

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter comprises three main sections: the first on marketing and advertising in the hospitality industry, the second on genre and genre analysis, and the last on the language of advertising. Since the present research involves the analysis of hotel brochures, which is considered as one form of marketing communications used in the hotel business, some background information concerning the nature of marketing and the importance of advertising in the hospitality industry will be presented first followed by a discussion on the role of the brochure and its importance in advertising a hotel. Next, the concept of genre and genre analysis are presented. In addition, as hotel brochures are also regarded as an instance of promotional genres, some of the previous studies on promotional genres including business documents, tourist leaflets, and hotel brochures are discussed. Finally, as the role of a brochure can be viewed as being similar to that of an advertisement (Middleton, 1988); brochures and advertisements tend to use certain linguistic features in much the same way. Therefore, the final discussion is on characteristics of advertising language.

#### **Marketing and Advertising in Hospitality Industry**

The first section of this chapter approaches the research topic from a hospitality-industry-specific standpoint. It begins with a presentation of the nature of marketing in the hospitality industry followed by a discussion on importance of advertising in the hospitality industry.

#### **Nature of Marketing in Hospitality Industry**

Hospitality, as defined by Morrison (1989), is one of the service industries (e.g. banking, health care, laundry and dry cleaning, etc.). Middleton (1988) gave a clear view of the nature of the marketing in hospitality business as follows (p. 259):

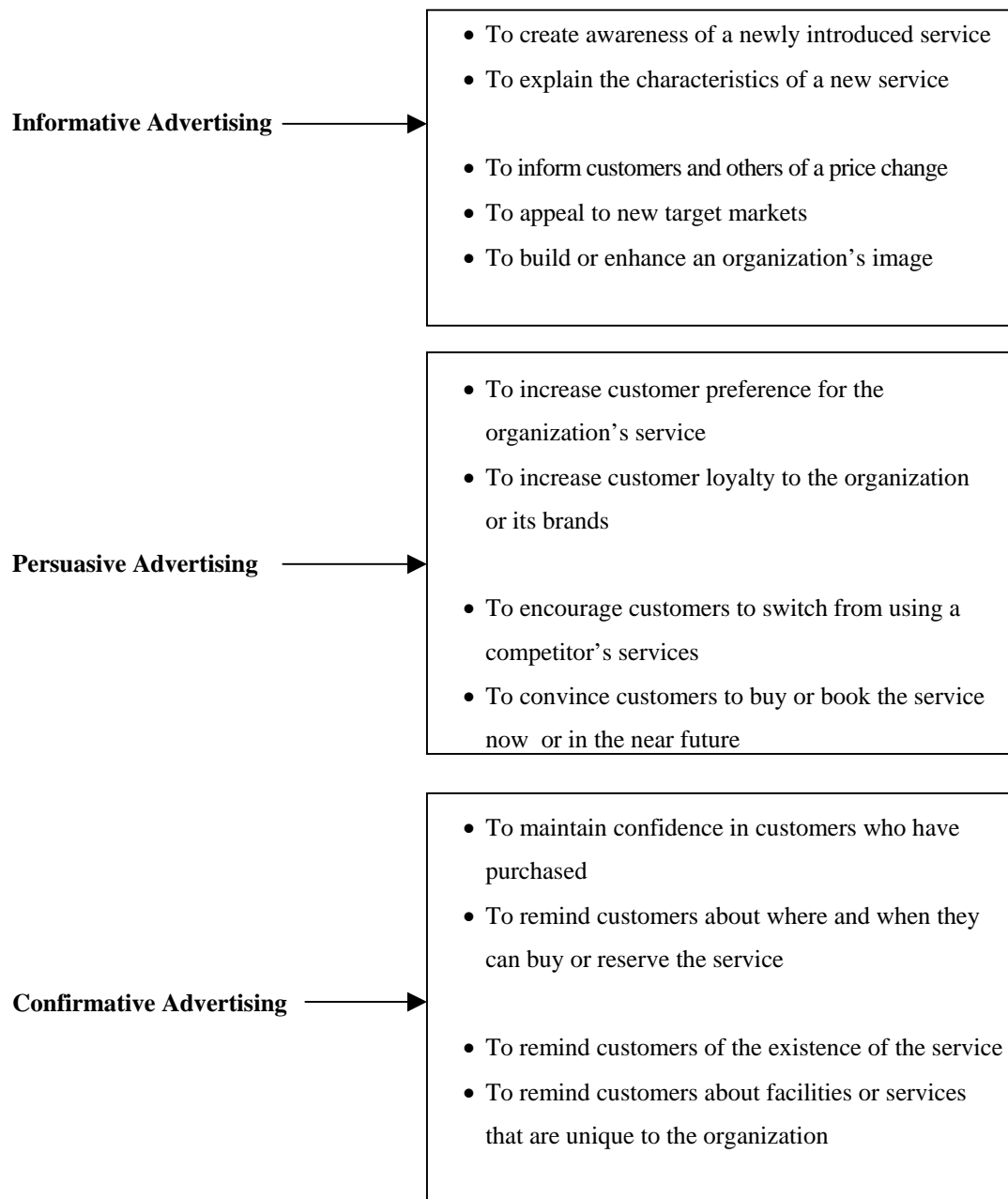
...All segments of the travel and tourism business have become more competitive. A growing number of competitors offer their products to the same customer groups...travelers have a wider range of choices than ever before for matching a hotel to their particular needs. Those needs change according to the travel purpose. Unless a company can understand those changing needs and deliver a quality product and services appropriately targeted to specific customers' needs, wants and expectations...

Due to the nature of the competition in the industry in terms of products and services and the geographical spread of its potential customers, many hotel operators have to make use of various selling devices. Among many marketing devices, advertising is a widely used strategy.

### **Importance of Advertising in Hospitality Industry**

The hospitality industry has unique characteristics. Lane and Russell (2001: 10) stated that "each product's advertising must have unique characteristics that will distinguish it from its competitors." They also point out that advertising in the hospitality industry is much more difficult than most product advertising since what is being sold is essentially the expertise of a company or individual (Lane and Russell, 2001). The most important characteristic of the hospitality industry is the intangible of service. A service is more intangible than tangible since a service is "a deed, a performance, and an effort" (Berry, 1984: 30). Services cannot be tested and evaluated before using them. In fact, services are consumed but not possessed. For example, a hotel offers not only accommodation, but also relaxation, security and warmth (Roberts, 1993). So advertising in the hospitality business almost always has a strong institutional component. One of the primary challenges for advertising in this industry is to provide tangible elements in order to support intangible offers and differentiate elements in marketing. As a consequence, effective advertising will gain the attention of the prospective visitors, hold their attention so the message can be communicated, and make a lasting positive impression on the prospect's mind (McIntosh, Goeldner, and Ritchie, 1995).

In the accommodation business, the accommodation products are “factors of location convenience and high standards of comfort and efficiency” (Middleton, 1988: 256). Thus, it is common that hotel operators will seek to provide products, services, and facilities that the target customers will wish to purchase and will try to raise awareness of their products, services, and facilities in their target markets as well as to encourage the customers to purchase their products (Roberts, 1993). Based on Kotler (1984) and Evans and Berman (1985)’s ideas, Roberts (1993) further suggests that advertisements in the hospitality industry usually come in three basic styles: informative advertisements; persuasive advertisements; and confirmative advertisements. Morrison (1989) also mentions that the principal goals of advertising in this industry are to inform, persuade, and remind customers. According to Roberts (1993), the role of these styles of advertising is to influence consumer attitudes and behavior to achieve three main objectives: to raise awareness of the company; to increase sales for the company; and to create an ongoing favorable image of and confidence in the company. The idea of the styles of hospitality advertising can be outlined and categorized as shown in Figure 1.



**Figure 1** Styles of Hospitality Advertising

Source: Adapted from Kotler, (1984: 637); Evans and Berman, (1985: 467);

Morrison, (1989: 328); Roberts (1993: 107)

According to Roberts (1993), advertisements will have at least one of these aims as its base; however, the choice of medium for the hospitality operator is wide as it deals with a variety of factors such as budget and target audiences. He claimed that these limiting factors can also assist in the identification of the most appropriate medium.

In conclusion, the discussion above gives some general background on marketing and advertising in the hospitality industry. Several points are made in the discussion. First of all, hotel business has a competitive nature and each hotel operator tends to utilize several marketing tools in order to reach target markets. Among the many forms of marketing tools, advertising is the first and foremost in marketing hospitality products. In addition, effective advertising must inform customers with useful product information and motivate them to make product purchases. Finally, according to Roberts (1993), the nature of the target customers is reflected by the styles of advertising. The roles of an advertisement is to raise awareness of the company, to increase sales for the company, and to create an ongoing favorable image of and confidence in the company. The following section discusses the role and importance of the brochure in hotel advertising.

### **Role and Importance of Brochure in Hotel Advertising**

Middleton (1988: 176) indicated that among various types of printed advertising used in marketing travel and tourism, “hotel or accommodation brochures are typically used”. Brochures play a vital role in the advertising and promotional efforts of hotels and they are considered as one of the key marketing tools for hotel operators. Slavoj and Hadyn (2000) pointed out that the brochure is the most commonly used by hotels worldwide; it is used by 92% of all hotels.

Although most brochures are used to arouse interest, answer questions, and provide sources of further information, hotel brochures are designed to inform existing and prospective customers and stimulate demand for specified products or facilitate their use and enjoyment. According to Laws (1997), brochures have to

include several points, including the display, the relevant information, the brand names, and the relevant images, which reflect the personal needs of intended customers. Therefore, the contents of the brochures are essential and, as such, they usually focus on providing basic information (e.g. facilities, location, and access) as well as satisfying the customer's wishes and providing benefits. In fact, the hotel operators have to provide the detailed information which the potential customers need in order to select the hotel which matches their interests.

Furthermore, Roberts (1993) suggested that despite the informative objective of the brochure, the persuasive content is also necessary since most prospective customers browse through a variety of brochures before making their decision to purchase the service offered. The persuasive content of the brochures is not just the photographs but also the text inside the brochures which attracts and convinces the potential customers to buy or book the service now or in the near future.

In sum, the discussion above shows that brochures are widely used in accommodation business. Their roles are to identify needs and to carry the key messages. In addition, the content of brochures must be well-organized; it has to be written both in informative style and in persuasive style to meet the target groups' needs and to stimulate them to purchase the service.

### **Genre and Genre Analysis**

The second section of this chapter approaches the research topic from the perspective of genre. It opens with a presentation of the concept of genre and genre analysis from the point of view of some well-known analysts.

### **The Concept of Genre and Genre Analysis**

Genre has been widely recognized in the field of language teaching and learning, especially in the field of English for Specific Purposes (ESP). Most of the interest in genre analysis has been motivated by pedagogical concerns, in particular by the need to provide satisfactory models of academic and scientific texts and to enhance the ability of non-native speakers of English to understand and produce them. In the study of genre, researchers mainly aim to investigate genres in terms of the importance of social situations in which the genre occurs and the communicative purposes of that genre. The efforts in genre study do not only focus on the study of language, but also relate with the language of a particular text to the context or situation in which it occurs (Boonchayaanant, 2003). In short, it is the study of how language is used within a particular setting, and genre analysts need to investigate both the language used and the features of the situation including the participants, their relationship, and the communicative purpose(s) of the text.

In the ESP field, a well-known genre theory is that of Swales (1990). He mainly emphasized the role of genre analysis in teaching academic writing. Swales defined genre as “a class of communicative events which share some set of communicative purposes” (Swales, 1990: 58). Swales’ definition is also similar to that of Holmes (1997), who defined a genre as a class of texts characterized by a communicative function that tends to produce distinctive structural patterns. The term genre is used to describe types of activities, such as prayers, sermons, songs, and poems, which regularly occur in a society (Dudley-Evans, 1989: 77 as cited in Paltridge, 1996). In addition, Robinson (1991) provided a clear introduction to genre analysis which supports the point of view of Swales (1990), and Holmes (1997) as the following (p. 25): “...A genre analysis approach looks at the operation of language within a complete text, seeing the text as a system of features and choices. Selection is made according to the communicative purpose of the text producer...”

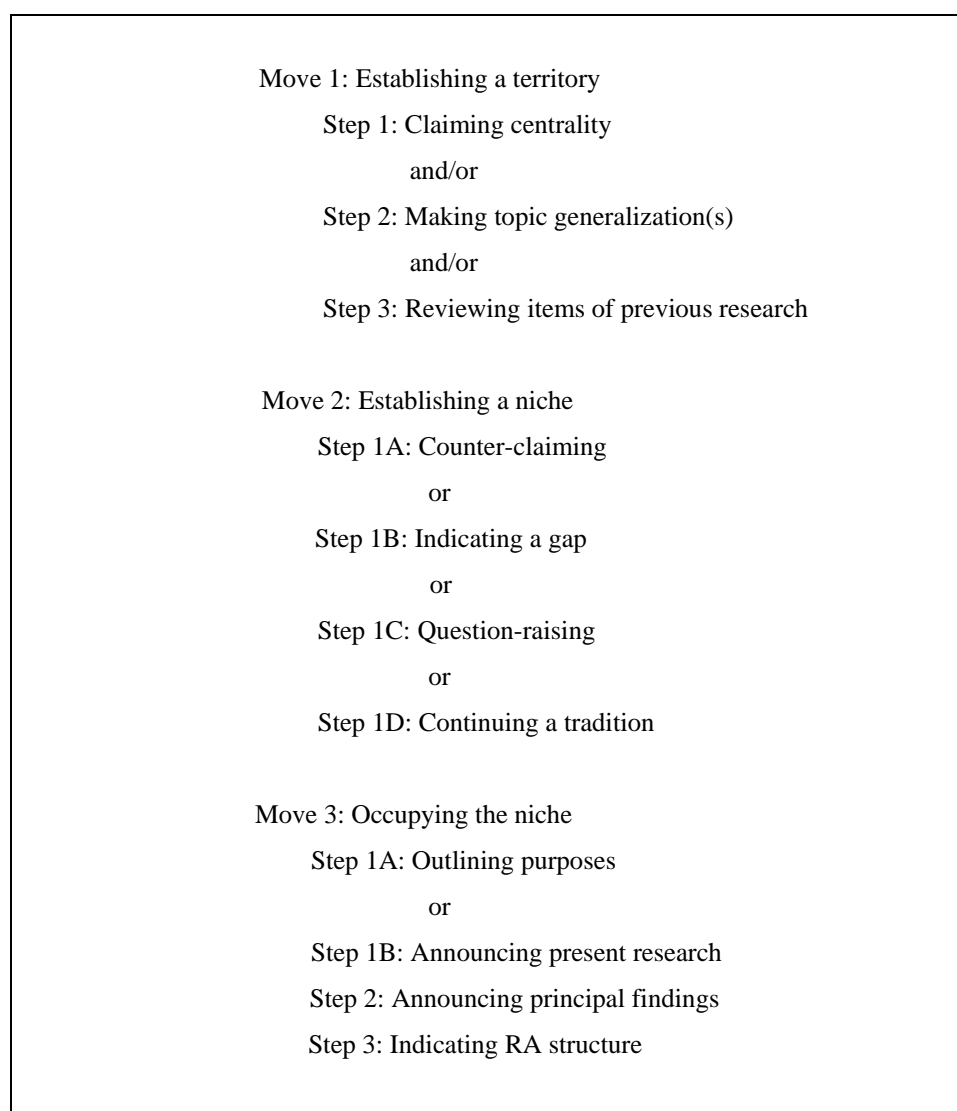
Apart from giving an interesting view on the concept of genre analysis, Swales (1990) also emphasized the importance of the communicative purpose of the genre in the ways that the communicative needs will shape or influence both surface form and deeper rhetorical structures of that genre. He also proposed the role of the communicative purpose as “the privileged property of a genre”; as a consequence, the communicative purpose is the most privileged criterion for the identification of genres. According to Swales, communicative purpose is the crucial factor in determining text genre whereas other factors can be used to classify the prototype of such texts. In fact, dominant changes in the communicative purpose are possible grounds for creating different genre while any subordinate changes can support distinguishing sub-genres.

In genre-based approaches to text analysis, focus is concentrated particularly on the move pattern as it is a way to examine the overall structure of a text. According to Swales (1990), a text can be viewed as comprising a series of moves, or segments of a text which contribute to the overall communicative purpose of the text. A move is shaped and constrained by a specific communicative function (Nwogu 1991:114 as cited in Holmes, 1997). In addition, Bhatia (1993) stated that each move of a genre serves a communicative intention that helps to fulfill the overall communicative purpose of that genre. Nwogu (1991) elaborated the definition of move as (p. 114):

...“move” is meant a text segment made up of a bundle of linguistic features...which give the segment a uniform orientation and signal the content of discourse in it. Each “move” is taken to embody a number of “Constituent Elements” or sub-moves which combine to constitute information in the move...

In his the pioneering work on genre analysis, which dealt with the introduction of the research article, Swales (1990) characterized a move as a unit that relates both to the writer’s purpose and to the content that he/she wishes to communicate and a step as a lower level text unit than the move that provides a

detailed perspective on the options open to the writer in setting out the moves in the introduction. From the pedagogic point of view, it is possible that the advantage of the move and step analysis reflects a reality in a text and in the way in which writers approach the task of writing up their research. Additionally, Swales offered a revised version of an identification of moves and steps model which is called Create a Research Space (CARS) model for analyzing the rhetorical structure of the research article introductions. His CARS model is shown in Figure 2:



**Figure 2** A CARS Model for Research Article Introductions

Source: Swales (1990: 141)

Another point of view regarding the move and step pattern which has contributed to genre analysis is that of Hopkins and Dudley-Evans (1988). They studied the discussion section of MSc dissertations in biology and articles on irrigation and drainage. What emerged in their finding was a “clear cyclical patterning in the writer’s choice of moves” (Hopkins and Dudley-Evans, 1988: 117). They pointed out that the moves are essentially options open to the writer through the careful choice and ordering of these moves into cycles. Another genre-analysis approach to an academic genre was conducted by Brett (1994). Brett looked at the result section of sociology articles. He also stated that the moves tend to occur cyclically. Like many genre analysts, Bhatia (1993) followed the genre concept of Swales (1990) in conducting his research. Nevertheless, Bhatia (1993: 16) pointed out that Swales’ definition of genre “underplays the psychological factors and undermines the importance of tactical aspects of genre construction”. He tended to emphasize that the tactical aspects play a significant role in the genre concept as a dynamic process as against a static one. Bhatia further claimed that the psycholinguistic aspect of genre analysis will reveal the cognitive structuring, especially the areas of enquiry but the tactical aspect of genre description highlights the writer’s strategic choices. According to Bhatia, ‘rhetorical strategies’ are similar to what Swales calls ‘steps’. Bhatia divided the rhetorical strategies into discriminative and non-discriminative strategies. Discriminative strategies tend to vary the nature of the genre significantly and sometimes this variation helps one to distinguish genres from sub-genres within them while non-discriminative strategies do not change the essential communicative purpose of the genre (Bhatia, 1993).

Although, as can be seen from the above, there is variety in the understanding of genre and the concept of genre analysis among genre analysts and applied linguists, the best, most widely known, and most useful framework for genre analysis seems to be that of Swales (1990). His framework emphasizes the importance of communicative purposes of the text in distinguishing genres. In addition to the overall concept of genre analysis, the move-step pattern as a path for investigating the rhetorical structure of the text has also been discussed. Most research on academic genres was done in order to provide pedagogic benefits to

students, especially non-native speakers of English, in helping them understand a particular genre and be able to produce that genre effectively. The next section presents certain research on genre analysis focusing on the investigations of rhetorical patterns and linguistic features of some instances of promotional genre.

### **Related Studies on Promotional Genres**

Apart from the pedagogic benefits of research on academic genres, the interests in genre analysis are widely recognized by other non-academic subjects. As Robinson (1991: 2) stated “there is a greater interest in the content with which ESP must be involved – the subject matter which ESP students have to study and work with through English”. In other words, the actual subjects that the students study are being analyzed more from the point of view of the language used, its structure, and particular genres. Thus, the understanding of the cognitive structuring of information in specific areas of language use may help the ESP practitioner “to devise appropriate activities potentially significant for the achievement of desired communicative outcomes in specialized occupational areas” (Bhatia, 1991: 154 as cited in Akkhakraisi, 2004: 2-3).

The first and best-known analyst of a non-academic genre is Bhatia. Bhatia (1993) showed that the techniques of genre analysis developed originally for the study of academic texts can be applied to different communicative events in the business world. He looked at two types of business letters which he calls ‘promotional genres’ – the sales promotion letters and the job application letters. He pointed out that these two business documents are instances of the same genre since both of them serve similar sets of communicative purposes and reflect this in their move structure. He pointed out that the job application is one specific realization of the category of promotional literature. Other typical realizations of this include sales promotion letters, while various forms of advertisements, company brochures, and various kinds of leaflets can be regarded as ‘sub-genres’ of the promotional genre.

### **Studies on Business Documents**

To elucidate certain aspects of the promotional genre, Bhatia (1993) chose to study texts from the business world. Thus, he studied the structural description of the sales promotion letter and the job application letter. The virtually identical pattern of moves of sales promotion letter and job application letter are compared as follows:

<b>Sales Promotion Letter</b>	<b>Job Application Letter</b>
Move 1: Establishing credentials	Establishing credentials
Move 2: Introducing the offer	Introducing the candidature
Move 3: Offering incentives	Offering incentives
Move 4: Enclosing documents	Enclosing documents
Move 5: Soliciting response	Using pressure tactics
Move 6: Using pressure tactics	Soliciting response
Move 7: Ending politely	Ending politely

Bhatia stated that the move ‘Establishing credentials’ aims to catch the reader’s attention by implying that the company can fulfill the customers’ needs. According to him, this move is taken as the decision-making process which can lead to product buying. To capture the attention of the prospective customers, Bhatia suggested that the writer of the letter should represent a company in the way that it has a well-established reputation by highlighting the achievements of the company, emphasizing its specialty or long experience. He pointed out that ‘we’ orientation is a must in achieving this point. In addition, Bhatia also stated that this move can alternatively be achieved by “indicating the writer’s perception of the interests and needs of the potential customer, and implying that the product or service can fulfill those interests or needs of the potential customers” (Bhatia, 1993: 50). In achieving the point, he indicated that ‘you’ orientation is incorporated.

Bhatia also pointed out that the move 'Introducing the offer' is the most essential part of the letter, and the most crucial aspect of this move is to indicate the value of the product or service. It is regarded as the fulfillment of the promise referring back to the needs of the potential customers in the first move. The move 'Offering incentives' functions in offering discounts to persuade the customers to think seriously about the product offered while the move 'Enclosing documents' is an optional move since it depends on the writer's discretion.

Apart from moves 1 and 2, the move 'Soliciting response' is another important move in the rhetoric of the sales promotion letter. Bhatia described that the main communicative purpose is to encourage the customers to continue further communication; thus, it is necessary for the writer to include the telephone number and/or the name of the person that the customer can contact. The move 'Using pressure tactics' aims to push the already inclined or half-inclined customer to make an immediate decision, and it may be similar to the move 'Offering incentives'. The final move 'Ending politely' is an important move in the sales promotion letter since a polite, pleasant, and courteous ending of a business letters is significant in maintaining and strengthening the business relations.

Another similar study on business documents was conducted by Cheung (1993). Cheung's study was conducted in order to analyze the text of direct mail sales letters. He investigated 50 direct mail letters from banks or credit card companies. As a result of his investigation, he proposed four distinct sequenced moves as follows:

Move 1: Attention-catching opening

Move 2: Describing product/service

Move 3: Calling for action

Move 4: Reminding

Cheung stated that the move 'Attention-catching opening' usually comes before the salutation and that this opening move normally contains one single phrase or sentence. The purpose of this move is to catch the attention of the reader so that he/she will read on. To achieve this objective, the opening attempts to arouse curiosity or to start the reader thinking about certain situations or problems. In the body of the letter, the move 'Describing product/service' is included. This move is devoted to providing information about the product or service which the writer wants to sell. It usually includes detailed information about the product/service, including its outstanding features and the benefits that the buyer will get when using it. Cheung pointed out that the persuasive force of the letter is in this second move.

Apart from move 1 and move 2, Cheung found that towards the end of the letters, there is another move, 'Calling for action'. This move serves as a writer's tactic in order to call for the reader's action to purchase the product or service. It usually contains information on how to take action and encouragements for early action. The strategy used in this move includes offering incentives such as lucky draws or free gifts.

The incorporation of a postscript after the signature block can be regarded as the 'Reminding' move, which is analyzed as an independent optional move. It can function either to remind the reader of the need to take early action, remind he/she of the benefits that may come along with the purchase of the product/service, or to remind the reader of the deadline for action.

As can be seen from the above discussion, Cheung's findings are somewhat similar to the moves assigned to the sales promotion letter and the job application letter by Bhatia (1993) in several aspects. First of all, the move 'Attention-catching opening' of direct mail sales letters is similar to move 1 'Establishing credentials' of sales promotion letters and job application letters in that they all serve to attract the attention of the readers so that they will desire to read on. The move 'Describing the product/service' of the direct mail sales letter is close to the move

'Introducing the offer' of the sales promotion letter and the job application letter in that they all give information about the product/service and attempt to convince the readers of the benefits they will get if they buy the product/service. Move 3 'Calling for action' and the optional move 'Reminding' of the direct mail sales letter appear to be a combination of move 3 'Offering incentives', move 4 'Enclosing documents', move 5 'Soliciting responses', and move 6 'Using pressure tactics' of the sales promotion letter and the job application letter. They all aim to stimulate the reader to make a particular response.

Apart from the sequenced moves in the direct mail sales letter, Cheung also highlighted certain linguistic features that are characteristics of each move. He finds that the prominent linguistic features exhibited in the attention-catching opening move are imperatives (without 'please'), assertive statements, noun phrases, and exclamations. Imperatives are used without the polite marker 'please' to arouse the reader's curiosity about the advertised product/service so that they will read on. Assertive statements mainly prompt the reader to think about a certain situation or problem (and the product/service is offered to solve such problems). In some cases, a combination of noun phrases and exclamations are used to introduce the offer and highlight the key customer benefits.

In the product-describing move, Cheung found that the modal auxiliaries 'can' and 'will' occur in great numbers. He stated that the letter writers make use of these auxiliary verbs in order to describe the customer benefits while complex noun phrases (with a full range of gradable or superlative adjectives in pre- and post-modifying positions) are employed to provide detailed description of the product/service and its outstanding features. In the calling for action move, Cheung pointed out that imperative is the most striking feature but not in the same way as in the attention-catching opening move since imperatives used in this third move tend to co-occur with 'simply', 'just', and the polite marker 'please' in order to request or tempt the reader to take action. In association with imperatives, conclusion markers, mainly 'so', are often used in this move to lead the reader to respond to the call to action. He reasoned that 'so' is more widely employed than 'therefore' in

the letters since the writers attempt to make the letters close to a conversational or informal style. He further found that the writers make use of thematic purpose clauses (i.e., informative purpose expressions) with 'To' and 'For' to provide channels for queries and further information. Another interesting characteristic underlying in the construction of direct mail sales letters found by Cheung was that there is a frequent use of the personal pronoun 'you' and related words (e.g. your, yourself, yours, you'll, and you're). He stated that the personal pronoun 'you' is the most common device to address the readers while 'we' and its family (e.g. our and us) are used with less frequency.

In conclusion, business documents (i.e., sales promotion, job application, and direct mail sales letters) share many features. Firstly, they exhibit at least three typical moves: 1) attracting attention, 2) describing a product/service, and 3) calling for action. The nomenclature of each move indicates the particular intention of the writer. In addition, these documents are found to exhibit prominent linguistic features such as 'you' and 'we' orientations, modal auxiliary verbs (e.g. 'can', and 'will'), and imperatives (with/without markers). However, in direct mail sales letter, there is another prominent characteristic, that is, adjectives as pre- and post-modifiers.

### **Studies on Tourist Texts**

Together with sales promotion letters, job application letters, and direct mail sales letters, the leaflets and brochures used in tourism and travel industry are an important type of promotional document and serve a similar communicative purpose (i.e., to persuade readers to do something). One study on the promotional genre is that of Henry and Roseberry (1996). Their research was conducted on the genre "Brief Tourist Information". The corpus comprised written English texts from airline magazines, newspapers, tourist information leaflets, and guidebooks worldwide (e.g. Australia, Canada, Great Britain, New Zealand, Southeast Asia, and The United States). They analyzed the rhetorical structure and proposed eight distinct moves as follows:

- Move 1: 'Motivation' (emotional enticement to visit a place)
- Move 2: 'Identification' (name of place)
- Move 3: 'Location' (where it is)
- Move 4: 'Explanation' (what it is)
- Move 5: 'Short History' (brief historical background)
- Move 6: 'Description' (what it contains that makes it an example of its kind)
- Move 7: 'Facilities/Activities' (conveniences, not part of 'description')
- Move 8: 'Directions' (how to get there)

Henry and Roseberry pointed out that these moves tended to occur in the order in which they are listed above. They claimed that four of the moves are regarded as obligatory: i.e., the identification move, the location move, the description move, and the facility/activity move.

In addition to the move structure, Henry and Roseberry also investigated linguistic features that characterize each move, or what they call 'move register'. They found that the three obligatory moves: 'Location', 'Facilities/Activities', and 'Description', all shared two similar linguistic features: the prominent use of the present simple tense and the active voice (except for a few verbs such as 'locate', with which the passive is flavored). Furthermore, they found that these three moves are quite different from each other. For example, the move 'Location' frequently used distance terms and compass directions but contained no modalities or idioms. Additionally, they found that within this move, there was the frequent use of 'the lexical phrase frames' (e.g. non-static verbs – lie, locate, be - followed by prepositional phrase(s); present and past participle forms of static verbs with a prepositional phrase; and adverbial phrases of location without a verb).

Henry and Roseberry (1996) also found that the location move frequently used imperative verbs, quantitative adjectives, the modalities 'can' and 'will', and the personal pronoun 'you' and 'your'. They particularly pointed out that 'you' was used in addressing the reader to create a friendly personal tone. The analysis also

revealed that three verbs (i.e., 'take', 'find', and 'enjoy') were usually used in the move 'Facilities/Activities'. In the description move, Henry and Roseberry found that there was a frequent use of adjectives (i.e., superlative forms) in both pre- and post-modifying positions. They suggested that a particular attributive adjective can modify only some categories of nouns. Finally, they also stated that the reader is generally addressed as 'you' and 'your' in this move.

Another study of tourist texts was conducted by Iborra and Garrido (2001). They investigated the genre of tourist leaflets, particularly those from tourist information centers of countries where English is the first language. They proposed the following model for writing tourist leaflets:

Move 1: General Description (main characteristics of the place)

Move 2: Places to Visit (attractions that the destination offers)

Move 3: Summary/Conclusion (a final call for visitors)

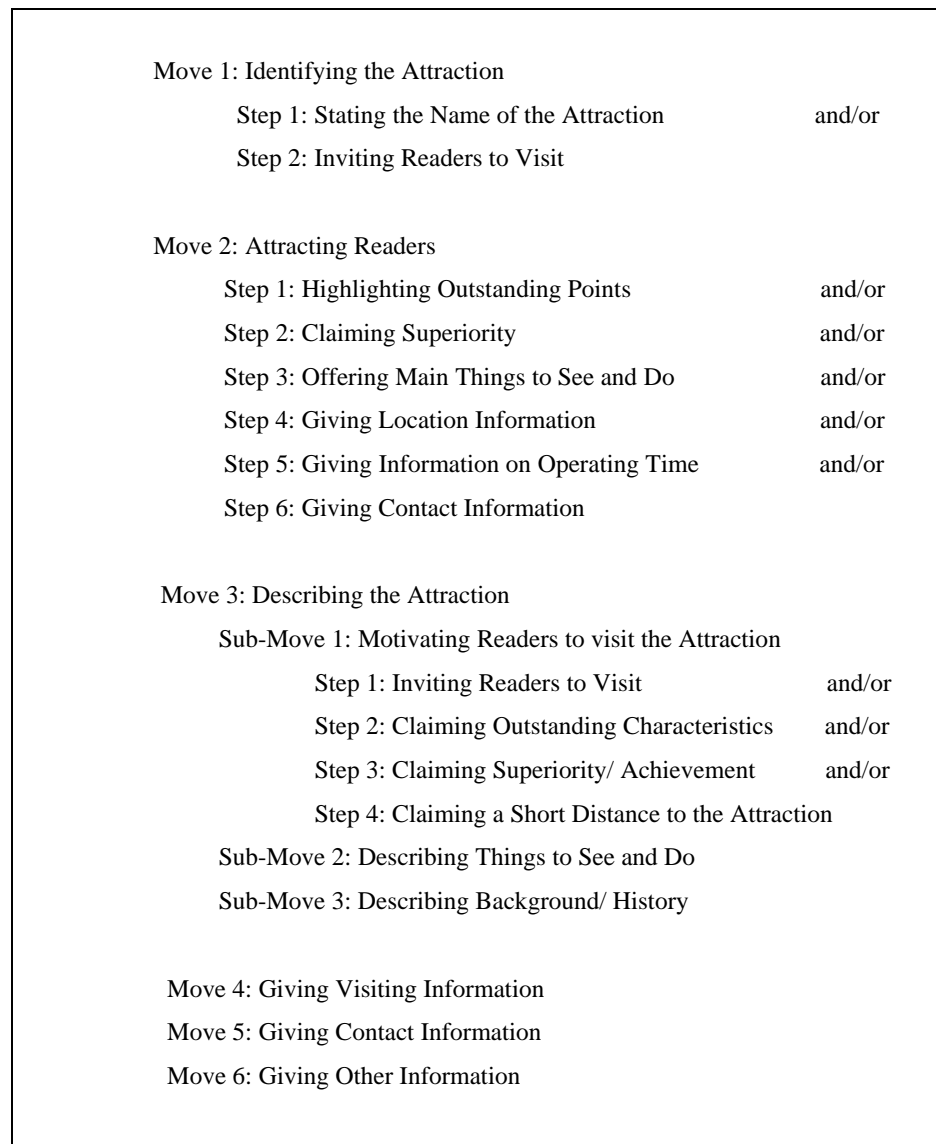
Move 4: How to Get There (means of transport, communication networks)

Move 5: For Further Information (telephone or addresses to make inquiries)

Iborra and Garrido found that the most frequently used pronoun is 'its' while 'you' is second most frequent. They found a connection between the personal pronoun 'you' and the modal verbs (e.g. 'can' and 'will') and claimed that 'you' and the modals are used to indicate possibilities that the destination offers visitors and to attract the interest of potential visitors. In tourist leaflets, the most common verb tense is the simple present tense, followed by the simple past. In addition, they pointed out that imperatives function as a device to encourage the readers to visit the place. In fact, imperatives are used to persuade or to request action. According to Iborra and Garrido (2001), frequently used adjectives in the tourist leaflets are used to describe age, size or origin in great number, but few superlatives are used.

Furthermore, Iborra and Garrido also found that there was a frequent use of complex noun phrases and suggested that this is a typical linguistic feature of tourist texts. They emphasized that the use of complex noun phrases allows information to be added through pre-modification and post-modification thereby avoiding long descriptions in the texts. They explained that the function of complex noun phrases is to provide concise product-detailing as they allow such information to be packed in pre- and post-nominal modification. In sum, they suggested that the lexico-grammatical features of the tourist leaflet tend to point to the informative-descriptive communicative purpose as primary whereas the persuasive promotional purpose is secondary.

Similarly, Boonchayaanant (2003) studied the genre of tourist leaflets, focusing on those produced and distributed in the United States of America. She stressed that the communicative purposes of the chosen leaflets were all the same, that is, to promote tourist attractions. In analyzing the move structure of the leaflets, Boonchayaanant followed the move analysis approach suggested by Swales (1990) and Bhatia (1993). In her study of the move and step structure of the tourist leaflets, Boonchayaanant assigned the move pattern as shown in Figure 3:



**Figure 3** The Moves and Steps of the Tourist Leaflets

Source: Boonchayaanant (2003: 33-34)

According to Boonchayaanant, the prototypical moves are move 1 to move 5. She pointed out that the moves found in the leaflets reflected the communicative purpose in that the leaflets not only gave information about attractions but also persuade tourists to visit the attractions. According to her, the main communicative purpose of the tourist leaflets is persuasion, thus her outcome is seems to be the opposite of what Iborra and Garrido (2001) suggested about the main point of the tourist leaflets, i.e., that the informative-descriptive communicative purpose is the most important aspect whereas the persuasive purpose is the secondary one.

Furthermore, Boonchayaanant indicated that the move 'Identifying the Attraction' and the move 'Attracting Readers' on the cover page of the leaflet serve an evident persuasive communicative purpose and its function is consistent with the headline of an advertisement, whereas the move 'Giving Visitor Information' and the move 'Giving Contact Information' aim mainly at giving information to readers. Boonchayaanant's analysis of moves appears to be close to that of Henry and Roseberry (1996) in that the 'Identifying the Attraction' move and the 'Attracting Readers' move act in the same way as the 'General Description' move and 'Places to Visit' move of Henry and Roseberry's analysis. Furthermore, they function like the motivation move and identification move of Iborra and Garrido's (2001) study. All of them act to call the attention of readers by giving them an attractive image of the destination as a whole and thus motivating them to visit the place. Furthermore, Boonchayaanant pointed out that examples of persuasive writing style can be found in each move of the leaflet because the whole text of the tourist leaflet serves the persuasive communicative purpose.

In analyzing the linguistic features of the tourist leaflet, Boonchayaanant focused mainly on the move 'Describing the Attraction'. She found that the personal pronoun 'you' and the modals 'will' and 'can' are frequently used together in this move. In this respect, her results appear to be similar to Henry and Roseberry's (1996) and Iborra and Garrido's (2001) findings about the frequency with which the pronoun 'you' is used and the connection between 'you' and certain modal verbs such as 'can' and 'will'.

Apart from personal pronouns and modal verbs, Boonchayaanant also showed that certain verbs are also found in this move. Such verbs as 'come' and 'enjoy' are probably the most frequently used ones, and these tend to appear in the imperative forms. Her findings on imperatives appears to be similar to that of Iborra and Garrido (2001) who suggested that imperatives are mainly used to encourage readers to visit a place, and the use of imperatives presents more direct language in addressing the readers.

In addition, Boonchayaanant indicated that complex noun phrases played an important role in move 3 of the tourist leaflets. She found that the complex noun phrases with pre-modifiers appeared most frequently, while noun phrases with post-modifiers and those with both pre-modifiers and post-modifiers were less frequent. In particular, adjectives with positive meanings (e.g. ‘classic’, ‘unique’, ‘glorious’, and ‘famous’) tended to be used as pre-modifiers. The role of complex noun phrases in Boonchayaanant’s research accords with the suggestion of Bhatia (1993) since the main communicative purpose of advertising is to promote a particular product or service to potential customers, advertising needs an attractive description of the product and service, and as a consequence, complex noun phrases play an important role because they provide a way for the writer to add modifiers in the product information and make it more convincing to the readers.

In sum, all research on tourist texts discussed above appears to share certain characteristics. First of all, although the nomenclature for each move in the various studies is not the same, they do seem to be some connections. Each move serves a particular intention of the writer, and each move contains some dominant features. As can be seen, three studies revealed some similarities in terms of linguistic features, namely the frequent use of personal pronouns ‘you’ and its family (e.g. ‘your’), modal auxiliary verbs (e.g. ‘can’ and ‘will’), adjectives (i.e., pre- and post-modifying positions), imperatives, present tense, and active voice.

### **Studies on Hotel Brochures**

Studies on the promotional genre are not limited to business documents and tourist texts; some analysts have taken interest in brochures. One study on this sub-genre was conducted by Leetch (1996). He conducted his analysis by using 27 hotel brochures, which were produced and distributed in Hong Kong, as his corpus. Most of them were written in English; there were five bilingual brochures. In his study, he applied the work of Halliday and Hasan (1985), Biber (1988), Swales (1990), and Cook (1992) as his theoretical framework.

In studying the hotel brochures, Leetch mainly focused on the social-semiotic perspective of language of Halliday and Hasan (1985) in order to analyze the brochures. He proposed the contextual factors of the hotel brochure as follows (p.11):

Field: The area of travel, with people visiting places away from their homes for the sake of business and/or pleasure, and their need for safe, comfortable, helpful lodging, and food.

Tenor: The hotel addresses the potential/actual guest.

Mode: Printed to be distributed to overseas travel firms as a way of attracting business, and also to be consulted by the actual guest in need of quick information.

In the 'Field' expression, Leetch stated that there is a whole range of jargonized language and lexis referring to hotels (e.g. check-in, beds, bars, laundry, etc.) with collocation of adjectives. He noted that a range of attributive adjectives (i.e., superlatives) is used primarily to stress the high quality of service because hotel operators want to make the tourist's time pleasurable and thus the well-being of the guest is always at the centre of attention. Leetch pointed out that 'we' means the hotel management and hotel staff and that sometimes the hotel acts as a subject in the 'Tenor's textual function. However, the guest is addressed directly by using personal pronoun 'you' or by means of the 'invitatory imperative' (e.g. Relax..., Take...). He also found that there is a frequent use of third person statements (i.e., guests..., travelers...). Furthermore, he found that passives are employed when mentioning inanimate subjects. With regard to the 'Mode' function, Leetch found that the information is mostly embedded within pictures and some brochures also provide a list of facilities and amenities. He further stated that sentences usually start with conjunctions and are written in an informal style.

In addition, Leetch also determined that the generic structure of the hotel brochure was as follows:

1. Name (N)
2. Introduction (I)
3. Location (L)
4. Guestrooms (G)
5. Food and beverage outlet (F/B)
6. Extra facility (EF)
7. Closure (C)
8. Map (M)
9. Information for reservations (R)

In his study, Leetch claimed that five obligatory sequences appear in hotel brochures (i.e., N, L, G, F/B, and EF) whereas I, M, C, and R are optional elements. However, he noted that the sequence of these moves is fairly flexible and the positions of each move are also variable.

Leetch further explained that 'I' either consists of a brief history of the hotel, a generalized welcome, or a poetic reflection. The 'G' move, he stated, is sometimes realized as separate sections for different classes of rooms (e.g. rooms, suites, executive floors, etc.) and the 'F/B' move also has separate sections as well. With regard to 'EF', he pointed out that the extra facilities may include business centers, a pool, a gym, a beauty shop, a shopping arcade, conference rooms, etc. while 'M' is most commonly at the back. He stated that 'R' can vary from phone/fax numbers and an address to a very long list of international agents and sister hotels and that these are always at the end of the brochure.

Despite the social-semiotic perspectives and the generic structure of the brochures, Leetch's findings also revealed other related aspects. He found that most of the hotel brochures had 'Headings' in the form of a mundane heading or factual heading (e.g. The Coffee Shop, and Function Rooms); however, some brochures

had no headings at all. For lexical analysis, he found that there were many phrases and collocations that tended to occur in the brochures. The following are examples of phrases and collocations that Leetch found in the brochures:

Location (L)

The hotel's location is ideal

The hotel overlooks the waterfront

Guestrooms (G)

Rooms are well-appointed

Rooms are deluxe

Rooms have recently been refurbished / redecorated

Food and Beverage (F/B)

Restaurants have master/expert chef

Restaurants serve authentic cuisine

Restaurants offer traditional Oriental culinary delights and sumptuous buffets

Furthermore, Leetch found that there were many adjectives that occurred with predictable regularity in the hotel brochures (e.g. breathtaking, classic, comfortable, efficient, elegant, latest, and luxurious, etc.). Additionally, he stated some grammatical features of the brochures included the predominance of full sentences, the frequent use of prepositional phrases, and the favoring of using verbs rather than nouns. In regard to this, he pointed out that a brochure's writer does not use one word more than once, except for the name of the hotel. Lastly, Leetch noted that there was no attempt to connect the status of the hotel with famous people in the hotel brochures.

Another similar study on hotel brochures was that of Poonlappanich (2001). The corpus in her study was hotel brochures from 20 leading hotels located in Bangkok, Thailand. Her classification of hotels was based on the room rates (i.e., over 3,000 baht per night). According to Poonlappanich's findings, a hotel brochure has certain components, or what she calls 'Locations and Styles of Themes'. She proposed that the hotel brochure can be categorized and ordered as follows:

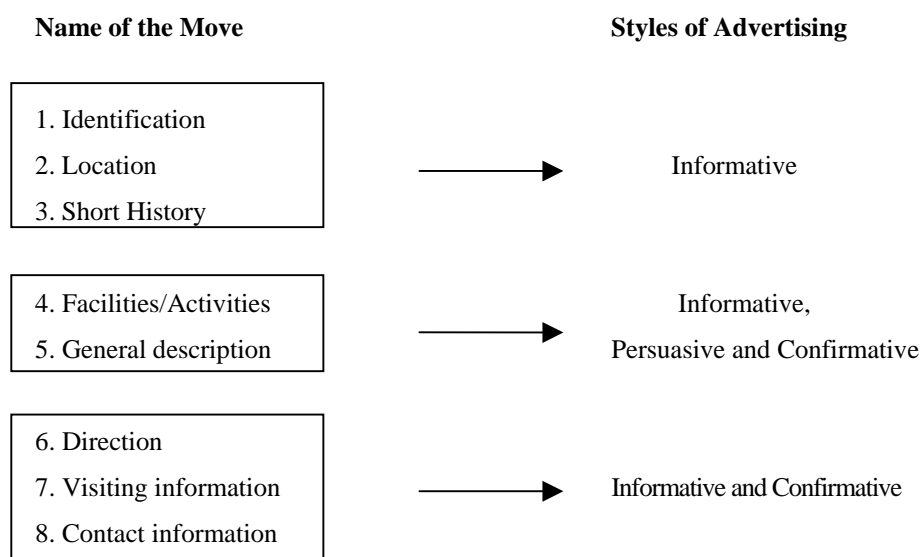
1. Logotypes
2. Introduction
3. Service Offered
4. Address
5. Map
6. Corporate Structure
7. Fact Sheet
8. The Close

According to Poonlappanich's study, 'Logotypes', 'Introduction', and 'Service Offered' are the three most prominent themes which are used to provide the hotel's information. Other main findings in this study were 1) the vocabulary items used in the brochures, and 2) the grammatical structures of the sentences used in the hotel brochures. Based on her vocabulary analysis, Poonlappanich stated that there were eight classes of words, or 'Parts of Speech,' used in the brochures and ranked them according to their frequencies: 1) Noun, 2) Adjective, 3) Verb, 4) Prepositions, 5) Conjunction, 6) Pronoun, 7) Adverb, and 8) Interjection. In the 'noun' category, she found that the words 'Business', 'Hotels', and 'Facilities' were the three most frequently used. For the 'Adjective' category, she indicated that the definite article 'the' was the most frequently used word, while 'is', 'are', and 'can' were the verbs used with greatest frequency.

Another main finding of this study was Poonlappanich's classification of grammatical structures of the sentences into six categories: 1) Fragments, 2) Simple Sentences, 3) Complex Sentences, 4) Imperative Sentences, 5) Double or Multiple Sentences, and 6) Interrogative Sentences. In particular, she found that the first three categories were the most common in the brochures. She further claimed that 'fragments' were appropriate and common in the hotel brochures since "short sentences are easier to read and too much of anything can lead to monotony" (Poonlappanich, 2001: 62).

Based on the studies of hotel brochures by Leetch (1996) and by Poonlappanich (2001) discussed above, it appears that the structure of hotel brochures is somewhat different from that of tourist leaflets. Although both of them share certain characteristics in that they are regarded as promotional printed materials, in that they serve the same communicative purposes (i.e., informative and persuasive), and in that they can be considered as of the same type, or what Bhatia (1993) calls sub-genres, the rhetorical structure and the linguistic features are not exactly the same.

Based on the review of the styles of advertising in the hospitality industry on page 11 and the discussion of genre analysis of promotional texts, the researcher has created a conceptual framework as shown in Figure 4:



**Figure 4** The Conceptual Framework of the Styles of Advertising and the Name of the Move of Promotional Genres

In conclusion, the discussion of the issues tends to support the use of the term ‘promotional genre’ of Bhatia (1993). These texts all seem to be in this promotional genre and more or less share certain characteristics and somewhat overlap in linguistic choices. As the main objective of the promotional genre is to promote as well as to advertise products or services, tourist leaflets and hotel brochures are likely to contain certain linguistic features of advertising language (e.g. personal pronoun ‘you’, modal auxiliary verbs ‘can’, and ‘will’, adjectives, and imperatives) and can be regarded as a type of advertisement. In addition, brochures and leaflets are normally written in a persuasive rather than informative style, which appears to be similar to the characteristic of advertisements.

## **Language of Advertising**

The third section of this chapter approaches the research topic from the standpoint of the language of advertising. It opens with a discussion of characteristics of the language in advertising.

### **Characteristics of Advertising Language**

In the field of advertising, the choice of language to convey specific messages with the intention of influencing people is vitally important. The language in advertising has been widely studied by many researchers. They think that, although the visual content and design have a great impact on the consumers, the choice of words or phrases that help people to identify and remember a product/service is also important. As stated by Goddard (1998: 28), “advertising often uses literary devices; it often uses aspects of scientific technology to carry its messages to a commercial marketplace for purposes of trade”. Myers (1994) proposed a six-stage framework for seeing advertisements as texts that use language on a number of levels as follows (p. 25):

1. Ads are made up of patterns of textual choice.
2. Linguistic features in one text are interpreted in relation to those in other texts.
3. Ads are stereotypical acts of communication – a genre
4. Ads construct positions for the audience
5. Audiences reconstruct ads in diverse ways
6. Advertisements offer a relationship between the advertiser and the audience based on the associations of meanings with commodities.

## **Linguistic Features of Advertising**

In the ESP field, interest has been given to the lexis and the structure of the language of advertising. As Bhatia (1993) indicated, texts in promotional genres including brochures and leaflets seem to share certain characteristics and somewhat overlap in linguistic choices of advertisements. Therefore, it would be useful to discuss certain aspects of advertising language, for these can be found in the brochures as well. A well-known classic study on advertising language is that of Leech (1966). He investigated English advertising in Great Britain, mainly limited to the television advertisements of various fields (e.g. food, cosmetics, tobacco, and hygienic products). Although his work was later criticized as ‘too descriptive’ (Tonhng, 1991: 34), his grammatical framework is still useful in advertising language study. In fact, Leech’s analysis has interested several researchers enough to study advertising language and propose other useful ideas in this area.

## **Personal Pronouns**

In his 1966 study of TV advertisements, Leech emphasized that the use of the first and second personal pronouns was a characteristics of advertising language. He points out that the personal pronoun ‘you’ and ‘your’ are used as a direct way to address the readers. Cook (1992: 157) also noted that “most striking and most frequent, even in narrative, and also most divergent from the uses of other genres, is the ubiquitous use of ‘you’”. Cook further claimed that ‘you’ is a part of a high-involvement strategy which attempts to win consumers over by addressing them directly and enables advertisers to avoid identifying their own voice. Additionally, Myers (1994) and Fuertes-Olivera *et al.* (2000) suggested that ‘you’ works because it suggests a one-to-one relationship and it is also used for making general assumptions. In short, any person reading the advertisements feels it addresses him/her and s/he is not excluded from the communication (Goddard, 1998). Along with the great numbers of ‘you’ in advertisements, first person pronouns ‘I’ and ‘we’ (and the corresponding ‘my’, ‘mine’, ‘us’, ‘our’, ‘me’, and ‘ours’) are also frequently used. ‘I’ and ‘We’ are used to refer to the advertiser or

the manufacture; they do not include the audience (Leech, 1966; Myers, 1994; Cook 1992). 'I' is often the "expert or the relater of experiences and motives leading to purchase of the product" (Cook, 1992: 157) and in fact, the use of 'we' will make the advertisements sound "authoritarian" (Goddard, 1998: 30). Furthermore, as stated by Fuertes-Olivera *et al.* (2000), 'we' is used to identify the product or service with the company.

While the pronouns 'I', 'we', and 'you' indicates the basic communication relation of the writer (i.e., the first person) and the reader, Myers (1994) pointed out that the third person pronoun 'he', and 'she' can function in referring to someone known to the reader, either through the ad, as with the person in the picture, or being taken for granted as part of the reader's life. In addition, Fuertes-Olivera *et al.* (2000) suggested that the third person pronouns imply shared knowledge between the addresser and the addressee and are used for suggesting a personal bond between the two or the presence of a referent, which is not mentioned. However, Cook (1992) viewed 'he' and 'she' as a person who does not use the product. Myers (1994) further indicated the role of another third person pronoun 'they'. He stated that 'they' usually refers to the "great undistinguished mass that fails to use the product" and can also refer to "a new or nameless class of people to which the consumer will want to belong" (Myers, 1994: 87).

### **Modal Auxiliary Verbs**

In his study of TV advertisements in Great Britain, Leech (1966) indicated that the modals 'will' (in the form of contraction "'ll") and 'can' are common words in advertising language. He pointed out that these modal verbs are used to show promise and opportunity. According to Leech, 'will' or "'ll" appears in the form of conditional sentences in which imperatives perform the function of the conditional clauses. In addition, he stated that the modal verb 'can' is usually employed in informing the consumers about the possibilities or the benefits the product offers. Leech suggested that whenever 'you' appears with 'can', it is a way

to communicate to consumers that the offered product can give them the power or ability to do something.

### **Imperatives**

Myers (1994: 47) pointed out that “the most common generic sentence type for the ad is the command or imperative” because all advertisements are urging the readers to some action. Normally, an imperative sentence is used to direct someone to do something and can be introduced by politeness marker ‘please’ to make it more gentle and positive (Ballard, 2001). However, advertisers use imperatives, not just to tell the audience to do something, but because it will create a personal effect, a sense of one person talking to another. Myers (1994) further emphasized that commands in advertisements occur without the politeness device ‘please’.

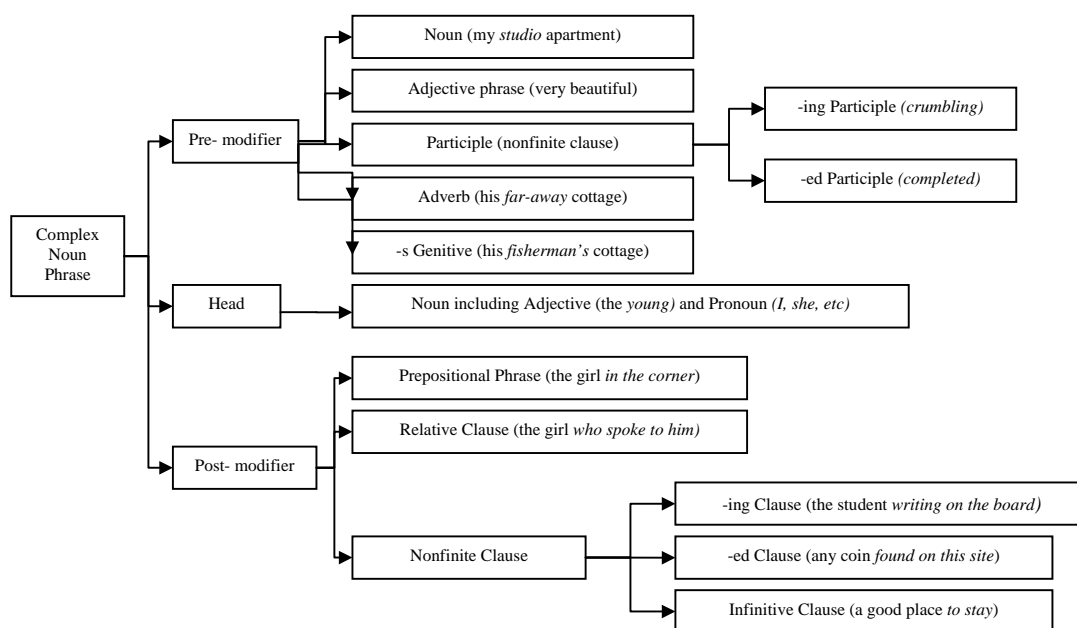
In addition, as stated by Boonchayaanant (2003), the imperative form is one of the advertising linguistic features that characterize a personal style of writing. It can also function as a way to suggest that someone do or invite someone to do something. As Leech (1966: 110) noted “the very high frequency of imperatives used in advertising is not a characteristic of other types of loaded language”. According to Leech, certain groups of verbs are frequently used in imperative forms in advertisements. The first group concerns the acquisition of the product (e.g. get, buy, and ask for). The second group concerns the consumption or use of the product (e.g. have, try, use, and enjoy). The last group acts as an appeal for attention (e.g. see, remember, and make sure).

### **Adjectival Pre-modifiers**

The language of advertising is normally very positive and emphasizes why one product stands out in comparison with another. Often the advertisers make extensive use of adjectives to show the reader the product/service’s outstanding qualities. As stated by Goddard (1998), adjectives occur frequently in advertisements and seem to be the most striking component of advertising

language. Additionally, Schrank (2005) pointed out that adjectives in advertisements allow the writer to claim the product/service advertised is better, and there is nothing else quite like the product/service being advertised. Thus, adjectives help the advertisers to describe their products/services as attractively as possible. It is not enough—and it is not common—for advertisers to say their product or service is simply ‘good;’ they say it is ‘perfect’, ‘spectacular’, ‘superb’, etc. In fact, the adjective is carefully chosen since it is used to promote positive associations in the minds of the target audience. As indicated by Goddard (1998: 106), as “the nature of audience is clearly different in what profile they might want to have for themselves, the words chosen to describe the supposedly desired object or service will also vary”.

In discussing the frequent use of adjectives in advertisements, Leech (1966) pointed out that the interesting position of adjective is the pre-modifying position. As stated by Bhatia (1993: 149), “linear sequence of a series of adjectives in pre-modifying position in complex noun phrases in advertising is rarely matched in other discourse in English”. According to Bhatia, the use of complex noun phrases (i.e., full of adjectives positively describing the product or service being promoted) tend to be dominant in product or service advertising. According to him, the use of complex noun phrases enables the writer to add suitable modifiers to achieve her/his purpose in describing the product or service. The following diagram (Figure 5) illustrates the functional constituents with their subcategories in complex noun phrases.



**Figure 5** Functional Constituents in Complex Noun Phrases

Source: Adapted from Quirk and Greenbaum (1990: 363-393); Bloor and Bloor (2002: 135-142); and Kies (2002: 1-3).

In addition, Quirk and Greenbaum (1990) provided a schema (drawn from language in general) concerning the sequence of a series of adjectives in the pre-modifying position as shown in Table 1 below (p. 92):

**Table 1** Sequence of Adjectival Pre-modifiers

Determiner	General	Age	Color	Participle	Provenance	Noun	Denominal	Head
the	hectic						social	<b>life</b>
the	extravagant					London	social	<b>life</b>
a				crumbling		church		<b>tower</b>
a			grey	crumbling	Gothic	church		<b>tower</b>
some	intricate	old		interlocking	Chinese			<b>designs</b>
a	small		green	carved		jade		<b>idol</b>
his	heavy	new					moral	<b>responsibilities</b>

Leech (1966) further emphasized that for the most part the pre-modifiers in advertising “serve to specify in detail what the product is like and how it works” (Leech, 1966: 127). While one reason for using pre-modifiers is to give information about the product, describing it attractively is also important. In this regard, Leech stated that some ‘attributive adjectives’ such as good, lovely, etc. are widely employed, and he furthermore explained that clusters of two adjectives and three adjectives are common in advertising since both of them have an emphatically emotive effect. Furthermore, Leech found that the frequent use of the comparative and superlative degrees of adjectives is obvious in advertising. Comparatives and superlatives are mostly used for expressing some desirable quality such as better, greater, softer, finest, etc. In addition, Goddard (1998) emphasized that while adjectives in their base form occur frequently in the body copy of advertisements; comparatives are more likely to figure in slogans.

In sum, the four features discussed above are some of the linguistic features that are typically found in advertising language. Personal pronouns are widely used as part of an involvement strategy. In particular, the second person pronoun ‘you’ is generally used as a direct way to address the readers to produce a sense of solidarity and to create a one-to-one relationship. The modal verbs, especially ‘will’ and ‘can,’ are used to show the promise and opportunity which the product offers. Imperatives are generally used in advertising to create a sense of one person talking to another and to urge and motivate readers to buy or use the product. Finally, adjectives are frequently found in advertising since they are used to describe positive aspects of the product or service. In particular, adjectives in the pre-modifying position in complex nominal phrases play a vital role in showing the readers the outstanding qualities of the product or service advertised.

As discussed earlier, these four features: *viz.*, personal pronouns, modal auxiliary verbs, imperatives, and adjectival pre-modifiers, appear to be the predominant characteristics of advertising and other promotional genres (e.g. sales letters, tourist leaflets, and hotel brochures). Therefore, in the present research, personal pronouns, modal auxiliary verbs, imperatives, and adjectival pre-modifiers are investigated. The details of the methodology are discussed in the next chapter.