systems that determine the composition of texts. This chapter aims to analyse visually the Malaysia Regional Travel Guidebooks (MRTGs) to explore the various arrangements of text and images in their e-books. The type and location of information presented dictate the diverse arrangements observed in the MRTGs. A moves analysis of the MRTGs revealed four primary sections in a typical travel guidebook, namely cover page, opening, body, and closing. The visual analysis of pictures and images will be based on these four parts of the MRTGs (see Figure 3.1).

#### **6.2 INFORMATION VALUE**

The concept of information value refers to the arrangement of elements and images for a specific purpose which can vary depending on their locations. Kress and van Leeuwen (1996, 2006) suggested that elements placed on the right side of a left-to-right arrangement hold more significance than those on the left, as the right is considered more attention grabbing. Similarly, the top conveys the perfect scenario, whereas the bottom depicts reality. Elements placed in the centre hold higher information value than those placed in the margins in a centre-margin arrangement; the centre is seen as the focal point of the space. In essence, information value is crucial in establishing relationships between elements and creating cohesion in texts, and this principle is illustrated in MRTGs in two different strategies to achieve the MRTGs goals. These strategies are (1) presenting a big picture that covers the entire page and locating the text inside the picture, and (2) presenting

a picture on one side (right side, top, or bottom), while the text is presented on the other side of the page.

When a big picture covers the entire page, it can have a strong visual impact that immediately captures the attention of the reader. It can create a dramatic and immersive effect that draws the reader into the message of the promotional material. In the tourism industry, the visual impact of promotional material is crucial because it can attract potential travellers to a particular destination. Presenting a big picture that covers the entire page can be effective in creating a powerful visual impression of the destination. This can work particularly well for scenic destinations such as beaches, mountains, and historical landmarks. Moreover, the information value is crucial in tourism promotional materials because potential travellers need to understand what the destination offers and why it is unique. In addition, presenting the text inside the picture can provide more context and emotional appeal to the destination, highlighting the experience of being there.

In the context of MRTGs, the analysis revealed that pictures are presented in three strategies: the first strategy represents a big picture to cover the entire page with text inside the picture. The second strategy places images at the top of the page with the accompanying text below, while the third strategy locates images on the right side of the page (and can be in the bottom of the page) with text on the left. All the strategies effectively aim to capture the reader's attention and create a more comprehensive understanding of the place being promoted.

Big pictures that cover the entire page are used in the cover page and opening pages (the pages that present a new state). The cover page is represented in a distinguished arrangement, wherein a complete depiction of one of the scenic destinations such as beaches, mountains, or historical landmarks is presented alongside a title positioned on the top of the image. The homepage's visuals serve to promote the alluring scenery of the region and captivate the reader's attention, while the title provides pertinent information, including the region's name, the names of its various destinations (states), and the campaign logo, "Malaysia truly Asia". The lower section of the page offers a rich repository of fanciful, appealing, and informative content pertaining to the region, thereby furnishing the reader with a logical rationale for visiting the area. For instance, Figure 6.1 presents the cover

page of Malaysia Central Region. It shows Perdana Putra, which is a well-known and iconic landmark in Malaysia. It is located in Putrajaya, the federal administrative capital of Malaysia, and serves as the office of the Prime Minister of Malaysia. Its unique design, inspired by traditional Malay architecture, makes it a symbol of the country's heritage and modernity. Perdana Putra is located in the central region of Malaysia, which includes the states of Selangor, Negeri Sembilan, and Putrajaya. This region is known for its cultural diversity, natural attractions, and modern infrastructure. Using Perdana Putra on the cover page helps to attract tourists to explore this region further. Moreover, as Perdana Putra is the Prime Minister's office complex, featuring it on the cover page indicates government support for the tourism industry. It helps boost the profile of the region and encourages more visitors to explore the area. The use of Perdana Putra on the cover page can be considered as part of a broader marketing strategy by Tourism Malaysia. The building's distinctive architecture and central location could help to create a strong visual identity for the travel guidebook and make it more appealing to potential visitors.

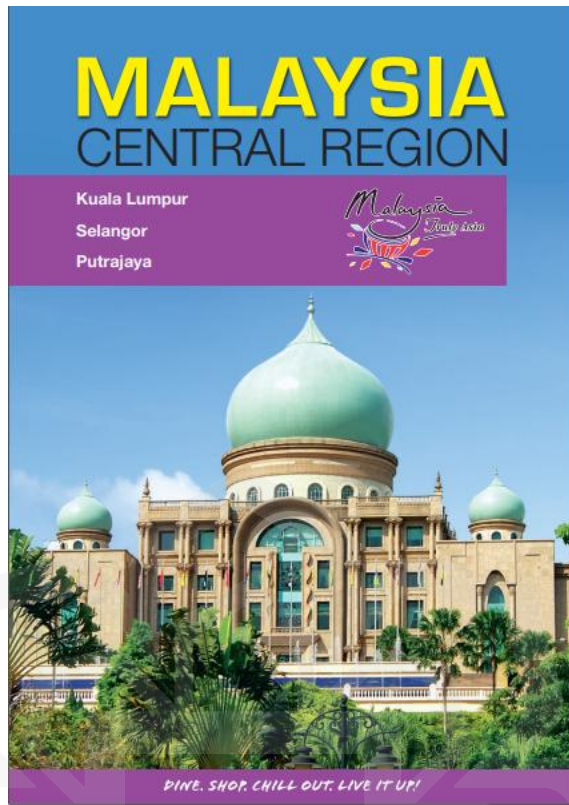


Figure 6.1 Cover Page of Malaysia Central Region

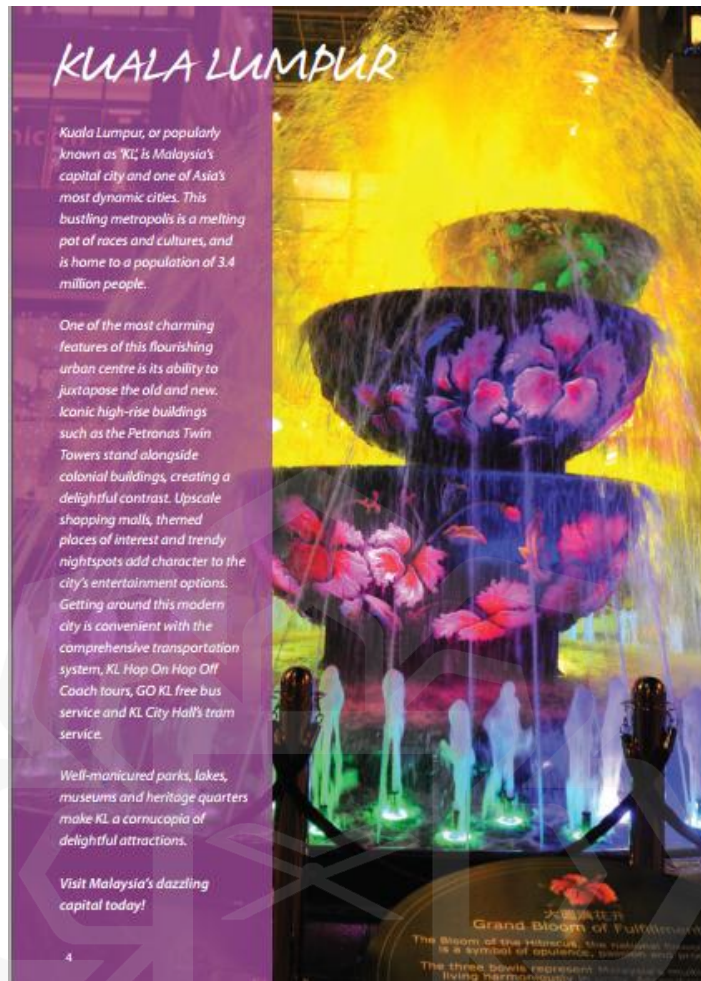


Figure 6.2 Opening Page of Kuala Lumpur State

In addition to cover page, opening pages are represented with big pictures that cover the entire page with a text inside the picture as seen in Figure 6.2. It presents Pavilion Crystal Fountain which is a national landmark in Kuala Lumpur. Pavilion Crystal Fountain is an iconic landmark that reflects Malaysia's culturally diverse and multi-racial society. The fountain features the Bloom of Hibiscus, which is Malaysia's national flower; and it represents the opulence, passion, and progress of the country. Furthermore, the three bowls of the fountain signify the unity and harmony among the diverse races and cultures in Malaysia. By using Pavilion Crystal Fountain as a picture to represent Kuala Lumpur, Tourism Malaysia is highlighting the city's unique cultural heritage, which is one of the major attractions for tourists. The image conveys the message of a vibrant and diverse

society, which appeals to visitors who seek to explore and experience new cultures. Additionally, the fountain's striking design and colours make it an eye catching feature that draws attention and captures the viewer's interest. The use of the image of Pavilion Crystal Fountain in the tourist travel guidebook by Tourism Malaysia is justified based on its high information value. The image provides viewers with valuable insights into Malaysia's cultural diversity and unique identity and that could attract more visitors to Kuala Lumpur.

On the other hand, presenting a picture and text on separate sides of the page can provide a clearer and more organized presentation of information, making it easier for potential travellers to understand the key features and benefits of the advertised attraction/destination. The right-left strategy is where the pictures are located at the right column of the page while the text is on the left side of the page. This strategy is used in the body of the MRTGs where the attractions are listed and presented in an attractive way. The use of the right-left strategy helps in grabbing the attention of the readers by making them see the pictures before the text as they move from one page to another, as shown in Figures 6.3 and 6.4. Separating images and text can provide a clearer and more organized presentation of information, making it easier for potential travellers to understand the main features and benefits of the promoted attraction or destination. This organization can contribute to the overall effectiveness of the promotion, making it more persuasive and engaging. The right-left strategy adopted by MRTGs positions images on the right side of the page, and creates a visual hierarchy that draws the reader's attention to the image first. This placement highlights the visual elements of the attraction, and makes it more engaging and memorable. The text on the left complements the image, providing additional information and context that enhance the reader's understanding of the attraction.

## PLACES OF INTEREST



### KOTA DARUL EHSAN ARCH Federal Highway

One of the most distinguished landmarks in the state, Kota Darul Ehsan Arch marks the boundary between Selangor and Kuala Lumpur. It stands along the Federal Highway, welcoming visitors who are driving into the state. The Moorish-style arch was erected to mark the ceding of Kuala Lumpur to the Federal Government in 1974.

*Before it was declared as a Federal Territory, Kuala Lumpur was part of Selangor. The construction of the arch was commissioned by the late Sultan of Selangor, Sultan Abdul Aziz Shah, to mark this occasion.*

### FIREFLY PARKS Kuala Selangor

One of the state's best-kept secrets, the fireflies colonies at Kampung Kuantan and Kampung Bukit Belimbing are a rare natural phenomena. These tiny insects live on *berembang* (*Sonneratia caseolaris*) trees that grow in the brackish waters. Enjoy a boat ride along the river to watch this enchanting display. Accommodation is available at Kampung Bukit Belimbing. Prior arrangements can be made through tour operators.



Kampung Kuantan  
Tel: 03 3289 1439 / 1549  
Website: [www.mdks.gov.my](http://www.mdks.gov.my)

Kampung Bukit Belimbing  
Tel: 03 9057 2299 / 3260 1208  
Website: [www.fireflypark.com](http://www.fireflypark.com)

*Kuala Selangor is one of the few places in the world where visitors can watch the synchronised flashing of the fireflies.*

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Figure 6.3 Picture on the Top and Right Side (Malaysia Central Region)

### BATU CAVES

Located in a limestone outcrop, Batu Caves is a unique and fascinating cave temple. Batu Caves consists of three big caves, with the main cave housing ornate Hindu shrines. This destination draws a huge international crowd during Thaipusam, an annual festival which pays homage to Lord Muruga. A recent addition here is the 140-foot statue of Lord Muruga, which is visible from miles away. Batu Caves is about 13km north of Kuala Lumpur. It is easily accessible by the KTM Komuter train service. Alternatively, visitors can arrange a trip with their tour operators.

Opening Hours: 7.00am - 7.00pm daily

*One of the highlights of a visit here is climbing the 272 steps leading up to the temple.  
Put your stamina to the test!*




### HOMESTAYS

Enjoy authentic Malay hospitality in a charming Malay village. Set amidst the rustic countryside, Malay villages are ideal locations to get a glimpse into rural living. There are 15 homestay villages in Selangor. Among them are Kampung Banghunis, Kampung Sungai Sireh and Kampung Sungai Haji Dorani. Contact the Tourist Information Centres or tour operators to arrange a homestay visit.

**Must do:**

- Watch a traditional Malay wedding
- Join a *kenduri* or feast
- Visit a paddy field and learn how Malaysia's main crop is planted and harvested
- Pluck and savour tropical fruits fresh from the orchard
- Learn how to play *cangkak*, an indoor game
- Watch *silat*, a Malay martial art, being performed
- Taste authentic local delicacies

Website: [www.go2homestay.my](http://www.go2homestay.my)



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Figure 6.4 Picture on the Right Side (Malaysia Central Region)

In conclusion, the way in which images and text are presented in tourism promotion is crucial for creating an effective and engaging message. The information value of visual grammar theory emphasizes the importance of organizing visual elements in a coherent manner to facilitate comprehension and enhance visual appeal. MRTGs effectively utilize visual grammar techniques to create a comprehensive and persuasive representation of the promoted attractions.

## **6.3 SALIENCE**

Salience pertains to the visual elements that capture attention, including foreground or background placement, focus clarity, colour contrast, size relativity and others (Kress & van Leeuwen, 1996, 2006). By considering these aspects of visual grammar theory, selection and arrangement of salience elements in MRTGs aim to create visually compelling and communicative compositions. The use of size and positioning, colour and contrast, and cultural signifiers helps guide viewers' attention, convey meaning, and evoke an emotional connection to the featured destinations and experiences.

### **6.3.1 Size and Proportions**

The visual grammar theory examines how various visual elements, such as size, proportion, colour, and composition, influence the way we perceive and interpret visual information. The use of size in this context goes beyond mere aesthetics. It serves to represent the unique cultural and architectural heritage of Malaysia. Petronas Twin Towers, for example, are iconic symbols of modernity and progress, while Batu Caves represent the country's rich religious and cultural traditions. By highlighting these landmarks in a larger size, the visual representation emphasizes their cultural importance and showcases Malaysia's diverse identity to viewers.

Moreover, the emphasis on size helps create a sense of visual hierarchy within the composition. When certain elements are significantly larger than others, they naturally become focal points and attract more attention. This allows the viewer to quickly grasp the central theme or message of the visual representation. In the case of MRTGs, by prominently featuring these landmarks, the larger size helps convey the message that they are key attractions and integral parts of Malaysia's identity and tourism.

In summary, the use of larger size pictures for iconic landmarks in MRTGs serves multiple purposes. It communicates the importance of these landmarks, visually captures the viewer's attention, establishes them as salient elements representing Malaysia's cultural and architectural heritage, and creates a visual hierarchy that aids in conveying the central

theme or message. By understanding and employing the principles of visual grammar, MRTGs effectively utilize size as a powerful visual tool. The following Figure 6.5 and 6.6 below show size and proportions in MRTGs.

*PLACES OF INTEREST*



**PETRONAS TWIN TOWERS**

At a height of 451.9m, the magnificent Petronas Twin Towers is a world-renowned icon of modern Malaysia. It is the centre piece of the Kuala Lumpur city centre (KLCC) development, which comprises landmarks such as the Kuala Lumpur Convention Centre, Suria KLCC shopping mall, star-rated hotels, a mosque as well as the immaculately landscaped KLCC Park. Highlights include a visit to the Skybridge on the 41st Floor and Viewing Deck on the 86th Floor. Advance purchase is available. Visit the website for details.

Opening hours (Counter): 9.00am - 9.00pm.  
Closed on Mondays and from 1.00pm to 2.30pm on Fridays.  
Issuing of tickets starts at 8.30am.  
Tickets are limited and available on a first-come-first-serve basis.  
Tickets can be purchased in advance.  
Entrance fee: Malaysians:  
RM30 (Adult) RM15 (Child / Senior Citizen)  
Non-Malaysians:  
RM85 (Adult) RM35 (Child) RM45 (Senior Citizen)  
Tel: 03 2331 8080 / 2331 7619  
Website: [www.petronastwintowers.com.my](http://www.petronastwintowers.com.my)  
Getting there: KL Hop On Hop Off tour bus / RapidKL LRT - KLCC Station / Go KL bus

*The space between the two towers is linked by the Skybridge at Levels 41 and 42. This is the world's highest two-storey bridge.*



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Figure 6.5 Petronas Twin Towers as a Salient Element in MRTGs (Malaysia Central Region)

**BATU CAVES**

Located in a limestone outcrop, Batu Caves is a unique and fascinating cave temple. Batu Caves consists of three big caves, with the main cave housing ornate Hindu shrines. This destination draws a huge international crowd during Thaipusam, an annual festival which pays homage to Lord Muruga. A recent addition here is the 140-foot statue of Lord Muruga, which is visible from miles away. Batu Caves is about 13km north of Kuala Lumpur. It is easily accessible by the KTM Komuter train service. Alternatively, visitors can arrange a trip with their tour operators.

Opening Hours: 7.00am - 7.00pm daily

*One of the highlights of a visit here is climbing the 272 steps leading up to the temple.  
Put your stamina to the test!*




**HOMESTAYS**

Enjoy authentic Malay hospitality in a charming Malay village. Set amidst the rustic countryside, Malay villages are ideal locations to get a glimpse into rural living. There are 15 homestay villages in Selangor. Among them are Kampung Banghunis, Kampung Sungai Sireh and Kampung Sungai Haji Dorani. Contact the Tourist Information Centres or tour operators to arrange a homestay visit.

**Must do:**

- Watch a traditional Malay wedding
- Join a kenduri or feast
- Visit a paddy field and learn how Malaysia's main crop is planted and harvested
- Pluck and savour tropical fruits fresh from the orchard
- Learn how to play congkak, an indoor game
- Watch silat, a Malay martial art, being performed
- Taste authentic local delicacies

Website: [www.go2homestay.my](http://www.go2homestay.my)



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Figure 6.6 Batu Caves as a Salient Element in MRTGs (Malaysia Central Region)

### 6.3.2 Colour and Contrast

Visual grammar theory recognizes the significant influence of colour and contrast in shaping the viewer's perception. This theory, applied to Malaysia Regional Travel Guidebooks (MRTGs), acknowledges the deliberate use of vibrant hues and contrasting tones to portray salient elements, including cultural festivals, traditional ceremonies, performances, and delectable Malaysian dishes. By employing rich and contrasting colours,

MRTGs aim to create visually striking images that capture the attention of viewers and enhance their sensory experience.

In the context of MRTGs, vibrant cultural festivals, traditional ceremonies, and performances are depicted with meticulous attention to colour selection. The use of vibrant colours serves the purpose of accentuating the lively and dynamic nature of these events. For instance, the selection of bold (heavily saturated and bright colour, making it more striking in appearance) and vivid colours in representing traditional dances can evoke a sense of excitement and festivity. By employing such striking colours, MRTGs effectively communicate the vibrancy and exuberance associated with these cultural experiences.

Furthermore, the portrayal of mouth-watering Malaysian dishes, such as nasi lemak or satay, in MRTGs follows a similar approach. These enticing culinary delights are showcased through vivid colours and contrasting tones, aimed at enhancing their salience and tempting the viewer's sensory experience. The application of vibrant hues to depict the various ingredients and spices in these dishes not only adds visual appeal but also stimulates the viewer's taste buds, and creates a multisensory experience. Moreover, the strategic use of contrasting tones, such as placing the colourful dishes against a neutral or complementary background, helps to emphasize their appetizing qualities and make them visually enticing.

The deliberate incorporation of colour and contrast in MRTGs aligns with the principles of visual grammar theory, which emphasizes the role of these visual elements in directing the viewer's attention and influencing their perception. The selection of vibrant colours and contrasting tones is a conscious decision made by the designers and photographers to create visually captivating images that effectively communicate the essence and allure of the depicted elements.

Overall, the utilization of colour and contrast in MRTGs exemplifies how visual grammar theory is applied in practice. By employing rich and contrasting colours, MRTGs succeed in making cultural events and culinary delights visually striking and memorable. Through these visually enticing representations, MRTGs propel viewers to explore and experience the rich cultural heritage and gastronomic delights that Malaysia has to offer. Figures 6.7 and 6.8 below illustrate colour and contrast factor used in MRTGs.

### Dining

Kuala Lumpur is hailed as the region's food capital for its delectable variety of mouthwatering delights. Major hotels and shopping malls are decked with gourmet restaurants, coffee houses, delicatessens and alfresco cafes. A number of exclusive restaurants offer traditional performances for visitors to get a glimpse of local culture. Like in other cities, designer coffee shops with wi-fi facilities are a popular hangout at any time of the day. Bukit Bintang and Jalan Tun Ismail are lined with trendy sidewalk cafes that are great spots for people-watching and chilling out.

As a cosmopolitan city, KL offers a number of restaurants that serve international fare. Continental food, fusion food as well as Mediterranean, Korean, Thai, Japanese, Indonesian, Middle East, Italian and French cuisine can be savoured during a visit here.

Authentic Malaysian fare which consists of Malay, Chinese and Indian food is worth trying out. For a novel experience, try the local hawker-style fare at open-air food courts where dishes are freshly prepared upon order. A number of restaurants are open 24 hours so anytime is a good time for a snack. Muslims can rest assured that hala! food is easily available. To savour local delights, visit places like Jalan Alor (Chinese food), Kampong Baharu (Malay food) and Little India (Indian food). So, come with a big appetite and enjoy a gastronomic adventure in KL!



### Restaurants in KL

Malay Aseana Cafe Bar Suria KLCC Tel: 03 2382 0395	D'Saji Floating KL Titiwangsa Restaurant Titiwangsa Lake Gardens Tel: 03 4021 0098	Malay Tea House Forest Research Institute of Malaysia (FRIM) Tel: 03 6280 3503	Chinese Ah Yat Abalone Forum Swiss Garden Hotel Tel: 03 2166 3131
Bijan Restaurant 3, Jalan Ceylon Tel: 03 2031 3575	Rebung Bangsar Park Tel: 03 2283 2119	Atmosphere 360° Revolving Restaurant @ KL Tower KL Tower Tel: 03 2020 5444 / 2145 1833	Chef Choi Jalan Ampang Tel: 03 2163 5866
Enak Kuala Lumpur Starhill Gallery Tel: 03 2141 8973	Restoran Ibunda Jalan Bukit Bintang Tel: 03 2142 4115	Enak KL Starhill Gallery Tel: 03 2141 8973	Flower Drum Fine Chinese Cuisine Jalan Bukit Bintang Tel: 03 2142 2625
The Verandah Carcosa Seri Negara Tel: 03 2282 1888	Restoran Rasa Utara Berjaya Times Square Tel: 03 2145 4868	Mamak Nasi Kandar Pelita Bangsar Baru Tel: 03 2282 5532	Chef Rasa Sayang Jalan Imbi Tel: 03 2144 1193
Kafe Ole Holiday Villa Kuala Lumpur Tel: 03 2179 9000	Riverside Cafe Putra World Trade Centre (PWTC) Tel: 03 261 4 6261	Syed Restaurant Bangsar Tel: 03 2093 3786	China Treasures Restaurant Jalan Bukit Kiara 1 Tel: 03 2089 3788
Kelantan Delights Sooka Sentral Tel: 03 2785 1945	Saloma Bistro Jalan Ampang Tel: 03 2161 0122	Chinatown Pavillion Jalan Hang Lekir Tel: 03 2070 9284	

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Figure 6.7 Malaysia Dish (Nasi Lemak) (Malaysia Central Region)



Figure 6.8 Malaysia Ceremony (Malaysia Central Region)

### 6.3.3 Cultural Signifiers

Cultural signifiers are distinctive features of salience in Malaysia Travel Guidebooks (MRTGs) and they play a significant role in capturing the essence of Malaysia's diverse cultures. These guidebooks aim to showcase the country's cultural identity through carefully selected and arranged elements that serve as powerful symbols.

Iconic landmarks stand as cultural signifiers, representing Malaysia's architectural heritage. They embody the country's historical and cultural significance, evoking a sense of pride and identity. Prominent examples, such as the majestic Petronas Twin Towers and the UNESCO-listed George Town, act as visual icons that instantly connect travellers with Malaysia's rich cultural legacy.

Natural landscapes become cultural signifiers in MRTGs, and reflect the ecological richness and diversity of Malaysia. From the lush rainforests of Taman Negara to the breath-taking beaches of Langkawi, these natural wonders symbolize the nation's commitment to environmental preservation and offer immersive experiences in Malaysia's unique ecosystems. Framed within the guidebooks, these landscapes evoke a sense of awe and beckon travellers to explore Malaysia's natural treasures.

Cultural traditions, local cuisine, outdoor activities, and traditional crafts and art form an integral part of cultural signifiers in MRTGs. They epitomize the vibrant and multicultural fabric of Malaysia's cultural identity. Whether it is the colourful festivities of Hari Raya Aidilfitri or the intricate craftsmanship of batik textiles, these cultural elements come to life through thoughtful framing in the guidebooks. They serve as powerful symbols that engage travellers, and invite them to delve deeper into Malaysia's cultural tapestry.

By utilizing cultural signifiers, MRTGs successfully communicate the allure of Malaysia's cultural experiences. These guidebooks carefully curate and present iconic landmarks, natural landscapes, cultural traditions, local cuisine, and traditional crafts and art to encapsulate the essence of Malaysia's diverse cultures. The intentional framing of these elements creates a narrative that captivates travellers and allures them to embark on a journey of cultural exploration, fostering a deeper understanding and appreciation of Malaysia's rich heritage. 'Framing' as a visual element will be explained the next section.

## **6.4 FRAMING**

Framing refers to the intentional selection and arrangement of visual elements within the composition of photographs or images. It involves carefully composing the layout to create a visually pleasing and informative representation of the subject matter. Effective framing

in MRTGs ensures that the images provide a sense of place, capturing the unique characteristics, beauty, and cultural richness of Malaysia. It helps create a visually appealing layout that engages readers and sparks their interest in exploring the country further. Framing is closely tied to the overall composition of the guidebooks. By employing thoughtful framing techniques, the guidebooks aim to present an inviting and informative visual journey for readers, and encourage them to explore Malaysia's destinations, culture, and experiences. Furthermore, frames contribute to the spatial organization and boundaries of brochures. They define specific areas within the page layout, allowing for a structured presentation of information.

When images are positioned on the right side while the accompanying text is placed on the left, it can be considered a framing technique that creates a visual and cognitive relationship between the two elements. This arrangement utilizes the principle of proximity, where elements that are placed close to each other are perceived as being connected or associated. By positioning the image on the right side, it captures the viewer's attention first due to the natural reading pattern in many cultures (from left to right). The image serves as a visual anchor, draws the viewer's gaze towards itself as a focal point. Placing the text on the left side allows for a smooth flow of information. It is positioned in close proximity to the image, emphasizing the connection between the visual and textual elements. The text complements and provides context or additional details about the image, thereby reinforcing the message or story being conveyed. This framing technique creates a sense of balance and harmony in the overall composition. The image on the right acts as a visual cue, capturing attention and setting the tone; while the text on the left provides supporting information or narrative. It allows viewers to engage with both visual and textual aspects simultaneously, and facilitates a deeper understanding and connection with the content. Additionally, this framing technique can also create a sense of progression or guidance. As viewers read the text from left to right, their gaze is naturally directed towards the image, forming a visual pathway. This arrangement can help guide the viewer's focus and encourage a smooth reading experience.

When text is written on the right side inside an image, as shown in Figure 6.22, while the right side of the image itself is considered as a background, it creates a framing

effect that combines both visual and textual elements within a unified composition. In this arrangement, the image serves as the primary visual element, occupying a significant portion of the frame. The right side of the image, which acts as the background, provides a contextual backdrop or environment for the text. This background area is intentionally left clear or less visually dominant to ensure legibility and focus on the text. By incorporating the text within the image on the right side, it becomes an integral part of the visual composition. This technique allows for a seamless integration of text and image, where the two elements work together to convey a cohesive message or narrative. Positioning the text within the image on the right side can serve different purposes. It can provide a caption or description for the image, and explain the content or offer additional information. Alternatively, the text may serve as a call to action, guiding viewers to take specific actions. The framing effect created by this arrangement draws the viewer's attention to both the image and the accompanying text. The image captures initial attention due to its visual prominence, while the text within the image complements and enhances the visual information to form a unified and coherent message. This framing technique also helps establish a visual hierarchy, as the text placed on the right side inside the image tends to be perceived as secondary to the primary visual content. The background area on the right side serves as a visual anchor, supports the text and provides a visually pleasing balance to the composition, as shown in Figure 6.9.



Figure 6.9 Image on the Right and Text on the Left (Malaysia Central Region)

When an image is presented at the top of a page with text placed beneath it, it creates a framing effect that utilizes positioning and visual hierarchy to guide the viewer's attention and provide context, as shown in Figure 6.10. Placing the image at the top of the page captures immediate visual attention. It acts as a visual anchor, drawing the viewer's gaze and setting the tone for the content that follows. The image serves as a focal point, immediately engaging the viewer and piquing their interest. By positioning the text beneath

the image, it creates a natural flow of information. The viewer's gaze is naturally drawn from the image to the text, following the typical reading pattern (from top to bottom). This arrangement allows for a seamless progression of content, where the image serves as a visual introduction, and the text provides complementary information, description, or narrative. The framing effect created by this arrangement establishes a clear visual hierarchy. The image, being the initial focal point, holds primary importance, while the text below it is seen as a supporting element. This hierarchy ensures that the image remains the primary focus, and the text enhances the understanding or further expands the visual information presented. This framing technique also allows for a cohesive and organized presentation of content. The image at the top provides a visual context or reference point for the text that follows. It helps to set the theme or subject matter, and the subsequent text elaborates on the details, explanations, or storytelling related to the visual content. Furthermore, this framing arrangement can create a sense of anticipation and curiosity. The image at the top introduces a visual element that arouses interest, and the text below builds upon that interest, offering more information or enticing the viewer to read further, as shown in Figure 6.10.



Figure 6.10 Image on the Top of the Page and Text Beneath (Malaysia Central Region)

In conclusion, the strategic use of framing techniques in MRTGs plays a vital role in capturing attention and conveying compelling messages. Whether it involves positioning captivating images on the right side with the accompanying text on the left, framing text within images as a background, or placing enticing visuals at the top of the page with descriptive text below, these framing approaches create a cohesive and visually engaging composition. By harmoniously blending visual and textual elements, these techniques effectively communicate the unique offerings and experiences of a destination, captivating the viewer's imagination and fostering a deeper connection. These framing strategies serve

as powerful tools to guide attention, enhance understanding, and ultimately inspire travellers to embark on memorable journeys.

## **6.5 DISCUSSION AND CONCLUSION**

It can be said that the analysis of the samples corresponds and have been explained based on (Kress & van Leeuwen, 2006) Malaysia Regional Travel Guidebooks (MRTGs) employ a combination of informational value, salience, and framing to provide travellers with a comprehensive and captivating resource. These guidebooks play a crucial role in shaping travellers' perceptions, influencing their itinerary choices, and enhancing their overall experience of Malaysia.

MRTGs offer detailed insights into various aspects of Malaysia, including cultural heritage, local customs, and outdoor activities. This comprehensive coverage empowers travellers to make informed decisions about their journeys, allowing them to navigate the country effectively. As Bosnar-Valković and Jurin (2019) emphasize, travel guidebooks should be viewed primarily as sources of tourist information rather than mere promotional tools. This aligns with the assertion that MRTGs provide practical resources, equipping tourists with essential details that enhance their travel planning.

Vejlgaard (2021) supports this notion by highlighting the role of guidebooks in disseminating vital information. The inclusion of maps, itineraries, and travel tips in MRTGs not only simplifies navigation but also fosters a sense of agency among travellers. By making informed choices, tourists are better prepared to immerse themselves in their destinations, resulting in a more enriching experience.

The visual aspects of MRTGs significantly contribute to their effectiveness. High-quality photographs and well-designed layouts capture the allure of Malaysia's landscapes and cultural sites, drawing readers in and igniting their curiosity. This visual salience not only makes the guidebooks more engaging but also reinforces the significance of the destinations highlighted. G. Hui and Yang (2021) note that the strategic use of language and visuals in guidebooks can evoke anticipation and shape expectations. This aligns with

the discussion in text 2 regarding how MRTGs ignite a desire to explore and engage with the featured attractions.

Moreover, the careful framing of information through visual elements enhances the guidebooks' persuasive power. McGregor (2000) argues that guidebooks possess a dual nature, serving both as informative resources and as vehicles of persuasion. MRTGs exemplify this duality, using visual and textual narratives to not only inform but also inspire meaningful exploration of Malaysia.

By encouraging travellers to immerse themselves in local cultures and experiences, MRTGs transcend traditional guidebook roles. They act as trusted companions that facilitate a deeper understanding of Malaysia's rich cultural tapestry. This sentiment is echoed in the findings of Zillinger (2006), who emphasizes the influential nature of guidebooks on travellers' perceptions and decisions. The engaging content of MRTGs fosters a sense of connection between visitors and the destinations they explore, enhancing the overall travel experience.

In conclusion, Malaysia Regional Travel Guidebooks play a vital role in shaping the travel experience through their blend of informational value, visual appeal, and persuasive elements. By empowering travellers with essential knowledge and inspiring them to engage with Malaysia's diverse offerings, these guidebooks contribute significantly to the tourism landscape. The insights from the broader discourse on travel guidebooks underscore their importance as multifaceted resources that enrich the journey of exploration.

## **6.6 SUMMARY**

Malaysia Regional Travel Guidebooks (MRTGs) serve as indispensable resources that blend detailed informational value with captivating visuals to enrich travellers' experiences and perceptions of Malaysia. These guidebooks offer comprehensive insights into Malaysia's diverse destinations, cultural heritage, and local customs, equipping readers with practical information on landmarks, activities, and travel tips. Through high-quality photographs and well-designed layouts, MRTGs not only showcase the country's natural

beauty and cultural richness but also evoke curiosity and inspire exploration. By emphasizing visual salience and cultural significance, these guidebooks invite readers to engage deeply with Malaysia's attractions and traditions, making them essential companions for travellers seeking meaningful and transformative experiences in the country.



## CHAPTER SEVEN

### FINDINGS ON THE SEMI-STRUCTURED INTERVIEWS

#### 7.1 INTRODUCTION

This chapter presents the findings obtained from interviews conducted with four experts and professionals in the field of Tourism Malaysia, who are involved in the writing, design, and production of MRTGs. The main objective of this chapter is to address the second research question: How do the beliefs and goals of the professional community help inform the construction of the genre? The ultimate goal of the interviews are to figure out how the beliefs and goals of the professional community help inform the construction of MRTGs (Bhatia, 2004). The interview questions and responses can be found in Appendix C. Acronyms to represent the interviewees are designed as follows:

Table 7.1 Interviewees Acronyms

S/N	Acronym	Interviewee
1	INT 1	Senior Assistant Director, Production Division
2	INT 2	Senior Assistant Director Domestic & Events Division
3	INT 3	Writer, Copywriter, editor, translator and proof-reader
4	INT 4	Writer, Copywriter, editor, translator and proof-reader

#### 7.2 DEFINITION OF MALAYSIA TRAVEL GUIDEBOOKS (MRTGS)

Travel guidebooks play a crucial role in assisting travellers in planning their itineraries and ensuring a fulfilling travel experience. While brochures and leaflets provide general information, guidebooks offer detailed insights and facilitate personalized exploration. MRTGs and e-brochures, produced by the Ministry of Tourism, stand out as informative resources, offering a wealth of options and ideas. This report examines the unique

characteristics of MRTGs and highlights their distinction from non-governmental brochures, ultimately emphasizing their role in providing reliable and comprehensive information to enhance travellers' experiences.

The following statement emphasizes the differing purposes of brochures, leaflets, and guidebooks in the context of travel information. "While brochure and leaflets provide general information on a specific product or destination, guidebooks are useful in helping one plan an itinerary based on interest and routes, creating the best possible experience" (INT 1). Brochures and leaflets are generally aimed at providing general information about a particular product or destination. They serve as introductory materials, offering a glimpse of what is on offer. On the other hand, guidebooks are designed to assist travellers in planning their itineraries by considering their interests and preferred routes. The goal is to provide comprehensive information and recommendations that will lead to the best possible travel experience. By highlighting this distinction, the statement underscores the specific role and value that guidebooks hold in assisting travellers in creating a well-planned and tailored itinerary.

MRTGs are meticulously designed to provide tourists with in-depth information, capturing their interest and fuelling their curiosity. "Malaysia travel guidebooks and e-brochures are designed to be informative, to create interest, give options and give ideas." (INT 2). These guidebooks go beyond promotional materials by offering a diverse range of options and ideas for travellers to explore. By presenting comprehensive details about various attractions, destinations, and activities, MRTGs enable tourists to make informed decisions and plan their itineraries based on their specific interests and preferences.

The distinction between MRTGs and brochures from non-governmental entities lies in their primary objectives. While non-governmental brochures often prioritize budget promotion and specific attractions, MRTGs prioritize providing comprehensive and reliable information. "They [MRTGs] are different from brochures of non-governmental brochures which aim only for promoting their budgets and their specific destinations and attractions. So MRTGs are more informative and more trusted since they are a product of the ministry of tourism" (INT 2). As products of the Ministry of Tourism, MRTGs are trusted sources, which offer tourists credible and unbiased insights. This trustworthiness is

a significant factor that distinguishes MRTGs and enhances their value as reliable travel companions.

Guidebooks are comprehensive resources that serve as essential references for travellers. "A guidebook is an all-in-one reference tool that can be used while traveling. It should contain all the necessary information that makes the tourist's experience smooth and easy, such as contact numbers, website links, maps, event dates, restaurant and hotel list, etc. Brochures or leaflets may contain less information compared to a guidebook." (INT 3). They encompass a wide array of information, including contact numbers, website links, maps, event dates, and lists of restaurants and hotels. By consolidating all the necessary details, MRTGs ensure that tourists have access to vital information that simplifies their travel experience. In comparison, brochures and leaflets typically contain less information and may not provide the same level of depth and guidance.

MRTGs can be seen as offline counterparts to digital applications like Waze or Maps, "I would define travel guidebooks just like an application such as Waze or Maps without internet because all the information you could get about the place" (INT 4). They provide comprehensive information about a destination, enabling travellers to navigate and explore without relying on internet connectivity. This analogy emphasizes the extensive nature of MRTGs, which serve as valuable resources that encapsulate all the information needed for a seamless travel experience.

In conclusion, a travel guidebook can be defined, in Tourism Malaysia context, as a comprehensive and informative resource that assists travellers in planning their itineraries, facilitating a fulfilling and tailored travel experience. Unlike brochures and leaflets, which offer general information about specific products or destinations, guidebooks go beyond promotion; they provide in-depth insights, recommendations, and options based on travellers' interests and routes. Malaysia travel guidebooks (MRTGs) stand out as reliable and trusted sources produced by the Ministry of Tourism; they offer a wealth of information, contact details, maps, event dates, and lists of restaurants and hotels. Comparable to offline versions of digital navigation applications, guidebooks serve as all-in-one reference tools that enhance travellers' journeys by providing comprehensive and essential information for a smooth and enjoyable trip.

### **7.3 PURPOSE(S) OF MRTGS**

In the digital age, websites have revolutionized the way information is accessed and shared. The convenience and ubiquity of the internet have made websites an ideal platform for publishing travel guidebooks. The interviews with professionals elucidate the purpose of publishing Malaysia Travel Guidebooks online, drawing upon the quotes provided, highlighting the advantages of accessibility, convenience, and environmental sustainability.

According to (INT 4), “the purpose is to promote environmentally friendly lifestyle as tourists can download the guidebooks through their smartphone and use it freely.” Websites provide a better alternative for travellers, allowing them to access information anytime and anywhere with an internet connection. The need to carry printed material is eliminated, alleviating the burden of weight on luggage. The convenience of accessing travel guidebooks online makes them readily available to a wider audience. This aligns with the evolving travel landscape, where tourists increasingly rely on digital resources for trip planning and navigation.

By transitioning from printed brochures and guidebooks to online platforms, the travel industry embraces an environment friendly approach. “Website is an online communications channel that is widely used and is easily accessible to many travellers. By publishing the travel guidebook on our website, we are leveraging on its accessibility and reach. It is also environmentally friendly.” (INT 3). Digitization of travel resources reduces the demand for paper and the associated environmental impacts of production, transportation, and disposal. Online documents, such as travel guidebooks, can be easily shared, saved, and read electronically, reducing the carbon footprint and promoting sustainable tourism practices.

By offering guidebooks that can be downloaded through smartphones, travellers are encouraged to embrace digital resources and minimize their reliance on printed materials. This shift aligns with the increasing awareness and importance of sustainable practices in the travel industry. Through accessible and widely-used websites, the dissemination of these guidebooks can reach a larger audience, fostering a greater understanding and adoption of sustainable tourism practices.

The purpose of publishing Malaysia Travel Guidebooks online is rooted in the desire to provide convenience and accessibility to travellers while promoting environmental sustainability. By leveraging the advantages of websites as online communication channels, the travel industry can reach a wider audience and encourage the adoption of digital resources for trip planning. This transition from print to online also contributes to reducing the environmental impact associated with traditional printed materials. Ultimately, by embracing online platforms for travel guides, the industry can foster a more environmentally conscious approach while catering to the evolving needs and preferences of modern travellers.

#### **7.4 CONTENTS OF MRTGS**

Travel guidebooks serve as essential resources for tourists, and provide them with valuable information to enhance their travel experience. The process of content selection and design in travel guidebooks is meticulous, and involves various considerations to ensure the inclusion of pertinent and up-to-date information. The interviews with the professionals reveal the factors influencing content selection, the role of regional offices, the sources of information utilized, and the design elements employed in creating effective travel guidebooks.

The guidebook's contents are meticulously determined through discussions prior to publication. INT 1 stated: "Before the publication of any material, we will hold discussions to decide what should be included and what can be omitted". Fundamental information such as hotels, emergency services, top attractions, and public transport details are regarded as essential components, facilitating travellers' access to indispensable resources.

Professionals emphasised inclusion of pertinent and up-to-date materials: "Generally, material and information included should be relevant and, most importantly, current" (INT 1). Given the dynamic nature of the tourism industry, it is crucial for guidebooks to present the latest information to accurately guide travellers' decision-making processes.

Also, selection of pictures for guidebooks is a critical aspect that influences its visual appeal and audience engagement. Professionals stated that "pictures are selected based on the general concept and title of the brochure, taking into consideration the aesthetic appeal for the target market" (INT 1). Factors such as alignment with the overall concept, title, copyright compliance, originality, and relevance to accompanying text are carefully considered during the selection process.

To ensure alignment with organizational objectives, "the final draft layout will be presented to our top management for the final approval" (INT 1). This rigorous approval process guarantees that the guidebook meets the desired standards and objectives set by the organization. Similarly, the regional offices play a pivotal role in enriching the guidebook's contents by providing invaluable information about their respective regions. This is revealed by a respondent, who said: "Before we produce the brochures, we get info from the regional offices" (INT 2). The expertise and localized knowledge of the regional offices ensure inclusion of accurate and relevant information on popular destinations, attractions, and products.

Guidebooks' contents are derived from various sources to ensure a comprehensive coverage. Respondents mentioned that "the writers collect the info about the products from the internet, researches and special resources in regional offices" (INT 2). This diverse range of sources, including the internet; research; and regional office resources, enables guidebooks to provide accurate and extensive information on products, attractions, and destinations.

Malaysia Travel Guidebooks are specifically designed to cater to leisure holidays, covering various aspects such as shopping, spa facilities, food, accommodation, transportation, and places of interest. For instance, INT 2 stated: "Malaysia Travel Guidebooks are designed for leisure holidays, so they should contain info about shopping, spa, food, accommodation, transportation, and places of interest" (INT 2). In addition, guidebooks aim to inform, generate interest, offer options, and inspire travellers to act, and cater to their diverse preferences and needs.

Moreover, guidebooks adhere to a pre-determined layout while retaining the flexibility to adapt the look and feel as required. A respondent elucidates that "the layout

of the brochures has been pre-determined, and we follow this design layout until the need arises to change the look and feel of the brochure" (INT 1). This balance between consistency and adaptability ensures that guidebooks remain visually appealing, organized, and adaptable to evolving needs.

In the same vein, writers responsible for guidebooks' contents gather knowledge and refine their skills in writing captions and scripts through exposure to experienced colleagues and guidance from producers and project officers. This is supported by INT 4, who said: "I have not been in the office long enough to take a course, but I get exposures from other writers, producer and project officer on how to properly write captions or scripts" (INT 4). Furthermore, reference materials such as books, songs, and the internet serve as additional sources to enhance the quality and creativity of the guidebook's written content.

The content guidelines for Malaysia Travel Guidebooks encompass a comprehensive framework aimed at effectively catering to the needs of leisure travellers. Through careful consideration of content inclusion and omission, relevance and currency of information, picture selection, approval processes, regional office input, diverse information sources, and attention to layout and design, travel guidebooks strive to serve as a trusted resource for tourists. By adhering to these guidelines, Malaysia Travel Guidebooks aim to provide travellers with valuable insights, inspire memorable experiences, and enhance overall satisfaction during their exploration of Malaysia.

## **7.5 MEASURE OF EFFECTIVENESS**

Malaysia Travel Guidebooks serve as a highly sought-after tool for tourists; they enjoy consistent demand. However, limited research has been conducted thus far to assess the effectiveness of these brochures. This section aims to evaluate the effectiveness of the guidebooks.

One method utilized to gauge the effectiveness of Malaysia Travel Guidebooks is by examining visitor behaviour when engaging with interactive e-brochures. As stated by INT 2, "effectiveness can be measured by the number of visitors, and the time they spend

in reading the e-brochures (interactive ones)." This approach emphasizes the importance of visitor engagement and the duration of their interaction with travel guidebooks as indicators of brochures' effectiveness.

For printed brochures, effectiveness evaluation is based on their rate of consumption over a year. INT 2 stated that "the copies that finish faster are considered more effective than others." This consumption-based approach highlights the popularity of the brochures and their ability to capture readers' attention and interest.

Furthermore, the effectiveness of PDF versions of the Malaysia Travel Guidebooks is measured with the number of downloads and the volume of visitors. INT 2 revealed that "PDF TGBs are measured based on the number of downloads and the number of visitors." This digital metric recognizes the shift towards online resources and highlights the importance of accessibility and digital engagement in evaluating effectiveness of brochures. The demand for Malaysia Travel Guidebooks is influenced by various factors, particularly during travel fairs, expos, and sales missions. "Demand from TICs and TM Overseas Offices rises especially during travel fairs, expos and sales missions. Brochures that have a high demand are reprinted regularly" (INT 3). This suggests that the demand for the guidebooks increases significantly during these events, prompting the need for regular reprints to meet the heightened interest.

To gather valuable insights and reviews, Tourism Malaysia relies on feedback from Regional Offices, TICs, and TM Overseas Offices. Respondents affirm that these entities directly interact with consumers and, therefore, possess the first-hand knowledge required to evaluate the effectiveness and reception of the brochures. INT 4 stated: "We get feedbacks from Regional Offices, TICs and Overseas Office. They are the ones dealing directly with consumers, so they gain insights and reviews from them."

The Malaysia Travel Guide is a popular and highly sought-after guidebook in demand among tourists. As mentioned earlier, visitors' engagement with interactive e-brochures, consumption rates of printed brochures, and the popularity of PDF versions are key indicators of effectiveness. Moreover, feedback obtained from Regional Offices, TICs, and TM Overseas Offices plays a crucial role in understanding the reception and effectiveness of the brochures. Further research could be conducted to explore additional

metrics and gather more comprehensive feedback for continuous improvement and enhancement of the Malaysia Travel Guide.

## **7.6 GUIDELINES AND PROCESS OF PRODUCTION**

The process of creating travel guidebooks for a tourism agency is a multifaceted endeavour that involves various stages and relies heavily on collaboration with regional offices. This process begins with meticulous research to ensure the accuracy and reliability of the contents. As regards the information provided, "facts are checked to ensure accuracy, and this is usually done via our state offices, and also by contacting the product owners directly" (INT 1). This extensive research involves consulting reputable sources such as official tourism websites, reports, and online platforms. Accurate information regarding attractions, accommodations, transportation options, and local customs is fundamental to crafting a dependable guidebook.

Another crucial step in this process is collection of high-quality photographs that visually represent the destination's unique features, landmarks, and cultural aspects. INT 1 revealed: "We do have a team of photographers who will go out for a specific project to shoot the images required. It underscores the importance of captivating visuals". These images not only enhance the guidebook's visual appeal but also provide readers with a first-hand glimpse of the destination's attractions.

Listing places of interest and popular attractions based on meticulous research is a fundamental aspect of creating a travel guidebook. This is similar to the process for brochures. Respondents pointed out that "we ask our regional offices to list down the places of interest, popular attractions, and destinations in their states and regions" (INT 2). And attractions are selected based on various factors, including historical significance, cultural relevance, natural beauty, and unique local experiences.

In tandem with the compilation of attractions, guidebook creation process involves developing captivating and informative contents. Writers gather information from diverse sources, including the internet, research materials, and specialized resources available in regional offices. The contents are carefully crafted to engage the reader, as stated by a

respondent who said "writers collect the info about the products from internet, researches, and special resources in regional offices. They write unique info, for example, KLCC has 88 floors" (INT 3). The emphasis here is on providing not only accurate and up-to-date information but also presenting it in a lively and engaging manner.

Design is a pivotal element in the overall composition of a travel guidebook. Designers work diligently to create visually appealing layouts; they often draw inspiration from existing guidebooks, or consult professional designers. The role of design is articulated in the statement of a respondent who mentioned that: "Visuals are done by designers" (INT 3). This includes considerations of layout, typography, colour schemes, and other visual elements. Catchy titles and headings are incorporated to make the guidebook visually interesting and engaging, and capture the reader's attention.

In summary, the process of creating travel guidebooks for TM involves a series of interconnected stages, from extensive research and image collection to content creation and design. The collaborative efforts of regional offices and a dedicated team of professionals ensure that the guidebooks provide accurate, engaging, and visually appealing resources for travellers, promoting tourism and enabling them to explore Malaysia's diverse and unique attractions.

## **7.7 WRITING UP COLLABORATION**

Malaysia travel guidebooks serve as essential tools for conveying information to a target audience, and require a collaborative effort between agencies and staff members to ensure accuracy and effectiveness. This section delves into the responsibilities of the parties involved in creation of travel guidebooks, with a particular focus on information accuracy, adherence to specifications, and the distinct roles of writers and designers in text creation and visual selection.

According to INT 1, "in the event that the brochure is produced by an agency, it is the responsibility of the agency to ensure all information is accurate at the time of printing, and information included must be written in a specified way." The agency shoulders the burden of verifying the accuracy of the information before proceeding with the printing

process. Additionally, the agency is also expected to adhere to the specified guidelines, which dictate the required writing style and content structure. This ensures consistency and alignment with the client's desired outcome. Moreover, the agency takes responsibility for addressing copyright matters, ensuring that proper permissions and licenses are obtained for any copyrighted materials used in the brochure.

To guarantee a successful collaboration, a respondent revealed that: "Prior to engaging said agency, we will prepare a set of specifications detailing all requirements from writing to images, as well as copyright matters" (INT 1). Tourism Malaysia (TM) provides the agency with a comprehensive set of specifications, meticulously outlining the desired content, formatting preferences, and copyright considerations. These specifications serve as the foundation for the agency's work, enabling it to meet the TM's expectations and deliver a final product that aligns with the vision TM. The collaborative nature of this process allows the agency to gather insights from the client, ensuring that the brochure fulfils its needs effectively.

Staff members of TM play a crucial role in generating the textual contents for brochures. Their responsibility lies in creating informative and engaging text that accurately reflects the TM's message. INT 3 stated: "Yes, the text for the e-brochures is written by staff." This task is accomplished through a collaborative effort between tourism agencies and the TM staff, wherein the writers adhere to the guidelines provided by TM. By following the specified writing style and tone, staff writers maintain consistency throughout the travel guidebooks and ensure that they resonate with the desired target audience.

According to INT 2, "texts are related to the writers, while selecting pictures, design, and layout are related to designers." Designers occupy a pivotal position in the travel guidebooks production process. Their primary focus is on selecting appropriate images, crafting an appealing layout, and enhancing the visual aspects of the brochure. While writers are responsible for textual contents, and designers contribute their expertise to ensure a visually captivating final product. The collaborative interaction between writers and designers ensures a cohesive travel guidebook that effectively captures the audience's attention.

The production of travel guidebooks demands a shared responsibility between agencies and staff members. Agencies assume the responsibility of ensuring information accuracy, adhering to guidelines, and addressing copyright matters. Staff writers collaborate with the agency to produce well-crafted textual contents. Designers, on the other hand, play a vital role in image selection, layout design, and visual enhancement. Through effective collaboration, agencies and staff members can deliver travel guidebooks that effectively communicate the intended message, while meeting and exceeding the client's expectations.

## **7.8 TRAINING AND COLLABORATIVE PROCESSES IN TRAVEL GUIDEBOOKS PRODUCTION**

In a tourism department, employees with specific skill sets and qualifications are employed to create engaging promotional materials such as brochures and leaflets. Additional training courses are provided to enhance their knowledge and skills. Collaboration between in-house writers and other team members is crucial to ensure the concept and requirements of the materials are met. This section explores the training initiatives, collaboration practices, and the production process involved in the creation of travel guidebooks in Tourism Malaysia.

Tourism Malaysia recognizes the importance of continuous learning and development; thus, employees are encouraged to attend both online and offline training courses conducted by external training companies: INT 1 stated: "Our department employs people with specific skill sets and qualifications. From time to time, they will also attend courses for additional training." Designers, for instance, have the opportunity to enhance their knowledge and skills by attending courses that are relevant to their field. INT 2 submitted: "Yes, they attend some courses, for example, designers attend some available courses to improve their knowledge and skills." This proactive approach allows employees to stay up-to-date with the latest industry trends and advancements.

Similarly, effective collaboration between the in-house writer and other team members is essential to ensure the successful execution of the brochure creation process. "My job does not include writing. We do hold discussions with our in-house writer on the

concept and requirements" (INT 1). Therefore, regular discussions are held to establish a clear understanding of the concept and requirements. While the writer takes the lead in preparing the promotional texts, the designers contribute to the selection of visuals and seek opinions from the writer. INT 4 said: "Yes, we certainly involve in the writing of brochures and leaflets which can be used as travel guidebooks." This collaborative approach ensures that the written contents and visual elements align cohesively to create engaging and informative brochures.

The tourism department's emphasis training, and collaboration; a systematic production process contributes to the creation of high-quality brochures, travel guidebooks and leaflets. Employees are encouraged to participate in training courses to enhance their skills and knowledge. Collaboration between the in-house writers and other team members ensures a cohesive approach to brochure creation. The production process involves extensive research and coordination with regional tourism offices to ensure accurate and engaging contents. These practices collectively result in production of effective promotional materials that showcase the unique offerings of the tourism department.

## **7.9 DISCUSSION AND CONCLUSION**

The role of Malaysia Regional Travel Guidebooks (MRTGs) in the tourism sector is pivotal in shaping and enhancing the travel experiences of both local and international visitors. Unlike brochures or leaflets, which primarily aim to advertise or inform in a condensed format, MRTGs offer a comprehensive and in-depth exploration of destinations, catering to various aspects of a traveller's journey. These guidebooks, produced by the Malaysian Ministry of Tourism, serve as reliable resources for travellers, providing extensive information about destinations, attractions, accommodation, food, transportation, cultural events, and historical landmarks. The content is designed to meet the varied needs of travellers, including leisure tourists, cultural enthusiasts, adventure seekers, and those looking for unique culinary experiences. This tailored approach offers a deeper connection with the destination, thus enriching the travel experience and ensuring that visitors make the most of their time in Malaysia (Bosnar-Valković & Jurin, 2019; Vejlgard, 2021).

A key evolution in the delivery of MRTGs is their transition from traditional print formats to online platforms. This shift not only increases accessibility but also aligns with environmental sustainability efforts. By eliminating the need for physical copies, the Malaysian travel industry significantly reduces the environmental impact associated with printing and distribution. The availability of MRTGs in digital formats—such as interactive e-brochures, PDFs, and other online resources—caters to the preferences of modern travellers, who seek immediate and flexible access to travel information (Stoller, 2018). This move not only meets the convenience needs of contemporary tourists but also helps broaden the reach of these guidebooks, ensuring that they are accessible to a global audience at minimal cost (Mielie, 2017).

The shift to online publishing of MRTGs is also a response to the growing demand for up-to-date, easily accessible information. As the preferences of travellers evolve, especially with the rise of Information and Communication Technologies (ICT), it is critical that travel information remains current and adaptable (Buhalis & Law, 2008). Digital platforms allow for frequent updates, ensuring that content such as event dates, restaurant recommendations, and hotel availability remains relevant. The Malaysian Ministry of Tourism's commitment to online accessibility further demonstrates the tourism sector's responsiveness to the technological landscape, where smartphones, apps, and social media channels have become integral to the trip-planning process. By embracing digital technologies, MRTGs not only enhance the user experience but also position Malaysia as a forward-thinking destination in an increasingly digital world (Iaquinto, 2011).

In addition to the environmental and technological benefits, the guidelines for the creation of MRTGs ensure that the content remains relevant and engaging for travellers. These guidelines address critical aspects such as the inclusion and omission of information, ensuring accuracy and currency, and the visual presentation of the content. Attention is given to the selection of images, maps, and other design elements, as these components play a crucial role in the overall appeal of the guidebook (Bosnar-Valković & Jurin, 2019). By providing clear and engaging content, MRTGs aim to inspire travellers and help them make informed decisions. The guidelines also emphasize collaboration with regional offices, which ensures that the content reflects local expertise and knowledge. This input is

invaluable in crafting itineraries that truly capture the essence of different regions within Malaysia (Peel & Sørensen, 2016).

Moreover, the process of creating MRTGs is a collaborative effort involving multiple stakeholders. Information gathering, research, and content creation require input from tourism experts, writers, designers, and local tourism offices. These collaborations ensure that the guidebooks feature accurate, well-researched, and relevant information. Writers are responsible for crafting engaging narratives, while designers focus on presenting the content in a visually appealing manner (Mielie, 2017). The synergy between these various roles leads to high-quality guidebooks that go beyond basic promotional materials to become valuable resources for travellers. This process reflects the holistic approach the Malaysian Ministry of Tourism takes in ensuring that the content not only informs but also inspires travel through rich storytelling and visually captivating design (Bender, Gidlow, & Fisher, 2013).

Training and professional development are central to the creation of high-quality MRTGs. The tourism department emphasizes continuous skill enhancement through training courses, which improve the knowledge and expertise of staff involved in the guidebook production process. Writers, designers, and other contributors benefit from training that ensures they are up-to-date with current trends, technology, and design practices. The department's focus on fostering collaboration and maintaining high standards throughout the production process contributes to the development of travel guidebooks that exceed expectations, both in terms of content quality and user satisfaction (Cheong, 2013).

Furthermore, the effectiveness of MRTGs is assessed through various feedback mechanisms. Regional offices, Tourism Information Centres (TICs), and Tourism Malaysia's overseas offices provide valuable insights into the impact and reception of the guidebooks. Visitor engagement with interactive e-brochures, the popularity of digital versions, and the consumption rates of printed materials offer important data that informs the ongoing improvement of these resources (Skendo, 2021). This feedback loop ensures that the guidebooks remain aligned with the needs of modern travellers, continuously evolving in response to shifting preferences and trends within the tourism industry.

In summary, the role of MRTGs in the Malaysian tourism industry is multifaceted, combining promotional, informational, and environmental considerations. Through their transition to online platforms, adherence to comprehensive content guidelines, and commitment to collaboration and training, MRTGs serve as vital tools that not only assist travellers in planning their itineraries but also enhance their overall travel experience. The collaborative nature of guidebook production ensures that the final product meets the expectations of a diverse audience, from leisure travellers to cultural explorers. By offering reliable, engaging, and easily accessible information, MRTGs contribute significantly to the growth and sustainability of Malaysia's tourism sector, making them indispensable resources for today's tech-savvy and environmentally conscious travellers (Zillinger, 2005; Mazor-Tregerman et al., 2017)

#### **7.10 SUMMARY**

Malaysia Regional Travel Guidebooks (MRTGs), produced by the Malaysian Ministry of Tourism, play a pivotal role in enhancing travellers' experiences by providing comprehensive and detailed insights into the country's attractions, accommodations, and local customs. Unlike traditional brochures, MRTGs offer in-depth recommendations tailored to travellers' interests and routes, incorporating information on contact details, maps, event schedules, and dining options. Embracing digital platforms for accessibility and environmental sustainability, these guidebooks are now available online, catering to modern travellers' preferences while reducing ecological impact. Guided by rigorous production guidelines, MRTGs strive for relevance, accuracy, and visual appeal, ensuring they inspire and inform visitors effectively. Evaluated through visitor engagement metrics and feedback channels, these guidebooks are essential tools in promoting Malaysian tourism, supported by collaborative efforts among agencies, staff writers, and designers dedicated to producing engaging and informative materials.

## CHAPTER EIGHT

### CONCLUSION AND RECOMMENDATIONS

#### 8.1 INTRODUCTION

This chapter presents the summary of the findings based on the study objectives. The data of this study are collected from two sources: the first source is the MRTGs which are published as PDF on Tourism Malaysia's official website. The second source is the interviews with four professionals in Tourism Malaysia who were involved in producing the travel guidebooks. This study is set out to achieve the following objectives:

1. To analyse the rhetorical patterns of the official Malaysian e-travel guidebooks in order to:
  - a. Find out the organization of the move structure in the corpus of the study,
  - b. Find out the communicative purposes conveyed behind the move structure, and
  - c. Find out the prominent linguistic features;
2. To figure out how the available visual resources are exploited in the creation of meaning and communicative purposes of the travel guidebooks;
3. To figure out how the beliefs and goals of the professional community help inform the construction of the genre.

This chapter is planned to present a summary of data sources, data-analysis method(s), and findings of each objective.

#### 8.2 OBJECTIVE ONE

The first objective aims to find out the moves, communicative purposes, and linguistic features of the MRTGs. The source of data is the official website of Tourism Malaysia (<https://www.tourism.gov.my/promotional-kit/ebrochures>), where the MRTGs are posted and can be downloaded as PDF.

This study applied two frameworks to achieve the aims of this objective. The first framework is developed in the light of Bhatia (2004) and based on the models of Kathpalia (1992), Bhatia (1993), Cheong (2013) and Alali et al. (2019). ATLAS.ti 8 was used to analyse the moves and communicative purposes of the guidebooks. On the other hand, to analyse the linguistic feature of this genre, Hüttner (2010) framework was applied using sketch engine (SKE) tools.

The findings for this research question discovered that MRTGs have a similar moves structures and communicative purposes due to the fact that they are created by Tourism Malaysia (the same government agency). Ten moves were found; they are as following: “Headline”, “Introducing the Country/Region/Destination/Attraction”, “Urging Action”, “Targeting the Market”, “Trivia”, “Justifying the Destination/Region”, “Endorsement”, “Related Info”, “Service Info”, and “Closing Info”. These moves are central/obligatory in MRTGs. However, some steps in the central/obligatory moves are optional; they were not found in all the moves of the five MRTGs. Table 8.1 shows them according to their main moves, while the communicative purposes of the analysed moves are shown in Table 8.2:

Table 8.1 Optional Steps in the Main Moves

S/N	Main Move	Optional Steps
1	Introducing the country/destination/attraction	d) Indicating the state/region’s value e) Listing restaurants f) Tips for visitors
2	Urging Action	Telling the reader to enjoy special dishes
3	Targeting the Market	d) According to period of stay e) According to their ages f) Highlighting activities and cuisine
4	Trivia	g) Endorsement h) Activity i) Introducing Economics j) Architecture

		k) Arts l) Food
5	Justifying destination	c) Highlighting facilities d) Highlighting the attractions' features
6	Service info	Accommodation

Table 8.2 Moves and Their Communicative Purposes

S/N	Move	Communicative purpose
1	Headline	The purpose of this move is to capture readers' attention and provide a brief overview of the content within the text's body.
2	Introducing the Country/Region/State/Destination	This move serves as an informative section that showcases a region/destination/attraction in a positive and appealing manner, aiming to persuade and attract readers to become actual tourists.
3	Urging Actions	With a motivating function, this move follows the introduction of a destination and its attractions, encouraging readers to engage in specific actions and activities at the advertised destinations/attractions.
4	Targeting the Market	Targeting readers based on factors such as age, budget, gender, status, needs, and travel purposes, this move aims to attract and engage them effectively.
5	Trivia	This move highlights fascinating details about the advertised attraction, combining informative and attractive elements to demonstrate the value of the place and entice readers to visit.

6	Justifying the country/region/state/destination	The primary role of this move is to create and present logical reasons for visiting the advertised destination/attraction.
7	Endorsement	By highlighting the value of the promoted destination/attraction from the perspective of international organizations and public surveys, this move establishes its significance and provides readers with a logical reason to become tourists and visit.
8	Related Info	Serving as an informative section, this move offers details about visiting attractions, including ticket reservations, fees, operating times and dates, contact information, website details, directions, and more.
9	Service Info	As an informative move, this section appears at the end of each state/destination, providing readers with information about contact numbers, transportation options, and accommodation. It simplifies tour-related matters, enticing readers to visit the promoted destination/state that offers all these listed facilities and services.
10	Closing Info	Concluding the travel guidebook, this move offers essential information about Malaysia, encompassing economic, geographical, and weather details. Additionally, it presents local customs, etiquettes, and useful expressions in the local language that tourists can utilize to navigate social situations and be warmly received in the society.

The current study shares several similarities with previous research on tourist promotional genres, particularly in the identification of key moves that structure the genre. One of the most notable similarities is the Headline (Move 1), which all studies consistently identify as central to the genre. This move is crucial for engaging readers and setting the tone for the promotional content. Previous studies, including those by Kathpalia (1992), Bhatia (1993), Cheong (2013), and Alali et al. (2019), all recognize the importance of the Headline in attracting potential tourists, and this study aligns with their findings.

Another commonality is the Targeting the Market move, which appears in various forms across the studies. While the specific numbering of the move differs (Move 2 in Kathpalia, 1992, and Bhatia, 1993; Move 4 in Cheong, 2013), the purpose remains consistent: to appeal to a specific audience by focusing on their characteristics, preferences, or needs. Additionally, the Justifying the Product/Service move appears across all studies, with a focus on providing reasons to choose the destination, thereby justifying its attractiveness and suitability to potential visitors. This move aligns with the common goal of making the destination more appealing to tourists.

The Detaining/Introducing the Product/Service move also appears across the studies, where it serves to present the destination's key features, attractions, and services. In all cases, this move is aimed at showcasing the product or service in a manner that appeals to the target audience.

Despite these similarities, the current study introduces notable differences in the rhetorical structure and purpose of the tourist promotional genre. One of the key distinctions is the identification of new moves not emphasized in previous studies. These include Related Info, Service Info, Trivia, and Closing Info, which extend the communicative functions of MRTGs beyond pure promotion. These new moves serve to provide practical, logistical information about the destination, such as details on accommodations, transportation, and local amenities, addressing the modern traveler's desire for comprehensive, informative content. This shift represents an evolution from earlier studies, which were more focused on the promotional aspect of the genre.

Another key difference is the emphasis on the optional steps within certain moves, which were not as explicitly recognized in earlier works. The current study identifies

optional steps within the Trivia and Service Info moves, such as the inclusion of economic features, food, or activities in the Trivia move, and accommodation details in the Service Info move. This flexibility allows for customization based on the destination's marketing strategy and audience, marking a departure from earlier studies, which typically described the structure of these genres as more fixed.

The study also highlights an evolution in the genre's function, with the inclusion of moves that provide both promotional and practical content. This broadening of the genre's purpose, from simply promoting the destination to also informing the reader, caters to the increasing demand from modern travelers for logistical and factual information. Previous studies, while identifying moves focused on promoting destinations, did not recognize the need for providing detailed travel information to the same extent.

Finally, in comparison with Alali et al. (2019), the current study introduces a more granular approach in categorizing moves. The addition of specific moves like Related Info and Closing Info, alongside the identification of optional steps, provides a more detailed understanding of how MRTGs can be customized to meet specific marketing objectives. This flexibility reflects a broader trend of adapting promotional content to the informational needs of tourists, a shift that was less emphasized in prior studies.

In analysing the linguistic features of MRTGs genre, this study used SKE as a tool to analyse the corpus based on the framework of Hüttner (2010), which aims to figure out keywords of the entire genre, key formulae, and key-functional formulae of every move.

**Key Words of the entire genre:** The high-frequency key words in the genre primarily consist of nouns, such as the names of places and attractions. These words are crucial in conveying the essence of the destinations being promoted and capturing the reader's attention. The keyword-verbs "situated" and "offers" also play a significant role in providing information about the location and the experiences available to visitors.

**Key Formulae:** Three-word n-grams are particularly intriguing elements within the genre. Many of these n-grams form complete grammatical units that can be used to construct independent and meaningful sentences. Moreover, these n-grams often include grammatical items that convey semantic relations, and go beyond mere content-based

information. While some of these n-grams may not form structurally complete units, they are still considered essential building blocks in discourse and primary elements of the genre.

**Headline:** The analysis of headline n-grams reveals that they predominantly consist of noun phrases. These phrases often incorporate a mix of uppercase letters for general headlines and lowercase letters for sub-titles. The use of uppercase letters helps create impactful and attention-grabbing headlines, while the lowercase letters are used to introduce specific sub-topics. This mix of uppercase and lowercase letters in the headlines aims to attract readers' attention and generate curiosity about the contents of the text.

**Introducing the Country/Region/Destination/Attraction:** In this move, the items associated with introducing the destination or attraction are carefully chosen to highlight its unique qualities. The selected items and their contexts present the promoted destination/attraction as a one-of-a-kind, rich, and fantastic place. The intention is to ignite the reader's desire to visit the location and to portray it as an extraordinary and must-visit destination.

**Urging Action:** Verb phrases dominate this move as they are used by editors and writers to achieve the ultimate purpose of urging the reader to take action. These verb phrases are often presented in positive form and in a suggestive and advisory tone. By guiding the reader with specific actions and recommendations, the move aims to motivate them to engage with the destination and make travel plans.

**Targeting the Market:** The analysis revealed that the first thirty (30) frequent lexical items in this move's corpus are strategically chosen to target specific market segments. This includes naming groups such as "overnight visitors" and "visitors in search"; the pronoun "you" was used to personalize the message, and other relevant terms were incorporated. These lexical choices aim to create a connection with the intended audience and make them feel they are personally addressed.

**Trivia:** The lexical items in Trivia move serve the purpose of providing exciting and unique information about the destination. These items are strategically placed to attract the reader's attention and cater to their curiosity for intriguing details about the location. By

presenting fascinating facts and trivia, this move enhances the overall appeal of the destination and engages the reader on a deeper level.

**Justifying the Country:** This move utilizes the modal verb, "can", and the lexical verb, "gain", to convey promising ideas to the readers about the benefits of being a real tourist. Positive verbs such as "enjoy," "view," "try," and "take" were used to highlight the rewards, advantages, and motivations for visiting the promoted destinations. By emphasizing the positive experiences and opportunities available, the move aims to convince the reader that visiting the location is worthwhile.

**Endorsement:** The use of the UNESCO name serves as an endorsement to prove to the reader that the attraction/destination is internationally recognized and worth visiting. By leveraging the credibility and reputation of UNESCO, the move aims to strengthen the reader's confidence in the destination's cultural or natural significance.

**Related Info:** This move provides the readers with relevant information about the destination/attraction they read about. This may include contact numbers, fees, distance from public transport stations, and operation hours. By offering practical details, this move assists readers in planning their visits and adds a sense of credibility and reliability to the text.

**Service Info:** The "Service Info" move appears at the end of each state/destination and provides comprehensive information about contact numbers, transportation options, and accommodation. The lexical items in this move simplify tour-related issues for the reader, enticing them to visit the promoted destination/state. The use of the modal verb, "can", along with travel-related verbs like "board" offers flexibility and suggests multiple choices for reaching the destination, making the reader feel empowered and not tied to any specific option.

**Closing Info:** The closing information in the text provides the reader with essential facts about Malaysia, and covers various aspects such as the economy, geography, language, religion, and weather. These details contribute to the overall communicative purposes of the text by offering a comprehensive understanding of the country. By

providing this comprehensive information, the text aims to leave a lasting impression on, and create a well-rounded depiction of Malaysia for the reader.

The current study shares several common findings with previous research on the linguistic features and structures of travel promotional texts. One of the most significant similarities is the emphasis on noun phrases and keywords in attracting readers' attention. The use of place names, attractions, and other nouns as central terms is consistent with the findings of Cesiri (2018) and Iborra and Garrido (2001), who also observed that the use of nouns plays a pivotal role in capturing the essence of a destination and engaging the reader.

Another similarity lies in the use of verb phrases, especially those that urge action. This approach, characterized by imperative forms and positive recommendations, has been identified in the studies by Henry and Roseberry (1996), Iborra and Garrido (2001), Sinraksa (2009), and Yongqing (2013). These studies consistently highlight the role of imperative style in guiding readers to take action, similar to the findings in the current study where verb phrases are used to encourage participation and motivate tourists to plan visits.

The Targeting the Market move, which involves using pronouns like "you" and specific phrases like "overnight visitors" to address the target audience, also aligns with previous studies, such as those by Henry and Roseberry (1996), Sinraksa (2009), and Yongqing (2013). These studies acknowledge the importance of personalizing the message to build a connection with the intended audience, a strategy that is confirmed in this study as well.

Furthermore, the use of modal verbs such as "can" and "enjoy" to convey the benefits and advantages of visiting a destination is another shared finding. Previous studies also document the importance of these verbs in convincing readers to visit a destination, supporting the current study's conclusion that modal verbs enhance the persuasive nature of promotional texts (Henry & Roseberry, 1996; W. Hui et al., 2020; Iborra & Garrido, 2001; Öztürk & Şıklar, 2014; Sinraksa, 2009)

Despite these similarities, the current study introduces some important differences in the linguistic analysis of tourist promotional texts compared to previous studies. One notable difference is the study's focus on three-word n-grams, which adds depth and

complexity to the genre. These n-grams, while not forming complete sentences, function as meaningful grammatical units that contribute to the text's cohesiveness. This feature has not been emphasized in earlier studies, which mainly focused on individual lexical items rather than multi-word units.

Another key distinction is the current study's analysis of headline structures and their role in engaging the reader. It identifies a strategic use of uppercase and lowercase letters to differentiate between general headlines and subsections, a feature not extensively explored in previous studies. This typographical choice is aimed at enhancing the visual appeal and making the text more engaging, a point that is unique to this study's approach.

The study also introduces the Trivia move within the genre, which is not commonly discussed in earlier research. This move incorporates bolded lexical items to attract attention with intriguing facts about the destination. While previous studies have focused on the promotional and informational aspects, this study highlights the importance of adding entertaining and curious details to engage readers further, expanding the functional scope of travel promotional texts.

Additionally, the Service Info and Closing Info moves in this study emphasize practical and logistical information, such as contact details, operating hours, and transportation options, which were less emphasized in previous studies. These moves reflect a more comprehensive approach to providing not just promotional content but also actionable information, ensuring the reader has everything needed to plan their visit. This practical focus is a departure from earlier analyses, which tended to concentrate primarily on persuasive language and promotional content.

Finally, the current study's analysis highlights the role of the Endorsement move, particularly the use of UNESCO recognition, to validate the destination's appeal and credibility. This specific approach to endorsement adds a new dimension to the analysis of promotional strategies, emphasizing the importance of external validation in enhancing the destination's desirability. While previous studies have acknowledged endorsements in general, the focus on UNESCO as a marker of international recognition is a notable innovation in this study.

In conclusion, while the current study shares several similarities with earlier research—such as the use of nouns, verb phrases, and modal verbs to engage readers and persuade them to visit the destination—it also introduces significant innovations. These include the analysis of three-word n-grams, the strategic use of uppercase and lowercase letters in headlines, the Trivia move, and a focus on practical details through the Service Info and Closing Info moves. These differences contribute to a broader, more holistic view of how promotional texts can effectively engage potential tourists and provide both informative and persuasive content

### **8.3 OBJECTIVE TWO**

The analysis of Malaysia Regional Travel Guidebooks (MRTGs) in this study explores how both informational value and visual resources contribute to the effectiveness of these guidebooks in conveying meaning and shaping travellers' perceptions. The data for this analysis were collected from MRTGs in PDF format, with a particular focus on visual elements, guided by Kress and van Leeuwen's (1996, 2006) theoretical framework. The findings highlight the multifaceted role that MRTGs play in offering a comprehensive and captivating resource for travellers, emphasizing both their informational and persuasive functions. These guidebooks serve as tools for informing, inspiring, and guiding travellers, providing them with crucial knowledge about Malaysia's destinations, culture, heritage, cuisine, and outdoor activities. This aligns with the work of Bosnar-Valković and Jurin (2019), who argue that guidebooks should primarily be viewed as resources for information rather than just promotional materials.

The current study underscores the dual nature of MRTGs, mirroring McGregor's (2000) assertion that guidebooks serve not only to inform but also to persuade. In this study, it is emphasized that MRTGs combine informational value, salience, and framing to engage readers, influence their decisions, and enhance their travel experience. These guidebooks offer in-depth details about destinations, cultural heritage, and practical aspects such as maps, itineraries, and travel tips. This comprehensive coverage helps travellers make informed decisions and plan their trips effectively. This finding is in line with Vejlgard

(2021), who notes the significant role of guidebooks in disseminating critical information that helps travellers feel empowered to navigate their destinations.

The visual elements in MRTGs are highlighted as key tools for engagement, contributing to the persuasive power of these guidebooks. High-quality photographs, well-designed layouts, typography, and color schemes are employed to create an aesthetically pleasing experience. These visuals serve to showcase Malaysia's iconic landmarks, natural beauty, cultural events, and vibrant street scenes, which capture readers' attention and ignite their curiosity. The use of visual salience—through elements like size, proportion, and contrast—emphasizes important landmarks and cultural symbols, inviting deeper engagement with the destination. This is consistent with the work of G. Hui and Yang (2021), who argue that the strategic combination of language and visuals can evoke anticipation and shape readers' expectations. Additionally, the framing of information through visual elements enhances the effectiveness of these guidebooks as both informational and persuasive tools.

The current study also contributes to the existing literature by focusing on how cultural signifiers in visuals help reinforce the identity of Malaysia and foster a deeper connection between travellers and the destination. This emphasis on visual framing is an extension of Kress and van Leeuwen's (2006) ideas, where images are used not just to illustrate but to actively shape the meaning of the text. This distinction further supports McGregor's (2000) claim about the dual role of guidebooks, highlighting that the visuals are not only informative but are also designed to persuade and captivate.

Another key finding is the way MRTGs empower travellers by providing practical resources that aid in trip planning. These guidebooks equip tourists with essential details, such as itineraries, maps, and recommended activities, that allow for greater agency in their travel planning. This empowerment through informed decision-making aligns with the findings of Vejlggaard (2021), who emphasizes the role of guidebooks in giving travellers a sense of control over their journeys. The study argues that the informational content and visual appeal of MRTGs work in tandem to provide a holistic travel experience, encouraging deeper exploration and cultural immersion.

The cultural immersion encouraged by MRTGs is another significant contribution of the current study. These guidebooks go beyond simply presenting information about the country—they invite readers to engage with the local culture, explore the country's rich history, and experience its diverse landscapes. This focus on cultural immersion is supported by Zillinger (2006), who discusses the influential nature of guidebooks on travellers' perceptions and decisions. MRTGs actively promote Malaysia as a destination for deep cultural exploration, inviting readers to understand and appreciate the country's unique identity.

In conclusion, the findings of this study reinforce the idea that MRTGs serve as both informative resources and persuasive tools, a view shared by many scholars such as McGregor (2000) and Bosnar-Valković and Jurin (2019). However, the current study also introduces new insights, particularly regarding the strategic use of visual elements and the framing of information to enhance the effectiveness of the guidebooks. These visual and textual elements, combined with the comprehensive information provided in the guidebooks, empower travellers to make informed decisions and immerse themselves in Malaysia's cultural and natural offerings. The study highlights the multifaceted role of MRTGs in shaping the travel experience and encourages further research into how the integration of visuals and text can be optimized to engage travellers across different contexts. Ultimately, MRTGs are not just practical guides; they are dynamic tools that inspire curiosity, evoke emotions, and facilitate deeper connections with the destination.

#### **8.4 OBJECTIVE THREE**

The third objective of this study aims to examine the impact of the beliefs and goals of professionals within the Tourism Malaysia (TM) community on the development of the Malaysia Regional Travel Guidebooks (MRTGs) genre. To achieve this, four semi-structured interviews were conducted with employees of TM. These interviews were carefully recorded, transcribed verbatim, and analysed using ATLAS.ti 8 software. The analysis followed the thematic approach outlined by Braun and Clarke (2006), which enabled the identification and exploration of recurring themes and patterns in the data. The results of this analysis yielded several notable findings.

The study of MRTGs shares key similarities with previous research, particularly regarding their dual role as both informational resources and promotional tools. As noted by Bosnar-Valković and Jurin (2019) and Vejlgard (2021), travel guidebooks not only serve to promote destinations but also provide in-depth insights into various facets of the travel experience. This aligns with the current study's assertion that MRTGs offer practical information about Malaysia's destinations, cultural heritage, cuisine, and activities, helping travelers plan their trips effectively. Both this study and those cited emphasize the significant role of guidebooks in shaping perceptions and influencing travel decisions, highlighting their importance in facilitating a deeper connection with the destination.

A further common theme is the transition from print to digital formats, which enhances accessibility and supports sustainability efforts. This shift, discussed by Stoller (2018) and Mielie (2017), is also central to the present study, which highlights the increasing availability of MRTGs in digital formats, such as PDFs and interactive e-brochures, to meet the preferences of modern travelers. The digital format allows MRTGs to reach a global audience more efficiently while reducing the environmental impact associated with physical copies. Additionally, digital platforms accommodate the growing demand for up-to-date information, a theme explored by Buhalis and Law (2008). The ability to provide regular content updates ensures that recommendations for events, accommodations, and attractions remain current. This shift toward digital formats aligns with the preferences of tech-savvy travelers, demonstrating the tourism sector's adaptability in an increasingly connected world.

Both the current study and previous research (e.g., Mielie, 2017; Peel & Sørensen, 2016) highlight the collaborative nature of MRTG production. The study underscores the extensive collaboration between tourism experts, writers, designers, and local tourism offices to ensure the accuracy and cultural relevance of the content. This collaborative process ensures that MRTGs are more than mere promotional materials, providing comprehensive insights tailored to diverse traveler interests. The importance of local expertise is stressed, ensuring that the guidebooks accurately reflect the unique characteristics and attractions of different regions in Malaysia, contributing to a richer and more authentic travel experience.

However, the present study introduces a distinct focus on the strategic use of visual resources in MRTGs, drawing upon Kress and van Leeuwen's (1996, 2006) framework to analyze how visual elements guide and engage readers. While other studies acknowledge the role of visuals in enhancing the appeal of guidebooks (Bosnar-Valković & Jurin, 2019; Vejlgard, 2021), the current study provides a deeper exploration of how factors such as size, proportions, color, contrast, and cultural signifiers are utilized to highlight key landmarks and symbols. These visual strategies serve not only to capture attention but also to convey deeper meanings, fostering emotional and cultural engagement with the destination. This detailed investigation of visual framing offers a more nuanced understanding of how visual design contributes to the overall impact of MRTGs.

Another unique contribution of this study is its emphasis on the environmental benefits of transitioning from print to digital formats. While previous studies, such as those by Stoller (2018) and Mielie (2017), primarily focus on the convenience and accessibility of digital platforms, the current study underscores the positive environmental impact of reducing physical copies. This shift aligns with broader sustainability efforts within the tourism industry, reducing paper consumption and waste—an aspect that has not been extensively explored in prior research.

The study also emphasizes the influence of TM professionals' beliefs and goals on the construction of MRTGs. Through semi-structured interviews, it was found that TM professionals regard MRTGs as essential tools for assisting travelers in planning their itineraries and enhancing their overall travel experiences. These professionals believe that MRTGs provide more than just promotional content; they offer detailed insights tailored to the diverse interests of travelers. This perspective aligns with previous studies, which stress the multifaceted role of guidebooks in shaping the travel experience. TM's commitment to producing high-quality content, embracing digital formats, and prioritizing sustainability reflects broader trends within the tourism sector, as highlighted by Stoller (2018) and Mielie (2017). TM's efforts in ensuring content accuracy through comprehensive guidelines also resonate with earlier research on the importance of clear and engaging information in guidebooks. These guidelines ensure the content's relevance and accuracy, responding to the evolving demands of modern travelers.

Moreover, TM's process for creating MRTGs underscores the importance of collaboration and professional development in ensuring high standards of guidebook production. This aligns with the findings of Mielie (2017) and Peel & Sørensen (2016), who emphasize the collaborative nature of guidebook production. TM's focus on training and continuous improvement through feedback mechanisms further ensures that MRTGs remain relevant and effective. Feedback from regional offices, Tourist Information Centres (TICs), and overseas offices provides valuable insights into visitor engagement, helping to refine future editions of the guidebooks, in line with the feedback-driven approach discussed by Skendo (2021).

In conclusion, this study supports previous research by highlighting the dual role of MRTGs as informational and promotional tools, their transition to digital formats, and the collaborative nature of their production. However, it contributes unique insights into the strategic use of visual elements, the environmental benefits of digital publishing, and the influence of Tourism Malaysia's professional beliefs on the construction of guidebooks. These contributions offer a deeper understanding of how MRTGs enhance the travel experience, position Malaysia as a sustainable and forward-thinking destination, and continue to evolve through professional collaboration and feedback.

## **8.5 IMPLICATION OF THE STUDY**

The study's implications can be contextualized within the realm of academic research, delineating its contributions to the fields of discourse analysis, tourism communication, and destination marketing. The salient implications can be summarized as follows:

This study proffers substantial insights into the intricate rhetorical structures and linguistic attributes characteristic of Malaysia Travel Guidebooks (MRTGs). It presents an extensive exploration of the move structures and communicative purposes inherent in this genre. Scholars within the domain of discourse analysis will find substantial value in this comprehensive analysis, which provides a framework for comprehending how travel guidebooks adeptly engage readers and convey information. These analytical tools can be extrapolated for the evaluation of various promotional and informational texts.

The research illuminates the nuanced interplay between the convictions, objectives, and methodologies of professionals associated with Tourism Malaysia and the creation of travel guidebooks. This dimension of the study enriches the field of professional communication and marketing by accentuating the pivotal role of professional perspectives in shaping the contents, configuration, and strategies for the dissemination of promotional materials. This revelation is particularly pertinent to scholarly investigations addressing organizational communication and marketing strategies.

The study underscores the momentous shift from traditional print formats to digital platforms for the publication of travel guidebooks. Scholars specializing in the digital transformation of communication and marketing can draw pertinent insights from this research, which dissects the motivations, challenges, and advantages associated with the migration of promotional materials to digital formats. Moreover, it underscores the environmental and outreach-related benefits of digital dissemination, thus contributing to dialogues on sustainable marketing practices.

The analysis of visual components in MRTGs yields invaluable insights for scholars interested in visual communication, design, and destination marketing. The study delineates how visual resources, encompassing photographs, layouts, and colour palettes, are adroitly harnessed to convey nuanced meanings, arrest attention, and influence the perceptions of travellers. This corpus of knowledge can significantly augment scholarly discussions on the role of visual communication in shaping the tourism experience.

Beyond the academic sphere, the study's findings proffer tangible implications for destination marketing practitioners. They underscore the pivotal role of consistent move structures and communicative intents in travel guidebooks, facilitating effective engagement and information dissemination to prospective tourists. Professionals within the tourism sector can glean valuable insights from this research to refine their content guidelines, enhance the quality of promotional materials, and adapt to the evolving preferences and demands of contemporary travellers.

In summary, this study presents multifaceted insights that transcend the specific milieu of Malaysia Travel Guidebooks. It furnishes noteworthy contributions to academic research in the realms of discourse analysis, professional communication, digital

marketing, visual communication, and destination marketing. Furthermore, it underscores the pragmatic implications for professionals in the tourism industry, enriching their understanding of the art of crafting compelling and efficacious promotional materials.

## **8.6 RECOMMENDATIONS FOR FURTHER STUDIES**

Genre analysis is a valuable research method that provides insights into the ways in which communication materials are structured and used within specific contexts. However, while the current study has investigated multimodal genre analysis in the context of Malaysia's official tourism materials, it is essential to consider potential avenues for future research that may help broaden our understanding of this genre.

To begin with, the current study focused on Malaysia, but there is a vast array of countries with their unique cultural, geographical, and socio-political characteristics. Subsequently, future research endeavours can expand the scope by conducting comparative studies that explore how tourism promotional materials differ across various nations. By analysing materials from different countries, researchers can gain a more comprehensive understanding of the genre's global variations and implications.

Additionally, while the current study examined official Tourism Malaysia materials, it is crucial to extend research to other types of tourism promotional materials. For example, future studies could investigate brochures, travel websites, social media campaigns, or travel blogs. Each medium may have distinct genre features and affordances, making it an intriguing area for genre analysis research.

Moving on to methodology, the current study employed multimodal genre analysis as its primary methodology, following frameworks by Bhatia (2004); Hüttner (2010); Kress and van Leeuwen (1996). Nonetheless, to advance the field, researchers should consider employing alternative research methods and frameworks. For example, Content Analysis, Discourse Analysis, or even Corpus Linguistics could provide fresh perspectives on genre analysis. By embracing different methodologies, researchers can unearth new facets of tourism genre analysis.

Furthermore, as the study primarily examined promotional materials, a promising avenue for future research is to investigate how these materials influence the perceptions and decision-making processes of potential tourists. By incorporating audience responses, such as surveys, interviews, or eye-tracking studies, researchers can gain insights into the effectiveness of these materials in achieving their intended goals.

In addition, collaborative research involving experts from different fields, such as linguistics, marketing, psychology, and cultural studies, can provide a more holistic view of tourism genre analysis. By combining insights from various disciplines, it can lead to a richer understanding of how tourism materials are crafted, received, and interpreted.

Moreover, given the rapid evolution of technology, future studies could explore how emerging digital tools and platforms impact the genre of tourism materials. For instance, augmented reality, virtual reality, and artificial intelligence are changing the way promotional contents are created and experienced, opening new avenues for research.

Lastly, as sustainability becomes a critical concern in the tourism industry, future research could explore how promotional materials are adapting to reflect eco-friendly and ethical practices. This exploration of the genre choices related to sustainability messaging could offer valuable insights into the industry's evolving priorities.

In conclusion, the current study has laid the foundation for tourism genre analysis by examining MRTGs. However, the field is ripe for further exploration. Future studies should consider a range of factors, from geographical diversity to methodological innovation, audience responses, and ethical considerations, to contribute to a more comprehensive understanding of the ever-evolving genre of tourism promotional materials. Through these recommendations, researchers can expand their horizons and continue to uncover the intricacies of this dynamic and influential genre.

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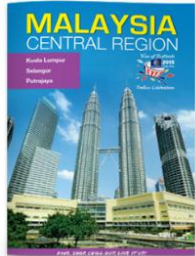
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# APPENDICES

## APPENDIX A: MALAYSIA REGIONAL TRAVEL GUIDEBOOKS



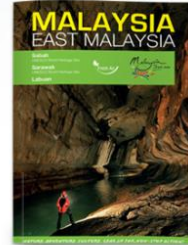
### Central Region

Vibrant towns and cities, towering building and exciting places of...



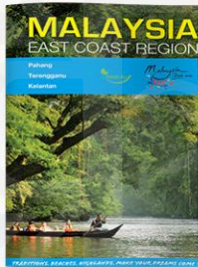
### Southern Region

Discover the diverse facets of Asia as you explore the...



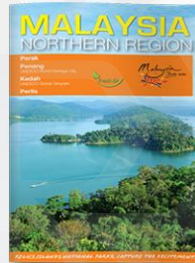
### East Malaysia

In the vast rainforest, lies a region unlike any other...



### East Coast Region

The east coast region offers a lovely assemblage of nature...



### Northern Region

Unravel the wonders of Asia as you journey up north...

## APPENDIX B: CO-RATERS AGREEMENT

Codes	Co-rater 1			Co-rater 2		
	Agree	Disagree	Comment	Agree	Disagree	Comments
(H) Introducing the region	1			1		
(A) Identifying the region	1			1		
(A) Describing the region	1			1		
(A) Indicate the state/region's value	1			1		
(U) Telling reader to do so	1			1		
(H) Naming the State/Destination	1			1		
(A) Identifying the state/destination	1			1		
(A) Describing the state/destination	1			1		
(U) Telling reader to do so	1			1		
(J) Highlighting the uniqueness of the destination	1			1		
(H) Introducing main attractions	1			1		

(H) Naming the attraction	1			1		
(A) Identifying Attraction	1			1		
Related info	1			1		
(Tr) Architectural	1			1		
(H) Naming the attraction with its location	1			1		
(A) Identifying Attraction	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction		1	suggesting activities	1		
Related info	1			1		
(Tr) Appraisal	1			1		

(H) Naming the attraction with its location	1			1		
(A) Identifying Attraction	1			1		
Related info	1			1		
(H) Naming the attraction with its location	1			1		
Related info	1			1		
(Tr) Historical	1			1		
(H) Naming the attraction with its location	1			1		
Related info	1			1		
(H) Naming the attraction with its location	1			1		
Related info	1			1		
(Tr) Architectural	1			1		
(H) Naming the attraction with its location	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction		1	suggesting activities	1		

Related info	1			1		
(A) Identifying Attraction (U) Telling the reader to do enjoy special actions in a specific attraction		1	suggesting activities . Not Appraising, Identify attraction	1		
Related info	1			1		
(Tr) Architectural	1			1		
(A) Describing Attraction	1			1		
Related info	1			1		
(H) Naming the attraction	1			1		
(A) Describing Attraction	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction		1	suggesting activities	1		
Related info	1			1		

(Tr) Historical	1			1		
Related info	1			1		
(Tr) Historical	1			1		
(H) Naming the attraction with its location	1			1		
(A) Indicate the attraction value	1			1		
Related info	1			1		
(H) Naming the attraction with its location	1			1		
(A) Describing Attraction	1			1		
(Tr) Historical	1			1		
Related info	1			1		
(H) Naming the attraction with its location	1			1		
Related info	1			1		

(H) Naming the attraction with its location	1			1		
Related info	1			1		
(H) Naming the attraction with its location	1			1		
(A) Describing Attraction	1			1		
Related info	1			1		
(H) Naming the attraction with its location	1			1		
(A) Describing Attraction	1			1		
Related info	1			1		
(H) Naming the attraction with its location	1			1		
(A) Describing Attraction	1			1		
Related info	1			1		
Related info	1			1		
(H) Naming the attraction	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction		1	suggesting activities	1		

(A) Describing Attraction	1			1		
Related info	1			1		
(H) Naming the attraction	1			1		
Related info	1			1		
(H) Naming the attraction with its location	1			1		
Related info	1			1		
(H) Naming the attraction	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction		1	suggesting activities	1		

Related info	1			1		
(Tr) Appraisal		1	architectural info	1		
(H) Naming the attraction with its location	1			1		
(A) Describing Attraction	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction		1	suggesting activities	1		
Related info	1			1		
(Tr) Art	1			1		
(H) Naming the attraction with its location	1			1		
(A) Identifying Attraction	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction		1	suggesting activities	1		
(H) Naming the attraction with its location	1			1		
(A) Describing Attraction	1			1		

(U) Telling the reader to do enjoy special actions in a specific attraction		1	suggesting activities	1		
Related info	1			1		
(H) Appraising the State/Destination	1			1		
(A) Listing other attractions to visit	1			1		
(Tr) Architectural	1			1		
(H) Shopping and dining	1			1		
(A) Appraising shopping Appraising	1			1		
(J) Highlighting the attraction's feature	1			1		
(A) Appraising shopping	1			1		
(T) According to travel perception Targeting the Market	1			1		

(A) Appraising shopping	1			1		
(A) Listing other places for shopping	1			1		
(Tr) Appraising Economics	1			1		
(Tr) Appraising Economics Endorsement	1			1		
(H) Shopping and dining	1			1		
(A) Appraising Dinning & food	1			1		
(A) Appraising Dinning & food	1			1		

(A) Appraising Dinning & food	1			1		
(A) Listing restaurants	1			1		
(H) Highlight events and recreation	1			1		
Related info	1			1		
(T) according to period of stay	1			1		
(T) According to their status (Family, spouses, individual)	1			1		

(U) Telling the reader to do enjoy special actions in a specific attraction	1			1		
(H) Highlight events and recreation	1			1		
(A) Appraising events & recreation	1			1		
(T) Highlighting activities and cuisine	1			1		
(A) Appraising events & recreation	1			1		
(A) Appraising events & recreation	1			1		
(H) Sevice information	1			1		
(H) Sevice information	1			1		
(J) Highlighting facilities	1			1		
(A) Appraising facilities	1			1		
(S) Accomodation	1			1		
(H) Sevice information	1			1		
(H) Sevice information	1			1		

(S) Transportation-getting there	1			1		
(H) Service information	1			1		
(S) Transportation-getting there	1			1		
(A) Appraising facilities	1			1		
(H) Service information	1			1		
(S) Transportation-getting there	1			1		
(H) Service information Headline	1			1		
(S) Transportation-getting there Service info	1			1		
(H) Service information Headline	1			1		
(S) Transportation-getting there Service info	1			1		
(H) Service information Headline	1			1		

(S) Transportation-getting around Service info	1			1		
(S) Transportation-getting around Service info	1			1		
(S) Transportation-getting around Service info	1			1		
(S) Transportation-getting around Service info	1			1		
(H) Service information Headline	1			1		
(S) Useful contact number Service info	1			1		
(S) Useful contact number Service info	1			1		
(S) Useful contact number Service info	1			1		
(S) Useful contact number Service info	1			1		
(H) Naming the State/Destination Headline	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions		1	suggesting activities	1		
(U) Telling reader to do so Urging Actions	1			1		
(H) Introducing main attractions Headline	1			1		
(H) Naming the attraction with its location Headline	1			1		

(A) Identifying Attraction	1			1		
(Tr) National Trivia	1			1		
(H) Naming the attraction with its location Headline	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions		1	suggesting activities	1		
(A) Describing Attraction	1			1		
Related info	1			1		
(Tr) Appraisal Trivia		1		1		
(H) Naming the attraction with its location Headline	1			1		
(A) Identifying Attraction	1			1		
Related info	1			1		
(Tr) Architectural Trivia	1			1		
(H) Naming the attraction with its location Headline	1			1		

Related info	1			1		
(H) Naming the attraction with its location Headline	1			1		
(T) According to travel perception Targeting the Market	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions		1	suggesting activities	1		
Related info	1			1		
(H) Naming the attraction with its location Headline	1			1		
Related info	1			1		
(H) Naming the attraction Headline	1			1		
Related info	1			1		
(Tr) Architectural Trivia	1			1		
(H) Naming the attraction Headline	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions	1			1		

(A) Tips for visitors	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions		1	suggesting activities	1		
Related info	1			1		
(H) Naming the attraction with its location Headline	1			1		
(U) Telling reader to do so Urging Actions		1	suggesting activities	1		
Urging Actions	1			1		
(T) According to their ages Targeting the Market	1			1		
Related info	1			1		
(H) Naming the attraction Headline	1			1		
(A) Identifying Attraction	1			1		
Related info	1			1		
(Tr) Appraisal Trivia	1			1		
(H) Naming the attraction with its location Headline	1			1		

(T) Highlighting activities and cuisine (U) Telling the reader to do enjoy special actions in a specific attraction Targeting the Market Urging Actions	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions	1			1		
(A) Describing Attraction	1			1		
Related info	1			1		
(H) Naming the attraction with its location Headline	1			1		
(A) Identifying Attraction	1			1		
Related info	1			1		
(H) Naming the attraction with its location Headline	1			1		
Related info	1			1		
(Tr) Art Trivia		1	either Art or Endorsement	1		
(H) Naming the attraction Headline	1			1		

(T) According to their ages Targeting the Market	1			1		
Related info	1			1		
(H) Naming the attraction with its location Headline	1			1		
Related info	1			1		
(Tr) National Trivia	1			1		
(H) Appraising the State/Destination Headline	1			1		
(A) Listing other attractions to visit	1			1		
(H) Shopping and dining Headline	1			1		
(H) Shopping and dining Headline	1			1		
(T) According to their status (Family, spouses, individual) (T) According to travel perception Targeting the Market	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions		1	suggesting activities	1		

(A) Listing other places for shopping	1			1		
(H) Shopping and dining Headline	1			1		
(T) Highlighting activities and cuisine Targeting the Market	1			1		
(U) Telling reader to enjoy special dishes Urging Actions	1			1		
(A) Appraising Dinning & food	1			1		
(H) Sevice information Headline	1			1		
(A) Listing restaurants	1			1		
(Tr) Food Trivia	1			1		
(H) Highlight events and recreation Headline	1			1		
(A) Appraising events & recreation	1			1		

(A) Appraising events & recreation	1			1		
(H) Highlight events and recreation Headline	1			1		
(A) Appraising events & recreation	1			1		
(A) Describing Attraction	1			1		
(T) According to travel perception Targeting the Market	1			1		
(T) According to their ages (T) Highlighting activities and cuisine (U) Telling reader to do so Targeting the Market Urging Actions	1			1		
(A) Describing Attraction	1			1		
(A) Appraising events & recreation	1			1		
(A) Describing Attraction (U) Telling reader to do so	1			1		
(A) Appraising events & recreation (T) Highlighting activities and cuisine	1			1		

(A) Listing other attractions to visit		1	Remove appraising	1		
Related info						
(H) Service information Headline	1			1		
(H) Service information Service info	1			1		
(A) Appraising facilities	1			1		

(S) Accomodation Service info		1	service info or contact info	1		
(H) Sevice information Headline	1			1		
(A) Appraising facilities	1			1		
(S) Transportation- getting there Service info	1			1		
(S) Transportation- getting there Service info	1			1		

(S) Transportation-getting there Service info	1			1		
(S) Transportation-getting there Service info	1			1		
(S) Transportation-getting around Service info	1			1		
(H) Service information Headline	1			1		
(S) Useful contact number Service info	1			1		
(S) Useful contact number Service info	1			1		
(S) Useful contact number Service info	1			1		
(S) Useful contact number Service info	1			1		
(H) Naming the State/Destination Headline	1			1		
(A) Identifying the state/destination	1			1		
(A) Describing the state/destination	1			1		
(A) Describing the state/destination	1			1		

(U) Telling reader to do so Urging Actions		1	suggesting activities	1		
(H) Introducing main attractions Headline	1			1		
(Tr) National Trivia	1			1		
(H) Naming the attraction Headline	1			1		
(Tr) National Trivia	1			1		
(A) Identifying Attraction	1			1		
(A) Describing Attraction	1			1		
(H) Naming the attraction Headline	1			1		
(A) Describing Attraction	1			1		
(Tr) Art (Tr) National Trivia		1	Architectural	1		
(Tr) Architectural Trivia	1			1		
(H) Naming the attraction Headline	1			1		

(A) Describing Attraction	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions		1	suggesting activities	1		
Related info	1			1		
(Tr) Activity Trivia	1			1		
(H) Naming the attraction Headline	1			1		
(A) Describing Attraction	1			1		
Related info	1			1		
(H) Naming the attraction Headline	1			1		
Related info	1			1		
(Tr) Architectural Trivia	1			1		
(Tr) Art Trivia		1	landscape	1		
(H) Naming the attraction Headline	1			1		

(A) Describing Attraction Appraising	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions		1	suggesting activities	1		
Related info	1			1		
(Tr) Art Trivia	1			1		
(H) Naming the attraction Headline	1			1		
(A) Describing Attraction Appraising	1			1		
(Tr) Architectural Trivia		1	landscape	1		
(H) Naming the attraction Headline	1			1		
(A) Describing Attraction Appraising	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions		1	suggesting activities	1		
Related info	1			1		
(H) Naming the attraction Headline	1			1		
(H) Naming the attraction Headline	1			1		

(A) Describing Attraction Appraising	1			1		
(H) Naming the attraction Headline	1			1		
(Tr) Appraisal Trivia		1	Historical	1		
(H) Naming the attraction Headline	1			1		
(A) Describing Attraction Appraising	1			1		
(U) Telling the reader to do enjoy special actions in a specific attraction Urging Actions	1			1		
Related info	1			1		
(Tr) Agriculture Trivia	1			1		
(H) Naming the attraction Headline	1			1		
(Tr) Architectural Trivia	1			1		
(Tr) Architectural Trivia	1			1		
(H) Naming the attraction Headline	1			1		

(A) Describing Attraction Appraising	1			1		
(Tr) Historical Trivia	1			1		
(H) Naming the attraction Headline	1			1		
(A) Describing Attraction Appraising	1			1		
(Tr) Art Trivia		1	architectural	1		
(H) Appraising the State/Destination Headline	1			1		
(A) Listing other attractions to visit Appraising	1			1		
(H) Shopping and dining Headline	1			1		
(H) Shopping and dining Headline	1			1		
(A) Appraising shopping Appraising	1			1		
(H) Shopping and dining Headline	1			1		

(A) Appraising Dinning & food Appraising	1			1		
(T) Highlighting activities and cuisine Targeting the Market	1			1		
(H) Sevice information Headline	1			1		
(A) Listing restaurants Appraising	1			1		
(H) Highlight events and recreation Headline	1			1		
(A) Appraising events & recreation Appraising	1			1		
(A) Appraising events & recreation Appraising	1			1		
(H) Highlight events and recreation Headline	1			1		
(A) Appraising events & recreation (T) According to travel perception Appraising Targeting the Market	1			1		
(A) Appraising events & recreation Appraising	1			1		
(H) Sevice information Headline	1			1		
(S) Accomodation Service info		1	contact info	1		

(H) Service information Headline	1			1		
(S) Transportation-getting there Service info	1			1		
(S) Transportation-getting there Service info	1			1		
(S) Transportation-getting there Service info	1			1		
(S) Transportation-getting there Service info	1			1		
(S) Transportation-getting around Service info	1			1		
(H) Service information Headline	1			1		
(S) Useful contact number Service info	1			1		
(S) Useful contact number Service info	1			1		
(S) Useful contact number Service info	1			1		
(S) Useful contact number Service info	1			1		
(H) Service information Headline		1	Tips	1		
Closing Info	1			1		
Closing Info	1			1		
Closing Info		1	Tips	1		

(H) Service information Headline	1			1		
Closing Info		1	General fact	1		
(H) Naming the attraction with its location Headline	1			1		
(H) Naming the attraction with its location Headline	1			1		
(H) Naming the attraction with its location Headline	1			1		
(H) Service information Headline	1			1		
(H) Service information Headline	1			1		
(H) Naming the attraction with its location Headline	1			1		

(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Indicate the attraction value Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Indicate the attraction value Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		

(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(J) Highlighting the attraction's feature Justifying	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(J) Highlighting the attraction's feature Justifying		1	not justifying	1		
(A) Describing Attraction Appraising	1			1		
(A) Appraising events & recreation Appraising	1			1		
(A) Identifying the state/destination Appraising	1			1		
(A) Describing the state/destination Appraising	1			1		
(A) Describing the state/destination Appraising	1			1		

(A) Describing Attraction Appraising	1			1		
(A) Tips for visitors Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Tips for visitors Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Tips for visitors Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Tips for visitors Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		

(A) Describing Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Tips for visitors Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Identifying Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(T) According to travel perception Targeting the Market	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Indicate the attraction value Appraising	1			1		

(A) Describing Attraction Appraising	1			1		
(A) Describing Attraction Appraising	1			1		
(A) Listing other attractions to visit Appraising	1			1		
(S) Transportation-getting around Service info	1			1		
(Tr ) endorsement Trivia		1	either Art or Endorsement	1		
(J) Highlighting facilities Justifying	1			1		
(H) Shopping and dining Headline	1			1		
(J) Highlighting the attraction's feature Justifying	1			1		
(Tr) Historical Trivia	1			1		
	1	1		1		
<b>TOTAL</b>	<b>370</b>	<b>36</b>		406	0	
	<b>Agree</b>	<b>Disagree</b>		<b>Agree</b>	<b>Disagree</b>	
	370	36		406	0	

## APPENDIX C: THE INTERVIEW QUESTIONS AND ANSWERS

### Senior Assistant Director: Production Division (INT 1)

- 1 Please state your position, and briefly describe your job specification.

I am the Senior Assistant Director within the Brochure Production Unit. This Unit is responsible for the production and distribution of brochures and other printed promotional materials to our State and Overseas Offices, and ultimately to the public via specific channels of distribution.
- 2 How would people in the tourism/communications and publicity industry define travel guidebooks (as opposed to brochures and leaflets)?

While brochure and leaflets provide general information on a specific product or destination, guidebooks are useful in helping one plan an itinerary based on interest and routes, creating the best possible experience.
- 3 Does your work as a Senior Assistant Director at Tourism Malaysia involve the writing of travel guidebooks to promote tourism destinations and the selection of visuals/pictures for promotional text you are working on?

(My job does not include writing) We do hold discussion with our in-house writer on the concept and requirements.
- 4 What is the purpose of publishing travel guidebooks in a tourism website?

In line with the times, as well as for convenience, websites provide a better alternative to the traveller as they are able to access it anytime, anywhere so long as there is internet, and one no longer needs to carry printed material which can add a fair bit of weight to the luggage.
- 5 What is the purposes of having different stages of travel guidebooks (one travel guidebook covers the entire country, five travel guidebooks cover the entire regions of Malaysia, and others cover some destinations)?

Every guidebook is targeted to specific needs. Our main Malaysia Travel Guide provides an overview of what Malaysia has to offer, an introduction of sorts.

Regional guidebooks help the traveller understand how the country is spread out, and this is useful to help understand the logistics when planning an itinerary. For specific destinations we have a Map & Guide pamphlet which lists down places of interests and its brief description.

- 6 What information do you think should be included as the content of travel guidebooks? Why? Do you refer to other sources?

Before the publication of any material, we will hold discussions to decide what should be included and what can be omitted. Guidebooks in general should have basic information like hotels, emergency services, top attractions and public transport information.

- 7 What are the characteristics to be considered in order to produce an effective travel guidebook (i.e. type of information, links, etc)?

Generally, material and information included should be relevant and most importantly, current.

- 8 How to measure the effectiveness/ impact of your guidebooks to the public?

Our Malaysia Travel Guide is among the more popular guidebook and is always in demand.

- 9 What are the guidelines that need to be follow when:

- a. writing a promotional text, such as travel guidebooks (i.e. title, headings, font, etc).
- b. Facts are checked to ensure accuracy, and this is usually done via our State offices, and also by contacting the product owners directly.
- c. Selecting the accompanying visuals (i.e. colour, participants, layout, etc)
- d. We have an image gallery where we can search for the most appropriate image, and when necessary, we do have a team of photographers who will go out for a specific project to shoot the images required.

- 10 What are the processes involved in writing and creating a travel guidebook before it is published?

It depends on the situation as sometimes we engage agencies to produce the brochure for us. The usual process will also include getting all paperwork and approvals in order before the project can take off.

- 11 Who are responsible for writing the information articles (e.g. description of activities, dining, introducing the attractions, etc), and all the contents of E-brochures in Tourism Malaysia website? Are they written by the staff in your Editorial Unit?

In the event that the brochure is produced by an agency, it is the responsibility of the agency to ensure all information is accurate at the time of printing, and information included must be written in a specified way. Prior to engaging said agency, we will prepare a set of specifications detailing all requirements from writing to images, as well as copyright matters. For the e-brochure, the text was prepared in collaboration between the agency and our staff.

- 12 If the staff in your unit writes those descriptions, where do they get the information and contents, as well as the pictures for articles? (i.e. Are the info given by the individual state governments/tourism boards?)  
(Refer to #9)

- 13 Who selects the pictures, which comes together with the descriptions, for publication on the website? How are the pictures selected (based on what criteria)?

Pictures are selected based on the general concept and title of the brochure, taking into consideration the aesthetic appeal for the target market. The final draft layout will be presented to our Top Management for the final approval.

- 14 Is there a guideline to follow when placing the pictures together with the descriptions? If so, how should the pictures be placed?

The layout of the brochures have been pre-determined, and we follow this design layout until the need arises to change the look and feel of the brochure.

- 15 Are the editors in your unit sent for any course on how to write the information articles, media releases, advertorials, etc? If so, what sort of courses are those;

and if they are conducted in-house or are the staff sent to outside companies for training?

Our department employs people with specific skill sets and qualifications. From time to time, they will also attend courses for additional training.



## **Senior Assistant Director Domestic & Events Division (INT 2)**

1. Please state your position, and briefly describe your job specification.

I am a Senior Assistant Director Domestic and Event Division. Previously I was in the production division and was involved in the process of producing Malaysia travel guidebooks and brochures.

2. How would people in the tourism/communications and publicity industry define travel guidebooks (as opposed to brochures and leaflets)?

Malaysia travel guidebooks and e-brochures are designed to be informative, to create interest, give options and give ideas. They are different from brochures of non-governmental brochures which aim only for promoting their budgets and their specific destinations and attractions. So MRTGs are more informative and more trusted since they are a product of the ministry of tourism.

3. Does your work as a Senior Assistant Director Domestic & Events Division at Tourism Malaysia involve the writing of travel guidebooks to promote tourism destinations and the selection of visuals/pictures for promotional text you are working on?

In production unit, we are responsible for producing 90+ brochures, 45 of them are in English, and selected brochures are translated to other languages such as French, Russian and Arabic. Writing up a brochures is a full process start from asking Malaysia tourism offices in regional areas to provide us with information about their popular and unique products (attractions and destinations) with updated info. Then our writers can prepare a promotional texts for the assigned product. Their info can be collected based on their researches on internet and based on the info they received from the regional offices.

4. What is the purpose of publishing travel guidebooks in a tourism website?

Previously, we have printed brochures and travel guidebooks, then we presented them in PDF format online to make them more accessible and more popular. Online documents can be shared, saved and read easily.

5. What is the purposes of having different stages of travel guidebooks (one travel guidebook covers the entire country, five travel guidebooks cover the entire regions of Malaysia, and others cover some destinations)?

As Malaysia Travel Guidebook (MTG) focuses on the entire country, so it gives a brief info about each state and region. However, Malaysia Regional Travel Guidebooks (MRTGs) enrich the reader with extra info about regions and states. They present more destination and attractions and give more details about the region.

6. What information do you think should be included as the content of travel guidebooks? Why? Do you refer to other sources?

Before we produce the brochures, we get info from the regional offices. We have 5 main regional offices in Malaysia (northern, southern, central, east coast, and east). So before we choose the content, we ask the regional offices what you want us to include in part of 'places of interest' for example. So they decide what info should their region should have, because they are experts and know their region very well. They know what are the popular destinations and attractions in their region and they know what they should promote. They choose the products based on popularity and potential aims.

- 1 What are the characteristics to be considered in order to produce an effective travel guidebook (i.e. type of information, links, etc)?

Malaysia Travel Guidebooks are designed for leisure holidays, so they should contain info about shopping, spa, food, accommodation, transportation, and places of interest. They are designed to be informative (provide readers with trusted info), create interest (present attractions in a desirable and interesting way), give options (food, transport, accommodation, and places to visit) and give ideas (suggesting some activities, tours, attractions and so on).

- 2 How to measure the effectiveness/ impact of your guidebooks to the public?

Effectiveness can be measured by the number of visitors, and the time they spend in reading the e-brochures (interactive ones). For the printed brochures, we measure effectiveness based on the printed pieces in a years (demands). The copies that finish faster are considered more effective than others. PDF TGBs

are measured based on the number of downloads and the number of visitors. We have not conducted any research to measure the effectiveness of the brochures.

3 What are the guidelines that need to be followed when:

a. writing a promotional text, such as travel guidebooks (i.e. title, headings, font, etc).

i. Firstly, we ask our regional offices to list down the places of interest, popular attractions and destinations in their states and regions; and we ask them to list them down based on popularity.

ii. Secondly, we have a group discussion in Tourism Malaysia regarding the design and the layout and the content of the brochures of each region. Sometimes we get some feedbacks from the regional offices about the content and the advertised attractions and destinations.

iii. Thirdly, after the approval of headlines and main attractions and destinations, we ask our writers to write a promotional text about the selected products. The writers collect the info about the products from internet, researches and special resources in regional offices.

They write unique info, for example, KLCC has 88 floors. There is no specific guide for writing up the brochures, it is subjected to the writers, available info, and the nature of products.

b. selecting the accompanying visuals (i.e. colour, participants, layout, etc) Pictures are subjective, meaning that we have thousands of pictures for KLCC, for instance, we try to select the most suitable, nice, and beautiful and recent pictures that align with the texts. So if the text talks about KLCC as a shopping center, we should select a picture that shows KLCC with shops there.

4 What are the processes involved in writing and creating a travel guidebook before it is published?

Refer to 9.a

- 5 Who are responsible for writing the information articles (e.g. description of activities, dining, introducing the attractions, etc), and all the contents of E-brochures in Tourism Malaysia website? Are they written by the staff in your Editorial Unit?

Texts are related to the writers, while selecting pictures, design and layout are related to designers.

- 6 If the staff in your unit writes those descriptions, where do they get the information and contents, as well as the pictures for articles? (i.e. Are the info given by the individual state governments/tourism boards?)

The writers collect the info about the products from internet, researches and special resources in regional offices.

For pictures, we have a data-base of thousands of pictures. If the product has some improvement, then we have a group of photographers who can visit the sites and take new pictures.

- 7 Who selects the pictures, which comes together with the descriptions, for publication on the website? How are the pictures selected (based on what criteria)?

Refer to 9.b

- 8 Is there a guideline to follow when placing the pictures together with the descriptions? If so, how should the pictures be placed?

No guideline, it is just meant to be beautiful, organised and not messy.

- 9 Are the editors in your unit sent for any course on how to write the information articles, media releases, advertorials, etc? If, so, what sort of courses are those; and if they are conducted in-house or are the staff sent to outside companies for training?

Yes, they attend some courses, for example, designers attend some available courses to improve their knowledge and skills. Moreover, now, we have seven designers and two writers. So, if they are keen to attend some courses, they can just submit a request. Once the request is approved then they can be supported for attending some courses.

Sometimes, if we need to prepare some brochures about specific interests, such as fishing, so we can hire some professional people from that field to help us write the brochure. Moreover, we sometimes contact some clubs, organizations and associations if we need some info about one topic.



### **COPYWRITER, EDITOR AND PROOFREADER (INT 3)**

1. Please state your position, and briefly describe your job specification.

Description: Copywriting, editing, translation and proofreading.

2. How would people in the tourism/communications and publicity industry define travel guidebooks (as opposed to brochures and leaflets)?

A guidebook is an all-in-one reference tool that can be used while travelling. It should contain all the necessary information that makes the tourist's experience smooth and easy, such as contact numbers, website links, maps, event dates, restaurant and hotel list, etc. Brochures or leaflets may contain less information compared a guidebook.

3. Does your work as a Copywriter, Editor and Proofreader at Tourism Malaysia involve the writing of travel guidebooks to promote tourism destinations and the selection of visuals/pictures for promotional text you are working on ?

Predominantly, Tourism Malaysia produces brochures. However, we also have publications that can serve as tourism guidebooks to a certain extent. No, writers are not involved in the selection of images/visuals. However, the designers can consult the writers if there is a necessity pertaining to the selection of images.

4. What is the purpose of publishing travel guidebooks in a tourism website?

Website is an online communications channel that is widely used and is easily accessible to many travellers. By publishing the travel guidebook on our website, we are leveraging on its accessibility and reach. It is also environmentally friendly.

5. What is the purposes of having different stages of travel guidebooks (one travel guidebook covers the entire country, five travel guidebooks cover the entire regions of Malaysia, and others cover some destinations)?

The direction of Tourism Malaysia's guidebooks is planned by the Publications Team. The rationale is to have; (i) a general guide to give an overview of Malaysia (ii) regional guides for the five regions and also (iii) specific destination guides for more popular destinations such as Kuala Lumpur and Langkawi. In addition to this, we also have special interest brochures that focus

on specific interests such as diving or birdwatching. Tourism Malaysia's regional guidebooks correspond with the five regional offices of Tourism Malaysia – TM Northern Region, TM Central Region, TM Southern Region, TIC Sabah and TIC Sarawak. Hence, any promotional activity that is carried out by these regional offices can be supported by the regional brochures.

Note: TIC – Tourist Information Centre

6. What information do you think should be included as the content of travel guidebooks? Why? Do you refer to other sources?

The content should include – contact numbers, maps, transportation modes, proximity to facilities, nearest town, food, information on nearby hotels and restaurants, main attractions within and around the place. These are the main points that are relevant to tourists. Yes, we refer to the Internet, websites, social media channels and our regional offices.

7. What are the characteristics to be considered in order to produce an effective travel guidebook (i.e. type of information, links, etc)?

An effective travel guidebook should have the following characteristics – detailed information, interesting images, attractive layout, maps, transport routes/maps, website links, QR code.

8. How to measure the effectiveness/ impact of your guidebooks to the public?

Demand from TICs and TM Overseas Offices especially during travel fairs, expos and sales missions. Brochures that have a high demand are reprinted regularly.

9. What are the guidelines that need to be follow when:

- a. writing a promotional text, such as travel guidebooks (i.e. title, headings, font, etc).
- b. Title and headings – to make it interesting to the audience, short and catchy
- c. selecting the accompanying visuals (i.e. colour, participants, layout, etc)
- d. Visuals are done by designers

10. What are the processes involved in writing and creating a travel guidebook before it is published?

The processes involved are - planning, research and information gathering from various sources (TM Office, website, social media, etc.), generating content, creating an outline, approval of outline, beginning of writing process, editing, approval of draft by the Division Director, proofreading, correction and revision (if necessary), printing, checking of digital proof and machine proof.

11. Who are responsible for writing the information articles (e.g. description of activities, dining, introducing the attractions, etc), and all the contents of E-brochures in Tourism Malaysia website? Are they written by the staff in your Editorial Unit?

Yes, the text for the e-brochures is written by staff

12. If the staff in your unit writes those descriptions, where do they get the information and contents, as well as the pictures for articles? (i.e. Are the info given by the individual state governments/tourism boards?)

Information is obtained through the same source as No. 6

13. Who selects the pictures, which comes together with the descriptions, for publication on the website? How are the pictures selected (based on what criteria)?

Pictures are selected by Designers. Selection is based on various issues such as copyright, originality, relevance to text, how current the image is (not an old image) and how interesting it looks in the layout.

14. Is there a guideline to follow when placing the pictures together with the descriptions? If so, how should the pictures be placed?

This question is related to the designer's scope of work

15. Are the editors in your unit sent for any course on how to write the information articles, media releases, advertorials, etc? If, so, what sort of courses are those; and if they are conducted in-house or are the staff sent to outside companies for training?

Yes, there are courses – online and offline writing courses conducted by external training companies.



## **PRODUCTION DEVISION, WRITER (INT 4)**

1. Please state your position, and briefly describe your job specification.

I work as a writer and my job scope consist of copywriting, editing texts and proof reading any articles for writing texts for Tourism Malaysia publications such as directed by the Divisional Director. I also do translation jobs and prepare scripts for video if needed.

2. How would people in the tourism/communications and publicity industry define travel guidebooks (as opposed to brochures and leaflets)?

I would define travel guidebooks just like as an application such as Waze or Maps without internet because all the information you could get about the place. With the help of our offices from all over Malaysia, being here in Tourism Malaysia we get to produce brochures and leaflets depending on the market demanded.

3. Does your work as a Writer at Tourism Malaysia involve the writing of travel guidebooks to promote tourism destinations and the selection of visuals/pictures for promotional text you are working on ?

Yes, we certainly involve in the writing of brochures and leaflets which can be used as travel guidebooks. Unfortunately, no. Designers would be the one in charge for the selection of visuals/pictures however as writer, designers sometimes do ask for opinions too.

4. What is the purpose of publishing travel guidebooks in a tourism website?

The purpose is to promote environmentally friendly lifestyle as tourists can download the guidebooks through their smartphone and use it freely. It is also easy to reach and widely use among people nowadays.

5. What is the purposes of having different stages of travel guidebooks (one travel guidebook covers the entire country, five travel guidebooks cover the entire regions of Malaysia, and others cover some destinations)?

Different stages of guidebooks help to give brief information or detailed information based on entire country, regions and specific destinations. For regions, we have regional guidebooks for Northern Region, Central Region, Southern Region, TIC Sabah and TIC Sarawak. TIC stands for Tourism Information Centre. Kuala Lumpur and Langkawi are the most popular tourist destination for both domestic and international market. We also produce special interest brochures such as shopping and birdwatching.

6. What information do you think should be included as the content of travel guidebooks? Why? Do you refer to other sources?

Plenty of information should be included such as facilities provided, places of interest, hotels and homestay nearest to the place, local food available, interesting activities such as river cruise and attractions around the place. This is because this information is relevant to tourists and makes it easier for them to plan their stay. Yes, we do refer the internet to get information from social media platforms and Regional Offices of Tourism Malaysia on what's trending right now to align with current demand.

7. What are the characteristics to be considered in order to produce an effective travel guidebook (i.e. type of information, links, etc)?

Effective travel guidebooks should have these characteristics: detailed information, attractive images of the place, QR code, website links, maps, layout of place, modes of transportation, fees and contact number.

8. How to measure the effectiveness/ impact of your guidebooks to the public?

We get feedbacks from Regional Offices, TICs and Overseas Office. They are the ones dealing directly to consumers so they gain insights and reviews from them.

9. What are the guidelines that need to be follow when:

a) writing a promotional text, such as travel guidebooks (i.e. title, headings, font, etc).

- a. For title and headings, we will create suitable sentence for it. Usually just short and sweet. Interesting enough to catch attention.
- b. selecting the accompanying visuals (i.e. colour, participants, layout, etc)
- c. On this matter, we truly depend on the designer's creativity.

10. What are the processes involved in writing and creating a travel guidebook before it is published?

The processes are planning, information gathering from websites and offices, content creating, first outline, approval of outline, writing process, editing, approval of draft by Director, proofreading, correction and revision (if necessary), printing, checking the digital proof and machine proof.

11. Who are responsible for writing the information articles (e.g. description of activities, dining, introducing the attractions, etc), and all the contents of E-brochures in Tourism Malaysia website? Are they written by the staff in your Editorial Unit?

Yes, written by our staff.

12. If the staff in your unit writes those descriptions, where do they get the information and contents, as well as the pictures for articles? (i.e. Are the info given by the individual state governments/tourism boards?)

Information and contents are provided same as the answer in no 6.

13. Who selects the pictures, which comes together with the descriptions, for publication on the website? How are the pictures selected (based on what criteria)?

Designers choose the pictures. The pictures are selected based on copyrights, the picture's originality, the places, how current are the pictures and if the designers would think it would be great to use as background or cover page on brochures, leaflets, bunting etc.

14. Is there a guideline to follow when placing the pictures together with the descriptions? If so, how should the pictures be placed?

This question is related to the designer's scope of work.

15. Are the editors in your unit sent for any course on how to write the information articles, media releases, advertorials, etc? If, so, what sort of courses are those; and if they are conducted in-house or are the staff sent to outside companies for training?

I have not been in the office long enough to take a course but I get exposures from other writers, producer and project officer on how to properly write captions or scripts. We also refer for books, songs and internet to get better ideas on how to compose sentences or captions.



## APPENDIX D: CONSENT LETTER

### Consent form for audio-recorded interviews

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**Project title:** MULTIMODAL ANALYSIS OF MALAYSIA E- REGIONAL TRAVEL GUIDEBOOKS

**Researcher:** Bashar Alali

Thank you for your interest in participating in this research. Before you agree to take part, please read the participant information sheet.

If you have any questions regarding the information sheet or explanations, please ask the researcher before deciding whether to participate. You will be given a copy of this consent form to keep for future reference.

#### Participant's statement:

I confirm that:

- I have read the participant information sheet and understand the purpose of the research.
- I understand that if I decide I no longer wish to take part in this research I can notify the researcher involved and withdraw within one week after the interview.
- I consent to the processing of my personal information for the purposes of this research.
- I understand that such information will be treated as strictly confidential and handled in accordance with the provisions of data protection legislation.
- I understand that the information I submit, including anonymised direct quotes, may be included in any resulting report .
- I understand that my participation will be audio recorded for accuracy and I consent to the use of this material as part of the project.
- I agree the project named above has been explained to me to my satisfaction and I agree to take part in this research.

**Name:** |

**Signature:**

**Date:**

If you would like to receive a copy of any resulting report, please enter your email address below.

**Email:**

## APPENDIX E: PREVIOUS STUDIES ON PROMOTIONAL GENRE

No.	Author(s)	Data	Framework	Focus
1	Howe (1995)	Three sub-classes of car (luxury, normal, and small) advertisements in The Straits Times newspapers in Singapore	Kathpalia's framework (1992)	move-structure
2	Henry and Roseberry (1996)	A corpus of 44 samples of 'Brief Tourist Information' genre written in Standard English	move analysis (Halliday & Hasan, 1989), Swales (1990), and Bhatia (1993) Corpora Analysis for register	To compare between the register (the language and linguistic patterns) of three obligatory moves (Location, Facilities /Activities, and Description) in the same genre using a computerized concordance program.
3	Choo (1998)	Residential property advertisements in The Star newspaper in Malaysia	Kathpalia's framework (1992)	move-structure

4	Iborra and Garrido (2001)	12 authentic travel leaflets found in countries where English is the first language	Swales' (1990) framework	moves and linguistic features (nouns, adjectives, verbs, pronouns and linking words)
5	Shukor (2003)	Advertisements of Malaysia Airline System (MAS) in-flight magazine, 'Going Places', which was issued between January and December 2001.	Kathpalia's framework (1992)	Move-structure Semantics and linguistic realizations
6	Sinraksa (2009)	Ten tourist leaflets published by the Tourism Authority of Thailand (TAT) between 2007 and 200	Swales (1990) and Bhatia (1993)	Move structure Communicative purposes Linguistic features in 'Describing the Attraction' move
7	Cheong (2013)	Promotional genre of tourism advertorials, homepage, interviews with specialist informants, and	genre analysis Macro-genre analysis (Marco, 2002)	Move structure, the communicative and persuasive features of the tourism advertorials, ethnographic perspective (Interview) and socio-critical perspectives (interview + questionnaire)

		disseminating a questionnaire to tourists	Micro-genre analysis (kathpalia, 1992; Bhatia, 1993, 2004) multimodal discourse analysis (Kress a& Leeuwen, 1996)	
8	Yongqing (2013)	Hotel advertisements in Malaysia	Gu Xiangfen (2008)	Language role in achieving advertisement purposes. Communicative purposes and the linguistic features
9	Öztürk and Şiklar (2014)	Turkish brochure of “Kemer”	Bhatia's (2004) move structural model	Discourse pattern, communicative purposes, lexico-grammatical, and visual effects.
10	Hong and Ahmad (2014)	A corpus of 50 Malaysian banking brochures	Swales (1990) and Bhatia (1993)	Move-structure, and communicative purposes
11	Al Afnan (2014)	Email communication at a private higher educational institution in Kuala Lumpur	Bhatia's (2004) four perspectives (textual, ethnographic, socio-cognitive and socio-critical perspectives).	the text-internal and the text-external's influences on language
12	Huang (2015)	30 Brief Tourist Information	Swales 1990	Moves and lexical linguistic features

		(BTI) texts on websites of tourism destinations		
13	Alali (2017)	Three Asian travel guidebooks	Kathpalia's (1992) framework	Moves, strategies, and communicative purposes.
14	Cesiri (2018)	Travel guidebooks of Venice city	Corpus analysis method and using Kang and Yu (2011) and Wordsmith 6.0	<p>focuses on the lexico-grammatical characteristics present in an Internet-accessible corpus of digital English-language travel guides.</p> <p>Comprehends how the most distinctive aspects of Venice and its local culture are described to tourists.</p> <p>Investigates the strategies used by the authors to strike a balance between technical terms typical of the language of tourism and promotional terms that may contain specific connotations to attract the reader's attention.</p>
15	Cheragi (2018)	Two nation-branding promotions introduced by the Romanian and Moldavian Governments: "Discover the Place Where You Feel Reborn" (Romania,	Multimodal approach (Iedema, 2003; Kress & Van Leeuwen, 1996; Van Leeuwen, 2001)	Comparative semiotic analysis, focusing on image, sound, and text as semiotic resources in the comparative discursive configuration of Romanian and Moldovan nation brands.

		2014) and “Discover the Routes of Life” (Moldova, 2014).  logos, websites and videos		
16	Yao and Zhuo (2018)	A video of the Chinese city of Hangzhou	applied Kress and van Leeuwen (2006) multimodal discourse analysis	how various semiotic resources, namely visual, audio, and verbal, construe meanings and how they work together to create synergy in a video of the Chinese city of Hangzhou
17	W. Hui et al. (2020)	Natural and man-made tourism discourses in Lijiang, which is located in Yunnan Province, People's Republic of China	wales (1990), Bhatia (2008), Xianqing (2013), and Liying (2016)	Investigate and contrast the move structures and linguistic features of promotional texts for 25 texts promoting natural attractions and 38 texts promoting man-made attractions.
18	Furnama and Rosa (2020)	Tourism brochure of Mandeh Island, West Sumatera	applying Y. Y. Cheong (2004) framework	generic structure

19	Theodoropoulou and Alos (2020)	<p>Data from various genres of ads for sports events (minimum of 15 ads per category) held or to be held in Doha, Qatar's capital, between 2006 and 2022.</p> <p>Data consists of website ads, magazine/newspaper ads, audiovisual ads (including YouTube ads), roadside ads (found on billboards and on large flyers) as well as SMS ads.</p>	used multimodal discourse analysis and social semiotics	Focus on image making. This includes the strategic use of symbolic and material markers that establish Qatar as a distinct destination that offers its visitors high-quality sports while also providing good value for money, as it, among other things, brings the world to its visitors through sports.
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20	Thu (2021)	Self-compiled corpus data that were obtained from the official tourism website of Vietnam	TermoStat Web 3.0 (Drouin, 2003) and Antconc (Anthony, 2011)	the use of adjectives in English tourism writing and provide a better understanding on the ways in which adjectives contribute to the creation of persuasive texts
21	Ekawati et al. (2021)	Three Madura tourism promotion videos	Martin and White (2005) Kress and van Leeuwen (2006)	the relationship between visual and verbal elements within the framework of multimodal discourse analysis
22	Halim et al. (2021)	The Prince Court Medical Centre (PCMC) website	Halliday's metafunction theory and Kress and van Leeuwen'	how the Prince Court Medical Centre (PCMC), a private hospital in Malaysia, is presented and how the hospital's website combines various modes to promote its services to international medical tourists
23	Sukma (2021)	Seven verbal (linguistic) texts and thirteen visual (non-linguistic) texts extracted from the website of Indonesian tourism	Wodak et al's (2009) discursive strategies of national identity construction and Kress and van Leeuwen's (2006) theory of visual design	the significant role of multimodal resources in constructing and promoting the Indonesian national identity via Indonesian official website