



# **THESIS**

**A GENRE ANALYSIS OF TOURIST ATTRACTION  
LEAFLET PRODUCED AND DISTRIBUTED IN  
THAILAND IN 2004**

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**GRADUATE SCHOOL, KASETSART UNIVERSITY**

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**THESIS**

**A GENRE ANALYSIS OF TOURIST ATTRACTION LEAFLET PRODUCED  
AND DISTRIBUTED IN THAILAND IN 2004**

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**A Thesis Submitted in Partial Fulfillment of  
the Requirements for the Degree of  
Master of Arts (English for Specific Purposes)  
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**2008**

Chinanard Mongkholjuck 2008: A Genre Analysis of Tourist Attraction Leaflet Produced and Distributed in Thailand in 2004. Master of Arts (English for Specific Purposes), Major Field: English for Specific Purposes, Department of Foreign Languages. Thesis Advisor: Assistant Professor Pornsiri Muangsamai, Ph.D. 107 pages.

This study aims to investigate the rhetorical text structure and prominent linguistic features of tourist attraction leaflets produced and distributed in Thailand. The theoretical framework is applied using the genre theories of Swales (1990). The study comprises an investigation of 3 aspects; i.e. the main communicative purpose, the rhetorical move structure, and the prominent linguistic features.

Thirty leaflets used to provide information about tourist attractions in the country were received from one-hundred letters for collaboration and on-site visits. The main communicative purpose of the sample was first investigated. Then, the move structure constructed to achieve such a purpose was revealed. Finally, the prominent linguistic features of each move were examined using a concordance computer program.

The study results reveal that the main communicative purpose of the tourist attraction leaflets produced in the country is informative. There are five obligatory moves, i.e. the Move “Identifying the name of the tourist attraction”, the Move “Providing the background of the attraction”, the Move “Describing the tourist attraction”, the Move “Providing service information”, and the Move “Providing further contact information” found used in order to achieve such communicative purpose and four optional moves to provide additional information to readers. In view of the linguistic features, the use of tense, noun phrases, modal/auxiliary verbs, adjectives, and imperative sentences are highlighted. The output results of the study, therefore, reveals how this particular genre is produced in the country where English is not the official language.

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## TABLE OF CONTENTS

	<b>Page</b>
LIST OF TABLES	(iii)
LIST OF FIGURES	(iv)
CHAPTER I INTRODUCTION	1
Problem Statement	2
Objectives of the Study	4
Benefits of the Study	5
Scope of the Study	5
Research Questions	6
Definitions of Terms	7
CHAPTER II LITERATURE REVIEW	9
Genre Analysis in ESP	9
Brochures in the Tourism Industry	15
Tourist Texts Analyzed in the ESP Genre Analysis	19
English in the Brochure Produced in Thailand	28
CHAPTER III METHODOLOGY	32
Data Collection	32
Data Analysis	33
CHAPTER IV RESULTS OF THE STUDY	35
Position of Obligatory Moves in the Tourist Attraction Leaflets in the Corpus	39
Sequence of the Obligatory Moves	41
Position of the Optional Moves in the Tourist Attraction Leaflets in the Corpus	44
Obligatory Moves Found in the Tourist Attraction Leaflets in the Corpus	46
Optional Moves Found in the Tourist Attraction Leaflets in the Corpus	55

## TABLE OF CONTENTS (CONTINUED)

	<b>Page</b>
Prominent linguistic features of each obligatory moves and optional moves	62
CHAPTER V CONCLUSION AND RECOMMENDATIONS	75
Conclusion	75
Discussion of the findings of the present study with those of some previous studies	78
Implications and recommendations for further studies	86
REFERENCES	87
APPENDIX	92
Appendix A List of Tourist Attraction Leaflets	93
Appendix B Occurrences of Verbs Found in the Move “Providing the Background of the Attraction”	95
Appendix C Occurrences of Verbs Found in the Move “Describing the Tourist Attraction”	99

**LIST OF TABLES**

<b>Table</b>		<b>Page</b>
1	Ten main types of managed attractions for visitors	16
2	Occurrence of all moves in the 30 tourist attraction leaflets in the corpus	37
3	3 Position of obligatory moves on each pages of the tourist attraction leaflet	39
4	List of order of the obligatory moves found in pages of the studied leaflets	41
5	The occurrence of optional moves in the 30 tourist attraction leaflet	45
6	Occurrences of steps found in Move 2	48
7	Occurrences of steps found in Move: Describing the tourist attraction	53
8	Discussion of the findings of the present study with those of some previous studies	82

## LIST OF FIGURES

<b>Figure</b>		<b>Page</b>
1	Occurrences of verbs found in the Move “Providing the background of the attraction”	65
2	Occurrences of verbs found in the Move “Describing the tourist	68
3	Occurrences of “it” in the Move “Providing the historical background of the attraction	70
4	Occurrences of “you” in the Move “Providing instructions to tourists”	71
5	Occurrences of word used to address visitors in the Move “Providing instructions to tourists”	72
6	Occurrences of modal and auxiliary verbs found in the Move “Providing instructions to tourists”	74

# CHAPTER I

## INTRODUCTION

English is widely used throughout the world as an important means of international language in communication in many fields such as business, advertising, and tourism. Regarding the tourism industry in Thailand, the increasing significance of English in the Thai tourism context nowadays seems to be in parallel with the growth of the industry. In more recent years, there has been fierce competition in the tourism industry among Southeast Asian countries. In order to become leader of the industry in this continent, the Tourism Authority of Thailand (TAT) has consistently launched many campaigns such as 'Visit Thailand Year', 'Amazing Thailand', 'Unseen Thailand', and the latest 'Happiness on Earth' to attract foreign visitors to the country. The TAT statistics in 2005 show that the numbers of international tourists visiting Thailand before the year 2000 was slightly more than six million but the numbers sharply increased to over ten million after the year. The increased number of visitors exposes the high performance of these campaigns. Recently, the Thai government has aimed to stimulate the country to be the 'Tourism Capital of Asia'. In order to achieve the goal, it requires great effort to promote Thai tourism to the world.

From the situation mentioned above, it indicates the increasing necessity of English as the main medium of communication to attract tourists through effective media.

Tourism campaigns and sightseeing in Thailand have been generally promoted through various forms of promotional media. One of the most effective promotional media is print media. Print media include folders, posters, brochures, and leaflets. Wells, Burnett, and Moriarity (2000) defines print media as:

...media that deliver messages one topic at a time. Because of the structured nature of print message delivery, people tend to trust print more than broadcast and absorb it more careful. Print media also target audiences selectively.

Print media, therefore, effectively convey a specific topic to a specific group of readers. A leaflet, as a member of print media distributed to target readers, is vastly used as a medium to promote tourist sightseeing places (Middleton, 1988). Additionally, Sangkham (1995) gives a competent opinion on the tourist leaflet that, different from the media used among other business, the design, distribution, and use of the print distinguishes marketing communication in the tourism industry from other forms of consumer marketing. That is, many businesses mainly promote products which are physical goods in the forms of advertisement, sales-promotion, or direct-sale but are rarely promoted through the form of leaflet, compared to the tourism industry. Therefore, leaflets tend to play a significant role in tourism communication.

Hall (1976) defines a leaflet as one piece of paper perhaps folded into two or three sections, which gives information on a product, service or event. Drawing from this definition, a tourist leaflet, therefore, should mostly be in a form of a piece of paper, and should usually be folded into two or three sections. The leaflet generally informs tourists about places to visit, services to use, or events to attend in the tourist-sites and convinces them to visit the place. With the main objective of the print, the tourist attraction leaflet, therefore, is arguably an instance of promotional genre. To achieve the communicative purposes especially in persuading foreign tourists to the place, the language used in the leaflets is competent to the copywriter. Nonetheless, writing a proper tourist attraction leaflet in English is not an easy task as it may seem.

### **Problem Statement**

Writing a proper English tourist attraction leaflet seems not easy for a copywriter especially if he is not well-trained in writing the type of the text, and this task seems even more difficult for the copywriter whose English is not the mother-tongue language. Creating an effective tourist attraction leaflet requires not general grammatical knowledge of the language, but special training in all aspects related to international communication in producing the text, including the text organization and prominent linguistic features of the leaflet. In order to help the copywriter to cope with these obstacles in writing the text, the genre analysis in the field of English for

Specific Purposes (ESP) has been applied to researches of the genre. Nevertheless, most researchers focus only on the leaflets produced in the countries where English is used as the official language. One of these studies includes the research on tourist leaflets explored by Iborra and Garrido (2001). They conduct a genre analysis of the tourist leaflets found in countries where English is the first language.

Studies on the text organization of the tourist leaflet in the countries where English is the first language can help English as a Foreign Language (EFL) learners to know how native copywriter use their language and also some specific linguistic features in writing in the genre. Notwithstanding, learning the text organization of the native only may not help EFL learners much and even more so for Thai copywriters, as an English non-native writer, to produce their genre in a multinational sense. Ellis (1998) has suggested a perspective in teaching EFL learners that getting the learners to focus on a rule will not lead to them to learn that rule immediately; instead the purpose is to make them aware of it so that they keep noticing it in the language that they come across in the future and thus gradually assimilate it over time.

Since language influences, and is influenced, by its culture, its rhetoric and writing style, preferences are culturally embedded (Cho, 1999). In other words, the formation of genre cannot be stated separately from the culture of the language user. Accordingly, a study on tourist leaflets produced in an EFL country should be taken into consideration as a way to help the EFL learners understand the patterns of writing shaped by their culturally embedded thought patterns. As a genre analyst, Thompson (2005) says, external factors such as cultural difference and different background knowledge have been proved to effect in the pattern of genre. He also mentions that:

...attention should be shifted away from isolated structures and toward exploring the 'discourse value' of lexical, structural and other choices in context. One way of implementing this shift in perspective is by comparative genre analysis. Using parallel corpora of familiar genres as the basis for

language awareness activities can help learners explore the ways in which language is deployed in the FL to achieve particular communicative goals. In addition, it can often lead naturally to discussion of aspects of the other culture as reflected in the language.

Regarding the cultural difference affecting the genre, the researcher was well aware of the communicative purposes which vary on the basis of policies of regulatory authorities. In this study, the leaflets are published by governmental agencies and their aim is to give facts to educate tourists. However, the scope of the study focuses mainly on the structure and linguistic features rather than cultural aspects. By and large, the studied pattern of the native tourist leaflets seems to be not different from the genre in Thailand at a glance, it may not cover all communicative purposes of this non-native genre. This present study, therefore, conducts a genre analysis under the informational- promotional genre on English tourist attraction leaflets produced and distributed in Thailand, in order to provide fruitful implications for language pedagogy and further research in ESP.

### **Objectives of the Study**

This research conducts an ESP genre analysis to analyze the text structures and prominent linguistic features in the genre of English tourist attraction leaflets produced and distributed in Thailand. The objectives of the study are to analyze the following areas:

1. To analyze the text structures of tourist attraction leaflets produced and distributed in Thailand.
2. To analyze the lexico- grammatical features of each move in tourist attraction leaflets produced and distributed in Thailand.

### **Benefits of the Study**

The expected findings of organizational structure, language patterns and linguistic features used in the tourist attraction leaflets produced and distributed in Thailand will serve if there are differences of text structure where English is regarded as a foreign language. The findings of this study would encourage the readers, the EFL teachers and learners, and the researcher to:

1. Realize the influence of culturally embedded thought patterns on shaping the patterns of writing.
2. Improve knowledge in the discourse of tourism context.
3. Develop pedagogy for guiding the EFL learners to employ acceptable rhetorical patterns when constructing the genre in the second language.
4. Provide insights for the directions to conduct further researches in ESP, especially comparative research on the native and non-native tourist leaflets or other genres.

### **Scope of the Study**

This research will be restricted in the following ways:

1. Thirty tourist attraction leaflets which are investigated in the present research are produced and distributed in Thailand.
2. All of the leaflets were collected from Thai official tourist attractions and mainly aim to provide information of tourist attractions such as museums, historical places, and historical parks in Thailand. These leaflets are distributed at sites by tourist attraction provider.

3. Only leaflets in the form of a folded paper or a booklet are considered in this research.

4. Both tourist attraction leaflets that are written in Thai and English and that are written in English are included in this research.

5. Since the research is concerned with ESP genre analysis, only the English context in the studied tourist attraction leaflets is analyzed.

6. The analysis of move structures is based on the study of genre of Swales (1990) with some modification to suit the required purpose of the study.

7. The effectiveness or ineffectiveness of the tourist attraction leaflets is not considered in this study.

8. The study mainly focuses on the analysis of move structure in the tourist attraction leaflet.

### **Research Questions**

Since this present research aims to analyze text structures and prominent linguistic features in English tourist attraction leaflets in Thailand, the research focuses on the following questions:

1. What are the text structures of tourist attraction leaflets produced and distributed in Thailand?

2. What are lexico-grammatical features of each move in tourist attraction leaflets produced and distributed in Thailand?

## Definitions of Terms

The terms used in this research are referred to as follows:

1. 'Tourist attraction' refers to an official place which may lead a tourist to visit the area.
2. 'Tourist attraction leaflet' refers to a folded paper or a little book which provides information about official tourist attractions.
3. 'Copywriter' is a person who writes the text in the tourist attraction leaflets.
4. 'Genre' is 'an instance of a successful achievement of a specific communicative purposes using conventionalized knowledge of linguistic and discursal resources (Bhatia, 1991).'
5. 'Genre analysis' means ' investigating instances of conventionalized or institutionalized textual artifacts in the context of specific institutional and disciplinary practices, procedures, and cultures in order to understand how members of specific discourse communities construct, interpret and use these genres to achieve their community goals and why they write them the way they do (Bhatia, 1993).'
6. 'Communicative purpose' is the copywriter's intent to communicate to readers via the language in the tourist leaflets.
7. 'Move' refers to segments of a text which writers use to write a given section of a text or to develop their argument.

8. 'Step' refers to rhetorical options that provide writers to choose to realize the communicative intentions of a move.

9. "Lexico-grammatical features" refer the specific features of language in respect of lexis (words and phrases) and grammar (the knowledge and use of a language) that are significantly used in the corpus (Bhatia, 1993).

10. 'Pronouns' refer to the primary pronouns that function as substitutes for nouns (Ballard, 2001).

11. "Imperative" refers to a clause containing a verb in imperative form and optionally other elements to express commands, requests and exhortations (Jacob, 1995; Dalin, 2000).

12. "Tense" refers to two tenses in English: the past and the present (Ballard, 2001).

13. "Site" refers to the tourist attraction which includes areas, structures, features, and all displays.

14. "Feature" refers to different sections in the site.

15. "Display" refers to items being exhibited on site.

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter comprises four main sections. Genre analysis in the field of English for Specific Purposes is firstly illustrated as the theoretical framework of the present study. Since the sample used in this research is the tourist attraction leaflet, which according to Middleton (1988) is distinctive among other forms of print media in advertising, the characteristics and main functions of the promotional print used in this industry are presented next. Afterwards, the tourist leaflets analyzed in the aspect of the genre theory in ESP is presented to provide specific information which is related to this study. The final section concerns how English is used in brochures in Thailand, focusing on the brochure used in the hospitality industry in order to identify the style and linguistic features in them.

#### **Genre Analysis in ESP**

Since the early 80's applied linguists and language teachers, especially those who are concerned with the teaching of ESP and EAP, have shown a great deal of interest in genre analysis as an approach to the analysis of written and spoken discourse (Holmes, 1997). This interest in genre analysis has increased in parallel with pedagogical concerns, in particular the need to provide satisfactory models and descriptions of academic and scientific texts, and to develop the ability in non-native speaker students to understand and to produce them.

The concept of genre, as used in applied linguistics and ESP emphasizes “the primary of communicative purposes and the ways in which communicative needs shape or influence both surface form and rhetorical structures in depth (Holmes).” For example, reprint requests, of which Swales (1990) has discussed in *Genre Analysis*, can be considered members of a single genre since they share a clear communicative purpose, which is to obtain a copy of an article or paper. In short, a genre then can be defined as a class of texts characterized by a specific communicative purpose that

functions to produce distinctive structural patterns. The concept of genre has widely been discussed by several genre analysts, including Blyer (1989), Dudley- Evans (1994), and Harvey (1995), but the most helpful definition seems to be that provided by Swales:

...A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience...

As can be seen, Swales (1990) has emphasized that communicative purpose is the main factor that identifies genre and that a genre is recognized by the members of the discourse community. The definition of Swales is supported by that proposed by Dudley- Evans (1994). He discusses it further as follows:

... within the conventions of the genre studied it was the writer's communicative purpose that governs choice at the grammatical and lexical levels. Communicative purpose is, in fact, 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. ...a genre is a means of achieving a communicative goal that has evolved in response to particular rhetorical needs and that a genre will change and evolve in response to changes in those needs. The emphasis is thus on the means by which a text realizes its communicative purpose rather than on establishing a system for the classification of genres...

Drawing on the definition of genre by Swales (1990), Bhatia (1993) describes genre as having the following characteristics:

1. It represents a recognizable communicative event characterized by a set of communicative purpose.
2. It is identified and mutually understood by members of the professional or academic community in which it regularly occurs.
3. It is usually a highly structured and conventionalized communicative event.
4. It is bound by constraints (e.g. structure, linguistic features) that are readily noticed when broken.

According to Bhatia (1993), each genre is an instance of successful achievement of a specific communicative purpose and members use conventionalized knowledge of linguistic and discursal properties to produce that genre. In other words, genres can be defined as types of communicative action realized and enacted by members of a community to realize particular communicative purposes (Orlikowski and Yates, 1992).

Bhatia (2002) points out that analyzing genre means “investigating instances of conventionalized or institutionalized textual artifacts in the context of specific institutional and disciplinary practices, procedures and cultures” in order to understand how the genres in a specific discourse community are constructed and interpreted, and how the members use them to achieve their community goals, as well as how and why they write these genres in the way they do.

In 1990, Swales expressed the notion of move analysis in analyzing genre. He stressed the move analysis as a way to investigate and to represent the overall text structure. The text can be, in other words, viewed as comprising a series of moves or

segments of a text. Another point of view that Swales suggested is the notion of steps. He defined steps as “elements that make a paper coherent to a genre- experienced reader.” Furthermore, he pointed out that steps provide writers rhetorical options as an approach to realize the communicative intention of each move. Most of Swales’ work in this area has been devoted to introductions in research articles.

Drawing on genre analysis proposed by Swales (1990), Bhatia (1993) applies the theory to be more effective in analyzing text discourse by emphasizing socio-cultural aspects. In 1999, he defines four contributors to the view of language use:

Purposes: Institutionalized community goals and communicative purposes.

Products: Textual artifacts or genres

Practices: Discursive practices, procedures and processes.

Players : Discourse community membership.

(Bhatia, 1999 cited Bhatia, 2002)

He is making an attempt to explain that in analyzing genres, genre analysts should not pay attention to the construction of text, but to integrate these four aspects “to get as complete and comprehensive account and understanding of the genre as is possible (Bhatia, 2002).” Notwithstanding, the products are regarded as the most important contributors in analyzing genre because genres continually develop (Berhenkotter and Huckin, 1999 cited Bhatia, 2002), conflict of their disciplines (Bhatia, 1998), and consequently novel patterns are created. Additionally, forms of textual artifacts are exploited, mixed, and embedded (Fairclough,1993, cited Bhatia, 2002) to convey private intentions of authors while member of discourse communities have varying perspectives on and interpretation of them (Candlin and Plum, 1999, cited Bhatia, 2002).

Genre analysis has always been a multi- disciplinary activity attracting attention from linguists and discourse analysts. In 2002, Bhatia interprets his aspects on genre analysis as follows:

...One of the main objectives of genre analysis, therefore, is to understand and to account for the realities of the world of texts. The real world is not only complex but dynamic too; complex in the sense that it incorporates texts of various kinds, serving often overlapping and at the same time, conflicting communicative purposes...

Additionally, some genre analysts emphasize the analysis on lexicogrammatical usage in conventional artifacts. Dudley-Evans (1994) states that:

...genre analysis is not always concerned with the analysis of 'moves' ; it also embraces, for example, studies of tense usage, lexical frequency and classification of reporting verbs used in academic text. These analyses, when placed within the context of the study of writers' communicative purpose and rhetorical strategies, play an important role in the higher-level analysis of the conventions of genres...

The following is an example of genre identification of sales promotion letters provided by Bhatia (1993). He considered a sales promotion letter as an unsolicited letter to persuade prospective customers to buy a product or service. Therefore, the main function of the sales promotion letter is persuasive. In order to achieve the main communicative purpose, the additional communicative purposes are required. All additional communicative purposes are to capture the attention of the potential customer, to offer an appraisal of the product or service, to provide enough details about the product or service to that customer, and as such to initiate business relations between the potential seller and a prospective customer. In order to serve all of the communicative purpose, Bhatia assigned the following moves that the writer used in the sales promotion letter.

1. Establishing credentials
2. Introducing the offer
  - Offering the product or service
  - Essential detailing of the offer
  - Indicating value of the offer
3. Offering incentives
4. Enclosing documents
5. Soliciting response
6. Using pressure tactics
7. Ending politely

Bhatia (1993) viewed the main communicative purpose to persuade customers to buy products or services. In the medium sale promotion letter, the moves and sequence are the instruments that writers use to achieve their communicative goals. He has mentioned business letters, advertisement, and brochures or leaflets are members of promotional genres since they seemed to share the same communicative purpose (i.e. to be persuasive).

Following Bhatia's pioneering work on the sales promotion letters and the job application letters (Bhatia, 1993), other scholars applied genre analysis to other types of moves in different genres.

In conclusion, this section has primarily presented definitions of genre and concepts of genre analysis in the field of English for Specific Purposes. The best-known definition of genre seems to be that of Swales (1990). He emphasizes the notion of communicative purposes which was firstly proposed by Tarones (1987). The communicative purpose is a way to distinguish genres. He also stresses the notion of move and step as a way to observe the overall organizational structure of a text. Specific genres are recalled by members of a specific discourse. In genre analysis, Bhatia (1993) stresses the socio-cultural aspects in analyzing text discourse in order to understand how and why genres are produced by members of a discourse

community. He initiates using genre analysis in other kinds of text than academic genres.

### **Brochures in the Tourism Industry**

The aim of this section is to provide some background knowledge concerning the characteristics and roles of brochures typically used in the tourism industry. The nature of tourist attractions, the characteristics and marketing roles that the promotional printed medium has illustrated, and the significance of brochures in promoting tourist attractions are discussed in detail.

#### **The Nature of Tourist Attractions**

Coltman (1989) has categorized tourist attractions by the characteristics of tourist sites into natural and created attractions. He states that natural environmental assets are usually the most successful in attracting tourists, but they attract them in the way that “allows the assets to be preserved.” In other words, tourism can be destroyed if those assets are exploited. Waterfalls, lakes, mountains, beaches, and national parks are examples of this type of attraction. While people are encouraged to visit natural attractions, created attractions are an alternative. Coltman says that this type of attraction is referred to as constructed attractions such as museums, historic universities, libraries, monuments, and theme parks. Government and political buildings, religious locations, natural or forest parks are other examples of created tourist attractions.

The natural and the created tourist attractions are subdivided into ten different categories by usage and activity (Middleton, 1988). The ten categories are shown in Table 1.

**Table 1** Ten main types of managed attractions for visitors

1. Ancient monuments	Typically excavated and preserved sites such as fortifications, burial mounds and buildings dating up to the end of the Roman Empire.
2. Historic buildings	Castles, houses, palaces, cathedrals, churches, town centres, villages, commonly termed heritage sites.
3. Parks and gardens	National parks, country parks, long distance paths, gardens (excluding urban recreation spaces), includes sites of particular scenic quality.
4. Theme parks	Mostly engineered as artifacts, such as Disney World, but may be associated with historic sites such as Colonial Williamsburg in the USA, or with Gardens as at Alton Towers in Britain.
5. Wildlife attractions	Zoos, aquaria, aviaries, wildfowl parks safari parks, butterfly farms
6. Museums	The range is enormous; it includes subject specific museums, such as science, transport, farms, ships; site specific museums such as Colonial Williamsburg (USA) or Iron bridge Gorge (Great Britain); or area based museums, either national, regional or local collections.
7. Art galleries	Mostly traditional galleries with collections built up over many decades.
8. Industrial archeology sites	Mostly sites and structures identified with specific industrial and manufacturing processes such as mining, textiles, railways, docks or canals, and mostly relevant to the period post 1750.
9. Themed retail sites	Mostly former commercial premises such as covered market halls, commodity exchanges or warehouses, used as specially retail shopping malls, often themed.
10. Amusement and leisure parks	Parks designated primarily for permanent thrill rides, such as roller coasters, log flumes, dodgem cars and associated stalls and amusements.

Source: Middleton (1988)

Middleton pointed out that common characteristic of the tourist attractions is “they are typically small in terms of the number of visitors and the revenue they receive.” Most of them are generally government-owned (Coltman, 1989). Due to these attractions’ characteristics, “many of the tourist attractions are product rather than market-oriented and most seem to have limited marketing knowledge and marketing budgets so small as to limit what they can achieve in practice to improve their revenue performance (Middleton, 1988)”. However, these tourist attractions are regarded as the destination’s assets and are promoted to encourage potential tourists to visit (Holloway, 1998).

## **Characteristics and Marketing Role of Leaflets in Tourism**

### **A. Types of brochure**

Brochures used in the tourism industry are generally produced to promote and to persuade potential customers to visit places and to use provided services. These brochures which are produced by different publishers seem to be dissimilar in some aspects. In 1989, Coltman pointed out that brochures can be sorted by its publisher into two main types; the brochure produced by organizations and those produced by individual suppliers.

The brochure produced by organizations such as government tourist offices, tourist associations, resort destinations, visitor and convention bureaus, and chamber of commerce is mainly used to encourage tourism to the city or country. These prints are also primarily intended to attract people to an area or destination and include general information such as accommodation and restaurant available, attractions climate, and maps of the area. Tourist attraction brochure is one of these promotional prints vastly published by these organizations. The purposes of the brochure are to inform and orientate visitors to the experience they will receive, and also to facilitate use and enjoyment of the visitor (Middleton, 1988).

The brochures that are produced by individual suppliers such as hotels, attractions, and food service establishments are used to attract potential customers' attention and persuade them to visit a supplier's product. In these brochures, it is preferable to "feature one or two strengths about a destination or supplier than to attempt to provide every last detail (Treadwell and Treadwell, 2000). Tour operators' brochures, hotel brochures, tourist office brochures, and car rental brochures are types of the promotional printed media. Treadwell and Treadwell (2000) view that the promotional functions or the marketing role of these brochures are various according to these types. Middleton gives a good view that supports that of Treadwell and Treadwell. He suggests that the tour operators' brochures are mainly to inform customers about their products and persuade them to purchase them, as well as travel agents' brochures aim to appeal customers to travel and assist agents in promoting their businesses (Burke and Resnick, 2000).

### **B. Common elements in effective brochure**

Although a brochure is a highly specialized advertising medium that needs to be designed for each individual tourist attractions, an effective brochure must contain at least the following nine common elements identified by Coltman (1989).

1. Publishers' names of and their logos.
2. Descriptive facts or text about the property.
3. Amenities within the property (e.g., dining areas within a hotel, recreational facilities at an attraction).
4. Illustrations of major facilities.
5. Unique selling features, including the benefits to be provided that might motivate a customer.
6. Nearby attractions and other items that should appeal to the target market.
7. Direction about how to reach the property, with a map if necessary.
8. Transportation information (e.g., availability of limousine service at the airport for those arriving at a destination by air).
9. Business's contact information.

Moreover, the content of the brochure should be written in a persuasive style because persuasive communication can capture a prospective customer's attention, raise the customer's interest in the product, create a purchase desire in the customer, and initiate an action to purchase by the customer (Burke and Resnick, 2000).

Each page of a brochure has different functions in communicating with customers. Coltman (1989) highlights that the front cover is the page used to capture the customer's attention because it needs to prompt the customer to pick up the brochure. Therefore, the cover page contains the establishment's name, or identity and logo, as well as a good illustration. The inside pages include additional illustrations and generate further interest. The text, accordingly, should be descriptive, imaginative and persuasive. On the back page, as he recommends, should be information that allows and prompts the customer to take action. The back page, hence, always includes the establishment's name, address, telephone number, and person to contact for further information, as well as a map and directions.

In conclusion, this section tries to identify background knowledge and the characteristics of brochures used in the tourism industry. The brochures are mostly produced by government organizations. Some are produced by individual suppliers. The roles of them are to inform and attract people to come to the place, as well as facilitate them while visiting. The brochures also play a crucial role in appealing to potential tourists to purchase the service since the customers do not have a chance to inspect the product before. The content of the printed medium, therefore, is persuasive as well as informative to maximize the customers' interest and stimulate them to decide to visit the tourist attractions.

### **Tourist Texts Analyzed in the ESP Genre Analysis**

According to the words of the renowned genre pioneer, Vijay K. Bhatia, sub-genres of promotional genres include advertisements of various kinds (e.g. newspapers, magazine, or radio), company brochures of various types, and even certain types of publicity brochures or leaflets very often used by tourist organizations

to promote places of tourist attractions. The tourist leaflet is composed with the same main communicative purpose to promote places of tourist attraction and persuade readers to pay a visit. Therefore, the sub-genre seems to have a number of shared characteristics, and many of them use overlapping linguistic features in much the same way. In genre analysis, the tourist text has usually been studied in two main aspects; move analysis, and linguistic features.

### **Move analysis**

One of the competent analyze on move structure of tourist leaflets is the study conducted by Iborra and Garrido (2001). Following the pattern of moves by Swales (1990), they investigated the moves in tourist leaflets. The studied leaflets were derived from the Tourism Information Centres of the countries where English was the first language. In their study, Iborra and Garrido divided the leaflets into moves as follows:

Move1: General description (Image of the destination, location, main attractions, main historical events)

Move2: Places to visit (Museums and art galleries, well- known buildings, historic sites, Excursions to the surroundings, shopping centers)

Move3: Historical background (Important past events which took place in the destination)

Move4: Summary/ Conclusion (A final call for visitors)

Move5: How to get there (Means of transport, communication networks)

Move6: For further information (Telephone or address to make enquiries)

Move7: Accommodation (Recommendation to stay in destination)

Move8: Location within the area

Move9: Landscape description of the area

Move10: The newest attraction (Detailed explanation of one attraction in particular)

Iborra and Garrido (2001) found that only move1 and move2 were obligation moves because these moves appeared in all the leaflets analyzed. They stated that the order of the moves had a great influence in achieving a communicative purpose. For example, in order to get attention from the readers, the 'General description' was always the first move. Move2 could come after it or was separated by other moves. They suggested that the order of the moves depended on the relevance of the information within the whole text.

Another research on moves occurred in tourist texts is that of Vimonnant (2003). She investigated the genre of tourist leaflets, focusing on those produced and distributed in the United States of America. She conducted a genre- based analysis of Swales (1990) on the tourist leaflets which were written in English only to identify the prototypical structure, position of moves and prominent linguistic features of the leaflets. The leaflets used in her study were gathered from travel agencies and car rental services in San Francisco in a month.

Boonchayaanant (2003) provided the moves and steps of the tourist leaflet in the following order of occurrence.

Move 1: Identifying the Attraction

Step1: Stating the Name of the Attraction

And/or

Step2: Inviting Readers to visit

Move2: Attracting Readers

Step1: Highlighting Outstanding Points

And/or

Step2: Claiming Superiority

And/or

Step3: Offering Main Things to See and Do

And/or

Step4: Giving Location Information

And/or

Step5: Giving Information on Operating Time

And/or

Step6: Giving Contact Information

Move3: Describing the Attraction

Sub-move1: Motivating Readers to Visit the Attraction

Step1: Inviting Readers to Visit

And/or

Step2: Claiming Outstanding Characteristics

And/or

Step3: Claiming Superiority/ Achievement

And/or

Step4: Claiming a Shot Distance to the Attraction

Sub-move2: Describing Things to See and Do

Sub-move3: Describing Background/ History

Move4: Giving Visitor Information

Move5: Giving Contact Information

Move6: Giving Other Information

Boonchayaanant (2003) observed that all of the moves were found in this sequence respectively. According to the study, moves 1-5 were the prototypical moves of the genre of tourist leaflets produced in the U.S. These five moves reflected the same communicative purpose of the tourist leaflets, which was not only to give information about tourist attractions, but also to persuade readers to visit the places. The main communicative purpose of the genre in this study was persuasive which was in sharp contrast to that main purpose proposed by Iborra and Garrido (2001). They pointed out that the informative- descriptive communicative purpose was the writer's first intention, in communicating with the reader while the persuasive propose is delayed.

Similar to move1 "GeneralDescription" of Iborra and Garrido, the moves on the cover page found by Boonchayaanant (2003) were Identifying the attraction and Attracting readers that served an evident persuasive communicative purpose. Move3, which was the highlight part of this study, gave details of the attraction to persuade readers to visit them. She pointed out that move2 and move3 seem to share the same step to motivate readers' interest. The Giving visiting information and the Giving contact information moves mainly objected to giving readers information and were written in a persuasive style.

Henry and Roseberry (1996) investigate on the genre "Brief Tourist Information". The corpus of their study comprises English-written texts from airline magazines, newspapers, tourist information leaflets, and guidebooks throughout the world. They investigate the move structure of the genre and lexico-grammatical features in achieving each move. The move structure they have found is as follows:

Move1: Motivation (emotional enticement to visit a place)

Move2: Identification (name of place)

Move3: Location (where it is)

Move4: Explanation (what it is)

Move5: Short history (brief historical background)

Move6: Description (what it contains that makes it an example of its kind)

Move7: Facilities/Activities (conveniences, not part of “description)

Move8: Directions (how to get there)

In the study, they reveal that these moves tend to be found in the foregoing order. The moves “Identifications”, “Location”, “Description”, and “Facilities/Activities” are generally obligatory moves of the genre.

The findings of moves in Henry and Roseberry’ study seems to shares similarity with the moves of tourist texts provided by Iborra and Garrido(2001) and Boonchayaanant (2003). The move “Identification” of Henry and Roseberry, the move “General description” of Iborra and Garrido (2001), and the move “Identifying the tourist attraction” of Boonchayaanant (2003) are realized by stating the name of the attraction. According to Iborra and Garrido (2001), this move functions as an attention call to the reader, giving an attractive image of the destination as a whole. Like other movers in the genre of tourist leaflets, the other moves of the genre “Brief Tourist Information Text” give information of a tourist attraction such as historical background and direction to go to the sites.

### **Linguistic features in tourist texts**

Apart from move structure, linguistic features have been of interest among the three genre analysts. As Bhatia (1993) recommends that an analysis of lexicogrammatical features is regarded as a component in linguistic analysis of genres because the findings at this level can reveal specific linguistic features which are

considered a nomenclature in naming texts as sub-genres of the same genre. From the studies of Iborra and Garrido (2001), Boonchayaanant (2003) and Henry and Roseberry (1996), there are certain similarities of linguistic features among the three types of texts. Nonetheless, as Henry and Roseberry (1996) focus on investigating the language of each of the three major moves, their study reveals other competent linguistic features in this genre. In this regards, the similar linguistic features among the three studies will be reviewed and the results of other linguistic features by Henry and Rosebery (1966) will be mentioned next.

Among these studies, pronouns, modals, and imperatives are revealed as prominent linguistic features of the tourist texts.

Regarding pronouns used in tourist text, this feature seems to convey the specific meanings in persuading tourists to visit the tourist site. In the study of Henry and Roseberry (1996), “you” is used in addressing the reader to create a friendly personal tone. Iborra and Garrido (2001) found that the most frequently used possessive pronoun was “its”, whereas the mostly used personal pronoun was “you”, which used as a cohesive device functioned as a direct formula to address the reader and to attract the visitor’s interest. In 2003, Boonchayaanant also found that the pronouns “you”, “your”, “we” and “our” were generally used in the tourist leaflets. Her finding supports the interpretation of the use of pronoun by Iborra and Garrido (2001) that the pronoun “you” was used to address the reader, while “we” generally referred to the tourist organization. Additionally, the use of “you” was remarked as an attempt to attract the reader’s interest.

The finding of pronouns in the three studies is agreed with the function of the pronouns in advertisements. The functions of pronouns in advertising are explained that the first and the second personal pronouns are used as personal preferences in advertising language. The first personal pronouns “I” and “we” and the corresponding (“me”, “my”, “mine”, “us”, “our” and “ours”) refer to the advertiser and the manufacturer respectively (Leech, 1966; Cook, 1992 and Palmer, 1999). These frequent uses of pronouns are motives leading to the purchase of the product (Cook,

1992), whereas Fuertes- Oliver *et al.* (2000) has suggested that “he”, “she”, “it” and “they” imply shared knowledge among participants in the communicative event in referring to someone known to the reader, either through the ads, or known as part of the reader’s life but they are not significant enough to be stressed as major linguistic feature in advertising (Myer, 1994 and Palmer).

In terms of modalities, Henry and Rosebery (1996) found that the modal verb “can” and “will” are used in the location move. In Iborra and Garrido’s study, the modal verb is one of the distinguished features of this particular genre. “Can” is commonly found in each leaflets to indicate possibilities that the destination offers the visitors while the modal “should” represents three functions: recommendation, obligation, and as part of the conditional clause. These aspects on modal verbs are supported by the explanation provided by Boonchayaanant (2003) that “can” and “will” appear frequently in the texts with the pronoun “you”. She has described that this occurrence is used to indicate value or benefit which the visitors would obtain if they visit the attraction. The modal verbs in tourist texts convey the same meaning of these in advertisements. “will” and “can” are used to show promise and opportunity. Additionally, the function of “will” in the contracted form (’ll) is used to favor an informal style or to establish personalized contact with the reader (Alder, 1998, cited Thompson, 2005). Leech has found that “will” or “ ’ll” always appeared with the “you” personal pronoun in the independent clause preceding with the conditional clause, for example, “If you suffer from indigestion, this is something you’ll want to know.” While “will” expresses promising and opportunity, can is also used to inform the consumers the possibilities or the benefits the product offers. Similar to “will”, when this auxiliary verb is found with “you”, it is a common device to convince the reader that the offered product can give them power or ability to do something.

Imperative is another common linguistic features found in the tourist texts. “Take”, “find”, and “enjoy” are imperative verbs found in Henry and Roseberry (1996). These verbs are frequently found in the move “Facilities/Activities”. Iborra and Garrido (2001) reveal that in tourism context, the imperative found in the tourist leaflet mainly functions as a device to encourage directly the reader to visit a place of

particular interest. It is not primarily to be interpreted as commands in the usual sense. The writer's choice of imperatives can be seen as projecting the reader into the scenery, constructing as if the reader was traveling through it (Yan, 1998 cited Thompson, 2005). In the study of Boonchayaanant (2003), the imperative form is found as one of the prominent linguistic features in advertising. She found several verbs in imperative form but there is the only one verb "enjoy" is corresponding to those found by Leech (1966). She has argued that "enjoy" could be found in imperatives and after the modals "will" and "can". She has also added some verbs that may be found in advertising such as "come", "see" and "experience". In her study, "come" and "experience" usually appear in imperatives while "see" is often found in imperatives and the infinitive form.

The use of imperatives in tourist text seems to be indifferent with that in advertisement. Regarding this linguistic feature in advertising, Leech (1966) suggests that the copywriter made lavish use of direct exhortations which is conventional in advertising. Ballard (2001) has elaborated on the meaning of the imperative that the sentence may be strong or forceful as in "Don't let indigestion spoil your day." or it may be more gentle and positive as in "Enjoy these chocolates that look divine." Although the subject element in the imperative sentence is normally omitted, the second personal pronoun "you" is realized. This device is, therefore, used as a direct way to create a face-to-face conversation with the consumer (Delin, 2000). From its effectiveness in communication, advertisers always use imperatives, not just to exhort the reader to do something, but to achieve the writer's intention to differentiate the individual reader from the mass audience.

Apart from the above three linguistic features, Henry and Roseberry (1996) reveal other linguistic features found in the genre "Brief Tourist Information". In their study, the move "Location", "Facilities/Activities", and "Description" share two similar linguistic features: the predominant use of the present simple tense and the active voice (except for a few verbs such as "locate", which tend to favor the passive). Nonetheless, they have found that three move registers are quite different from each other. In the move "Location", the lexical phrase frames such as noun-static verbs

(e.g. lie, locate, be, etc.) followed by prepositional phrase (s), as in “Damai Beach is about 20 km from Kuching”. The present and past participial forms of the static verbs with a prepositional phrase as in “Situated approximately halfway between Sydney and Brisbane...”; and adverbial phrases of location without a verb as in “Less than 27 km from Bandar Seri Begawan, Muara Beach...” are usually found in this move. In the move “Facilities/Activities”, the information relating to location are mentioned with the verb “locate” in passive voice as well as the noun “location”. The “location” information is also realized by the prepositions “at”, “in”, and “from”, and also “where” and “here”.

### **English in the Brochure Produced in Thailand**

The two main aspects which are presented in this section have the purpose to provide some background knowledge on how the English language is deployed in the brochure used in the tourism industry in Thailand. The style of the language used in persuading tourists is firstly illustrated and the distinctive linguistic features are discussed later on.

In 1995, Pitchsinee carried out small- scale analysis of tourist brochures in English published in Thailand which were distributed to foreign visitors. She focused especially on the ways that the writers used the language in persuasive communication with their readers. One of the aspects that she noted related to the use of the rational and emotional language. In her study, emotional language was used heavily to appeal to tourists through the use of metaphor because, as she mentioned, it attracted and directed the readers to create a vivid imagination as the writer intends. The following were typical examples:

- Tropical Island paradise.
- Hidden Shangri-la.
- You can delight in a latter-day Robinson Crusoe experience.

Pitchsinee explained that the words such as paradise or Shangri-la influenced the readers' emotion that the places were ideal and fantastic like heaven. The readers could imagine the experience and happiness they would receive when visiting the places.

According to Pitchsinee (1995), adjectives were another linguistic choice found functioning as metaphors to make the readers achieve the same emotion and visualization of the scenery described in the brochures. These adjectives provided such a great impact on the readers' emotions that no other words could be replaced. Notwithstanding, how far the readers could acquiesce what the writers describe depended on each person's experience. Some examples are shown in the following:

- Exotic temple.
- A dozen spectacular beach.
- Most fascinating regions.
- Refreshing drink.
- Exhilaratingly crisp mountain scenery.
- Enhancing sunset.
- One of the joys of Phuket is the pure delight of escaping the city and lazing in the sun.

Emotional language was used in parallel with rational language to persuade tourists to visit (Pitchsinee, 1995). The linguistic choices such as nouns and adjectives as metaphors were, therefore, considered a characteristic of the language of advertising used in English brochures in Thailand. One great advantage of the metaphor was to create an effective persuasive communication among the writers and their readers because the readers could achieve the text described in the brochures.

Poonlappanich (2001) compiled an annotated computer-based corpus of twenty leading hotels brochures in Thailand. She analyzed them from various perspectives, concentrating on the use of style of English in brochure writing. Taniya examined particularly the vocabulary items used in advertisements, the grammatical

structures of the sentences, and the locations and style of themes in the brochures. Drawing on Taniya's discussion, one of the prominent lexical features in English brochures was "you", the second personal pronoun in addressing the readers. She found that "you" and "your" were the only second personal and possessive pronouns used in her collected hotel brochures.

At the same time, the English hotel brochures tended to have lots of fragments because they were usually short and memorable. She explained that copywriters usually file most information in the brochures as fragments. These fragments were pulled back to the top of the readers' mind by the use of cues, which were certain words or visuals that would elicit previously learned information (Moriarty, 1991 cited Taniya, 2001). Additionally, sentence fragments helped reduce the average sentence length to a smaller number of words. Therefore, using short sentences or sentence fragments, the writer could reduce the average sentence length to an acceptable length to be memorable by the readers (Taniya, 2001).

Another competent finding of this study is the grammatical structures of sentences used in hotel brochures. Taniya (2001) reported that the simple sentences were found the most throughout the texts while the imperative sentences could be remarked as a prominent feature.

In conclusion, this chapter presents background knowledge related to the present study. The first section illustrates the theoretical framework of the present study. The genre analysis in the ESP and on tourist leaflets is included and is discussed in detail. The second section describes the general information and characteristic of brochures used in tourism industry. The tourist brochure is distributed to inform and orientate potential customers to purchase without having opportunity to inspect the product before. Therefore, the design, distribution and use of the print have great influence on customer's decision and distinguish the tourist brochure from other forms of the brochure used in consumer marketing. As brochures or leaflets are used as a medium in advertising, the linguistic features of advertising are presented as well. The last section discusses the use of English in the brochure

used in the hospitality industry in Thailand in order to illustrate how the language be deployed. The detail of methodology used in this study is to be reported in the next chapter.

## **CHAPTER III**

### **METHODOLOGY**

This chapter presents the methodological procedures used in this study. The procedures are divided into two main parts:

1. Data collection
2. Data analysis

#### **Data Collection**

To collect the leaflets for the study, the researcher searched for a list of tourist attractions from two major official websites: the Tourism Authority of Thailand, and the National Museum in Thailand of the Fine Art Department.

The tourist attraction leaflets were collected between January and April, 2005. They were collected from three distinctive official tourist attractions; museums, palaces and historical parks. After one hundred letters were sent, sixty-four letters were returned with Thai, Thai-English and English leaflets. All of the received leaflets were firstly screened to obtain only those written in English or Thai- English.

Then, a simple random sampling was employed. The 30 tourist attraction leaflets were randomly selected from all the screened leaflets as representative samples.

The research methods were designed to establish the reliability of the study both in the process of data sampling and in the process of data analysis. The exploitation of two official web-sites assured reliability since they provided the bias-free lists of official tourist attractions. The web-sites were also appropriate to the

framework of the study because they were created to promote different tourist-sites in Thailand. The 100 letters were sent out to those random official tourist attractions to request the leaflets. The received leaflets were randomly chosen to avoid bias in sampling the representatives. The lists of the tourist attraction leaflets can be seen in Appendix A.

To ensure validity in the analyzing data process, five photocopied tourist attraction leaflets were randomly selected. Then, the sample leaflets with tagged moves and a set of criteria of the moves were presented to two experts on genre analysis. One is a native speaker of English who is a lecturer in the ESP program in the Department of Foreign Languages, Faculty of Humanities, Kasetsart University. The other is a Thai lecturer in the program who conducted a genre analysis of tourist leaflets produced in the United States of America. The experts examined the appropriateness of the analysis and the description of the moves which were eventually refined.

In the analysis of prominent lexico-grammatical features, after the researcher manually tagged prominent linguistic features, a concordance computer program was used to ascertain the number and percentage of occurrences of those features.

### **Data Analysis**

The data analysis procedure is divided into two main processes; a move analysis, and the analysis of lexico-grammatical features.

In order to analyze the discursal movement, a corpus of 30 official tourist attraction leaflets was photocopied. Then, they were coded and tagged manually and each page was assigned page numbers to analyze the moves, move sequence, move occurrences, and steps. The investigation of the main communicative purpose, processes in producing leaflets and general observation of the text were firstly done.

The analysis of move structure was manually checked. The researcher used the communicative purposes, namely persuasive and informative purposes in organizing the text structure as a determinant of move segmentation. The methodology used in this procedure is based on the approach to move analysis proposed by Swales (1990) and developed for promotional genres by Bhatia (1993). The occurrences of each move and each step are presented in the form of percentage. The moves that had considerable frequency of occurrences (more than 50%) were defined as obligatory moves or prototypical moves but the other moves found in few leaflets were considered optional moves (Boonchayaanant, 2003). As Anderson (1998 cited Iborra and Garrido, 2001) said that there are two versions of genre. A strong version has a particular temporal order of stages carrying a specific intention of the author for the reader. In contrast, a weak version is “a particular genre consists of a number of obligatory and a number of optional stages.” In other words, some genres need a fixed order of stages to achieve their communicative purpose, while other genres need only some obligatory stages in transferring their purpose to the reader. Then, the sequence and the position of the moves were investigated and determined according to the occurrences of each moves.

The framework used in the analysis of linguistic features is applied from the theory of language of advertising proposed by Leech (1966) and the approaches in analyzing linguistic features in tourist leaflets by Henry and Roseberry (1996), Iborra and Garrido (2001) and Boonchayaanant (2003). Consequently, the corpus of official tourist leaflets was created in the form of a computer readable text. The analyzed words were sorted from a computerized concordance program named “Concapp Concordance Browser and Editor” to identify and calculate the number of occurrences.

In the next chapter, the finding of this present study is presented.

## **CHAPTER IV**

### **RESULTS OF THE STUDY**

This chapter reveals the research findings of this present study. The study is conducted to answer the following questions:

1. What are the text structures of tourist attraction leaflets produced and distributed in Thailand?
2. What are the prominent linguistic features of each move in the tourist attraction leaflets?

Hence, the findings are presented in two main sections. The first section presents an analysis of move segmentation and prototypical moves. The second section reveals the prominent linguistic features found in the moves of the collected leaflets.

The samples of this study comprise 30 tourist attraction leaflets which are produced and distributed in Thailand. The tourist attraction leaflets were received from various tourist sites. In general, they can be categorized into two main groups, i.e., the first is the monolingual leaflet which is written in English throughout the text and contains the same message as another leaflet written in Thai. The other group is the leaflet that provides both Thai and English information on one sheet.

The collected leaflets are used as an instrument giving information about the tourist places to visitors. For this reason, the tourist attraction leaflets in this study share the same main communicative purpose to provide information about a tourist attraction. The content focuses on the historical information of the tourist attractions including the displays, as well as information about the provinces. English information in the studied tourist attraction leaflets is translated from a Thai version.

## **1. What are the text structures of tourist attraction leaflets produced and distributed in Thailand?**

In order to answer this research question, genre analyses provided by Swales and Bhatia are applied to the analysis of texts in the studied tourist attraction leaflets. Swales (1990) stated that genre analysis is a way to investigate rhetoric. A significant instrument in analyzing genre in terms of a text structure is move analysis. The moves found in the studied leaflets are provided as follows:

### **Moves Found in the Tourist Attraction Leaflets in the Corpus**

The tourist attraction leaflets in this study share the same main communicative purpose to provide information about an attraction to tourists. To accomplish this main purpose, the text structure is governed by embedded additional communicative purposes. The following are moves that represent these communicative purposes of the tourist attraction leaflets in the corpus:

Move- Identifying the name of the tourist attraction (obligatory move)

Move- Indicating the regulatory authority of the tourist spot (optional move)

Move- Providing the background of the province (optional move)

Move- Providing the background of the attraction (obligatory move)

Move- Describing the tourist attraction (obligatory move)

Move- Providing instructions to tourists (optional move)

Move- Providing service information (obligatory move)

Move- Providing further contact information (obligatory move)

### Move- Claiming copyright (optional move)

It is obvious that some of these moves are commonly found in the studied tourist attraction leaflets and others are embedded in the leaflets. In order to categorize these moves, the frequencies of occurrence of all moves were investigated and are presented in the following table. According to the method in Chapter three, the moves with a percentage of occurrences over 50% are categorized as obligatory moves and the moves with the percentage of occurrence below 50% are optional moves.

**Table 2** Occurrence of all moves in the 30 tourist attraction leaflets in the corpus

<b>Move</b>	<b>Leaflet No.</b>	<b>Frequency of move</b>	<b>Percent</b>
- Identifying the name of the tourist attraction	1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25,26,27,28,29,30	30	100%
-Indicating the regulatory authority of the tourist spot	1,2,3,7,8,10,16,20,27	9	30%
-Providing the background of the province	2,4,7,10,14,23	6	20%
-Providing the background of the attraction	1,2,3,5,7,8,9,10,11,12,13,14,15,17,18,19,20,21,23,24,25,26,27,28,29	25	83.33%
-Describing the tourist attraction	1,2,3,4,5,6,7,8,9,10,12,13,14,15,16,17,18,19,20,21,22,23,24,25,26,27,28,29,30	29	96.67%
-Providing instructions to tourists	8,13,17,18	4	13.33%

**Table 2** (Continued)

<b>Move</b>	<b>Leaflet No.</b>	<b>Frequency of move</b>	<b>Percent</b>
-Providing service information	2,3,4,5,6,7,8,9,10,11,12,13,14,15, 16,17,18,19,20,21,23,24,25,26, 27,28,29,30	28	93.33%
-Providing further contact information	2,3,4,5,6,7,8,9,10,11,12,13,14,15, 16,17,18,19,20,21,23,24,25,26, 27,28,29,30	28	93.33%
-Claiming copyright	2,8,13,15,17,25,26,28	8	26.66%

From the table, the moves with a percentage of occurrence over 50% are the moves “Identifying the name of the tourist attraction” in 100% of the leaflets in the corpus, the move “Providing the background of the attraction” in 83.33%, the move “Describing the tourist attraction” in 96.67%, the move “Providing service information” in 93.33%, and the move “Providing further contact information in 93.33% of the leaflets. These five moves are accordingly categorized as obligatory moves. The other moves, i.e. the move “Indicating the regulatory authority of the tourist spot”, the move “Providing the background of the province”, the move “Providing instructions to tourist”, and the move “Claiming copyright” appear in low percentages of occurrence or less than 50.00%, hence, they are regarded as optional moves.

In the next subsection, the position and sequence of the obligatory moves will be presented.

### Position of Obligatory Moves in the Tourist Attraction Leaflets in the Corpus

As mentioned in the previous section, the obligatory moves in the tourist attraction leaflets in the corpus are:

Move- Identifying the name of the tourist attraction

Move- Providing the background of the attraction

Move- Describing the tourist attraction

Move- Providing service information

Move- Providing further contact information

These moves occur in most of the leaflets in expected positions.

**Table3** Position of obligatory moves on each pages of the tourist attraction leaflet

Move	Cover page	First page	Pages in between	Last page	Back page
-Identifying the name of the tourist attraction	1,2,3,4,5,6,7, 8,9,10,11,13, 14,15,16,17, 18,19,20,21, 22,23,24,25, 26,27,28,29, 30 (Total=29)	9,13,16,20, 28 (Total=5)	7,9,12,15,19,21, 22, 23,25,26 (Total=11)		

**Table3** (Continued)

<b>Move</b>	<b>Cover page</b>	<b>First page</b>	<b>Pages in between</b>	<b>Last page</b>	<b>Back page</b>
- Providing the background of the attraction	17,29 (Total=2)	10,13,18, 20,21,27,28 (Total=7)	1,2,3,5,7,8,9,12,14, 15,19,23,24,25,26 (Total=15)		
- Describing the tourist attraction	29 (Total=1)	8,13,17,20 (Total=4)	1,2,3,4,5,6,7,9, 10,11,12,14,15,16, ,18,19,21,22,23,2 4,25,26,27,28,30 (Total=25)		
- Providing service information			13,16,24 (Total=3)	2,8,10,11, 12, 28,29 (Total=7)	1,3,4,5,6,7,9, 14,15,17,18, 19,20,21,23, 24,25,26,27, 30 (Total=20)
- Providing further contact information			3,9 (Total=2)	5,11,29 (Total=3)	1,2,3,4,6,7,8, 9,10,12,13,1 4,15,16,17,1 8,19,20,21, 23,24,25,26, 27,28,30 (Total=26)

Table3 shows the position of obligatory moves found on each page in the studied tourist attraction leaflets. From the table, the only move found on the cover page is the move “Identifying the name of the tourist attraction. This move is also found on the first page and the pages inside. In the English tourist attraction leaflets, the name of the attraction is introduced again on the first page. Regarding the leaflets in which this move is found on the pages in between, these leaflets are bilingual, i.e. they contain Thai and English information.

On the first page, the move “Providing the background of the attraction” and the move “Describing the tourist attraction” are found to be the most frequent. However, when these moves occur, the move describing the background information of the place always comes before the move that describes the tourist site. The other two moves which provide service information and provide further contact information are found most commonly on the back page. From this fact, the conclusion which can be drawn is that the moves which the copywriter aims the reader to notice are placed on the cover page while the moves which cover a large section with lots of information, and the reader has to take time to read, is established on the first page and pages between the first and the last page. Finally, the move which conveys information that is necessary for the reader to visit the tourist attraction is placed on the back page.

### Sequence of the Obligatory Moves

After the position of the obligatory moves has been presented, it is obvious that these moves occur on different pages. It is also found that some moves, such as the move that describes the tourist attractions, are presented in a predictable section. Hence, it is necessary to discuss the sequence of the obligatory moves further.

**Table 4** List of order of the obligatory moves found in pages of the studied leaflets

Leaflet No.	Cover page	First page	Pages in the middle	Last page	Back page
1	I		BT		
2	I		BT	S	C
3	I	B	T		SC
4	I		T		SC
5	I		BT	C	S

**Table 4** (Continued)

<b>Leaflet No.</b>	<b>Cover page</b>	<b>First page</b>	<b>Pages in the middle</b>	<b>Last page</b>	<b>Back page</b>
6	I		T		SC
7	I		IBT		SC
8	I	T	B	S	C
9	I	IB	BT	C	S
10	I	B	T	S	C
11	I	B	B	SC	
12	I		IBT	S	C
13	I	IBT	S		C
14	I		BT		SC
15	I		IBT		SC
16	I		T		SC
17	IBI	T			SC
18	I	B	T		SC
19	I	IBT			SC
20	I	IT			SC
21	I	B	IT		SC
22	I		IT		
23	I		IBT		SC
24	I	B	T		SC
25	I		IBT		SC
26	I		IBT		SC
27	I	B	T		SC
28	I	IB	T	S	C
29	IBT			SC	
30	I				TSC

\*Note The letters used in this table represent the following moves:

I = Move: Identifying the name of the tourist attraction

**Table 4** (Continued)

B=Move: Providing the background of the attraction

T= Move: Describing the tourist attraction

S= Move: Providing service information

C= Move: Providing further contact information

Table 4 shows the order of the obligatory move occurrence found in the tourist attraction leaflets in the corpus. From the table, the five obligatory moves are communicated in the following order:

Move1: Identifying the name of the tourist attraction

Move2: Providing the background of the attraction

Move3: Describing the tourist attraction

Move4: Providing service information

Move5: Providing further contact information

In conclusion, to compose a tourist attraction leaflet, it is found that the five main obligatory moves, namely the Move “Identifying the name of the tourist attraction”, the Move “Providing the background of the attraction”, the Move “Describing the tourist attraction”, the Move “Providing service information”, and the Move “Providing further contact information” are found to realize clear communicative purposes. The content of the leaflet starts with the name of the tourist attraction. It is used to introduce the attraction to the readers. Then, the background information of the tourist site is briefly presented. The move which follows describes what the readers will experience while visiting the place. The last two moves provide service information and further contact information respectively. These moves are

established to inform the readers about the provided services and facilities, and the address for any further information required. Therefore, these two moves are arranged on the back page where they are easily noticeable.

The next subsection concerns the position of the optional moves found in the studied leaflets.

### **Position of the Optional Moves in the Tourist Attraction Leaflets in the Corpus**

The optional moves found in the tourist attraction leaflets in this study provide a copywriter channel to add other communicative purposes to the leaflet. The following are the optional moves in the studied leaflets.

Move: Indicating the regulatory authority of the tourist spot

Move: Providing the background of the province

Move: Providing instructions to tourists

Move: Claiming copyright

These optional moves are established in various positions in the leaflets. However, these moves do not function in organizing the text structure; therefore, the sequence of the moves cannot be identified. Nevertheless, these moves seem to occur in particular sections in the text.

**Table 5** The occurrence of optional moves in the 30 tourist attraction leaflet

Unit: time(s)

Optional move	Cover page	First page	Pages in the middle	Last page	Back page	Total occurrences				
						C	F	M	L	B
-Indicating the regulatory authority of the tourist spot	1,2,3,7, 8,10,11,16 ,20, 24,25,27					12				
-Providing the background of the province		2,4, 14	7,23				3	2		
-Providing instruction to tourist			8,17,24, 30		13,14			4		2
-Claiming copyright			3		2,8,13 ,15,17 ,25, 26,28			1		8

Table5 shows the frequency of each optional move found in each part of the tourist attraction leaflets. By considering the highest occurrences of each move in the pages, it can be seen that the Move “Indicating the regulatory authority” is found on the cover page. On the first page, the move found is “Providing the background information of the province”. The move which is described in the pages between the first page and the last page is the Move “Providing instructions to tourist”. Finally, the move claiming copyright is usually found on the back page.

In sum, the optional moves convey extra information that a copywriter added to a leaflet. The communicative purposes in optional moves appear to support the main communicative purpose of the leaflet. The optional moves are found only in some tourist attraction leaflets in this study. Most optional moves occur in a predictable position, for example, the Move “Indicating the regulatory authority of the attraction” is placed on the cover page and the Move “Providing the background of the province” covers the first page and pages inside the leaflet, but some of them do not, as can be seen in the Move “Providing instructions to tourist”.

In the next section, the obligatory and the optional moves found in the studied leaflets will be presented.

### **Obligatory Moves Found in the Tourist Attraction Leaflets in the Corpus**

In this section, the obligatory moves and steps will be presented.

#### **Move1 “Identifying the name of the tourist attraction”**

The move which introduces the tourist attraction is found on the cover page in an easily observable position, which is on the top or in the middle of the cover page with bold capital letters. It aims to inform the readers about the name of the attraction. In order to achieve the communicative purpose of this move, the following steps are found.

Step: Providing the name of the attraction

#### **Step “Providing the name of the attraction”**

This step is found in all of the studied leaflets. It is recognized that all the attractions are named with their location, tourist type, as can be seen in the following examples.

- Hariphunchai National Museum (#4)
- The Ananda Samakhom Throne Hall (#18)
- King Prajadhipok Museum (#19)
- The Royal Elephant National Museum (#21)
- Phra Nakhon Khiri Historical Park (#25)

## **Move2 “Providing the background of the attraction”**

This move aims to point out the value or significance of the attraction by providing a brief background of the attraction. It generally lies in the first two pages of a leaflet. Information included in this move is the year of establishment, the founder of the place, and the initial purpose of the building, and its functions. The following are steps used to communicate this move.

Step1: Narrating the history of the site

And/or

Step2: Presenting the facts of the site

### **Step1 “Narrating the history of the site”**

In general, step1 narrating the history of the site covers the largest space in this move. It includes the year of establishment, the name of the founder, the architecture, the restoration, and the development of the attraction etc. The following is an example of this step.

- Phra Narai Rajanivet was built by King Narai, the king who ruled Ayuthaya from 2199 to 2231 B.E. on 41 rai of land to be a place for relaxation, hunting, administering the country’s affairs, and welcoming official visitors. The king would stay in Lopburi almost all year round, returning to Ayuthaya only in the rainy season. When he died in 2231 B.E., Lopburi was abandoned until King Mongkut of Bangkok (RamaIV) ordered the restoration of Narai’s palace. (#2)

## Step2 “Presenting the facts of the site”

This step is generally realized by stating the name of the regulatory authority, the objectives and the responsibilities of the tourist site. Sometimes, this step is switched with Step1 to introduce the reader to the site before giving historical information. Some examples of this step are as follows:

- To present, the museum has exhibited more than 1,864 items of the collection of ancient artifacts in different pavilions and buildings of the palace. (#2)

- This museum is a two storied building, in native style accompanied by a contemporary style which consists of the exhibition hall, museum library, lecture room, office, museum storage, museum shop, etc. (#20)

- The exhibits at the Royal Elephant National Museum illustrate the beliefs and traditions concerning white elephants, and include displays on the capture of wild elephants and the ceremonies held to celebrate and confer royal status on the white elephants belonging to the King. (#21)

The following table shows the occurrences of steps found in Move 2 “Providing the background of the attraction”.

**Table 6** Occurrences of steps found in Move 2

	<b>Name of step</b>	<b>No. of leaflet</b>	<b>Total</b>
Step 1:	Narrating the history of the tourist site	5,8,10,18, 19,23,25,27	8
Step 2:	Presenting the tourist site		
1+2		1,2,3,7,9,12,13,14,15,17,20,21, 24,26,28,29	16

According to Table 6, it is found that the step “Narrating the history of the tourist site’ is stated alone in most of the leaflets. It is also possible to find this step together with the step “Presenting the tourist site”.

### **Move3 “Describing the tourist attraction”**

The move which describes the tourist attraction provides readers with information about places to see and displays exhibited at the attraction. This move also suggests benefits they will receive when visiting the attractions. The move covers a large space while the description of attractions and displays are provided separately. Therefore, the steps used to achieve this move are as follows:

Step1: Describing the features.

Step2: Describing the displays.

#### **Step1 “Describing the features”**

In this step, the copywriter focuses on providing information relating to the different sections at the tourist-site. The provided information includes the features at the present time, and short historical information related to the features. As regards the historical information provided in this section, the information included describes the development of the place before being a tourist site. In cases where there are several sightseeing points in the tourist site, the background information of each section is provided separately. The following are examples of this step.

- King Rama IV renovated the former chedi by covering it with a new one and deposited with the relics of the Buddha. The chedi was then conferred a new name as Phra That Chom Phet. (#5)

- This teak house was originally one of the private living quarters of Princess Sri Sudarak, the elder sister of King Rama I. It was moved from the old palace in Thonburi to the Grand Palace for Queen Sri Suriyen, wife of King Rama II. After

King Rama III passed away, one of her sons, King Pin Klao, became the Second King to King Rama IV. He had the house, in which he had once lived as a child, moved here to the Palace of the Prince Successor, now the Museum compound. (#8)

- The Throne Hall was named after an old hall which was constructed during the reign of His Majesty King Mongkut (Rama IV) which at the time was in such bad condition that it could not be renovated. It was torn down and made into a garden.

The committee commissioned by His Majesty King Chulalongkorn consisted of:

Chao Phraya Yommaraj (Pan Sukhum)	Head of Construction
Phraya Prachakorn Vijarn (O Amatayakul)	Deputy
Mr. M. Amagno	Architect
Mr. A. Rigotti	Assistant
Mr. C. Allegri	Engineer
Mr. E.G. Gallo	Assistant
Mr. C. Riguli	Painter
Prof. G. Chini	Painter

The Ananda Samakhom Throne Hall was constructed in the Italian Renaissance and Neo Classic style of architecture. (#18)

As regards the description of the general physical condition of the tourist attraction, the information includes the exhibition sections, the name of the headquarters, and the objectives. As some tourist attractions cover a large area and there are several places to visit, each place in the attraction is described in historical order. The following is an example of this step:

The architectural design has Neo-classical influences: the three-storey concrete edifice being decorated with Greco-Roman motifs and relief and is surmounted by a dome-shaped tower. (#19)

## **Step 2 “Describing the displays”**

The information included in this step is similar to the step “Describing the features”, i.e. to provide information about the features, but the difference between these steps is that the step “Describing the displays” emphasizes the description of displays at the tourist site.

This step functions to introduce the items displayed by categories in the site. These items may be classified by the criteria of history, contents of the displays, or the era. These categories are introduced in temporal order, i.e. from the historical period to the present time. In addition, it describes the displays’ in-depth information. The information includes the years when objects were found, a description, and the significance of each display. The following are examples of this step.

The display devoted to the local area has been divided into:

1. Geography, geology and mineralogical natural resources plus the topography of not only Ratchaburi but the areas surrounding it, such as Phetchaburi and Kanchanaburi.

2. A prehistoric burial (skeleton) excavated at Ban Khok Phlap, Bang Phae District, Ratchaburi Province, with stone implements and pottery; a model of a house formed on the basis of post holes found at Nong Chae Sao, Muang District, Ratchaburi Province etc. (#7)

In addition, the step highlights prominent displayed objects in the site. The information included is the name, physical appearance, historical background, excavation places, and legends as can be seen in the following examples.

### Masterpiece ancient objects

Carved Boundary Marker stone in Dvaravati period: the most beautiful piece was boundary marker stone carved in bas relief depicting the scene of Lord Buddha's return to Kabilapas city. The carving is clearer in descriptive features than carved picture of other boundary markers. It represented Princess Pimpa brushing her hair to clean Lord Buddha's feet exposing her deep affection of respect. This ancient object was discovered at Muang Fa Daed Song Yang in Kalasin province.

Bronze Buddha, image stucco figures and Buddha votive tablets: made of baked clay in Dvaravati Period discovered at excavation site in Fa Daed Song Yang in Kalasin province, Embossed silver plates representing the figures of Buddha, Bodhisattva and persons, baked earth pot contained the stupa discovered at Muang Kantarawichai in Kantarawichai district of Makasarakham province. (#10)

Bronze Buddha image in the gesture of walking: this floating gesturing Buddha Image is categorized as one of the most beautiful metal sculptural arts. It shows the high level of craft capability in moulding and casting of Sukhothai Age. (#17)

Ban Phan Doong Stone Inscription: Sanskrit written in Pallava Alphabet Ca. 9<sup>th</sup> century, sandstone, 62 cm. high, 76 cm. wide, 12.5 cm. deep, from Ban Phan Doong, Phan Doong sub-district, Kham Thalesah district, Nakhon Ratchasima province. (#28)

The occurrences of these steps are presented as follows:

**Table 7** Occurrences of steps found in Move: Describing the tourist attraction

	<b>Name of step</b>	<b>No. of leaflet</b>	<b>Total</b>
Step 1:	Describing the features	1,2,3,4,5,6,8,9,11,12,13,14,15,16, 18,19,20,21,22,23,24,25,26,27,29, 30	26
Step 2:	Describing the displays	7,10,17,28	4

In conclusion, move 3 “Describing the tourist attraction” aims to describe features and displays at the tourist-site. In order to achieve such purposes, two steps, i.e “Describing the features” and “Describing the displays” are used. The step “Describing the features” aims to describe different sections at the tourist sites while the step “Describing the displays” focuses on the displays exhibited. These steps seem to occur separately in different leaflets. The former step is found more frequently than the latter step.

#### **Move 4 “Providing service information”**

This move is often found in the last two pages. It provides information about an attraction for visitors. This information generally includes the entrance fee, service hours, facilities, and transportation to the attraction. The following are examples of this move.

##### **EDUCATIONAL ACTIVITIES**

- Conducted tours by appointment are available.
- Collection of photographs and slides by appointment are available.
- Traveling exhibitions are some of the activities.

##### **Guided tours at the National Museum by National Museum Volunteers**

- In English and French every Wednesday & Thursday at 9.30 am.
- In Japanese every Wednesday at 9.30 am.
- In German every Thursday at 9.30 am. (facilities)

- Museum entrance fee : 40 Baht
- Except students in uniform and priests (entrance fee)

Office hours 9.00 am.- 4.00pm.

Closed on Mondays, Tuesdays and National holidays (service hours)

For Travelling

By Bus No. 3, 6, 9, 15, 19, 30, 32, 33, 43, 53, 64, 65, 70, 80, 84, 85, 91, 92, 93, 123, 165, 169

By Air condition bus No. 3, 6, 7, 38, 80, 82, 91, 98. and Airport bus No. A2 (transportation) (#8)

Museum Hours and Fees

Hours: Wednesday-Sunday, 9:00a.m.-4:30p.m.

Closed on Mondays, Tuesdays and National Holidays (service hours)

Admission fee: 10 Baht (entrance fee) (#12)

Note: A combination ticket, good for 30 days, is available for entry to the Maha Viravong National Museum, the Phimai National Museum, Phimai Historical Park, Phnomwan Ancient Monument, and Muang Khaek Ancient Monument, all in Nakhon Ratchasima province. (promotional discount)(#28)

### **Move5 “Providing further contact information”**

The move ‘providing further contact information’ is found on the front and the back page. It provides the address and telephone number of an attraction for visitors. The contact information of the regulatory authority of the attraction is sometimes provided as well. This information includes the web-site, e-mail, address, and telephone number as in the following example:

Hariphunchai National Museum

- Intayongyod Rd. Muang District, Lamphun Province 51000 Tel 0-5351-1186 Fax 0-5353-0536 (#4)

**Optional Moves Found in the Tourist Attraction Leaflets in the Corpus**

**Move “Indicating the regulatory authority of the attraction”**

The move “Indicating the regulatory authority of the attraction” is often found on the cover page, and on the top of the page or under the name of the tourist attraction. The name of the headquarters is mentioned when the tourist attraction is a governmental unit and is established for specific purposes. Accordingly, this move is realized by stating the name of the main government department of the tourist attraction.

- National Museums Division, Fine Arts Department (#2)
- Fine Arts Department (#3)
- The 7<sup>th</sup> regional office of Archaeology and National Museum (#10).

**Move “Providing the background of the province”**

The Move “Providing background information about the province” aims to provide historical information about the province where the tourist attraction is situated. This move always occurs before the obligatory move which describes the attraction. It is realized by describing factual information of the province in the past in an informative style as can be seen below:

- Ratchburi lies in the fertile lower Maeklong River Basin. The early inhabitants there suffered many trials but by the prehistoric period they had begun to develop an agricultural economy from which towns and ultimately the city of Ratchaburi grew. Ratchburi has a history of contact with town in the same region,

such as Preaek Si Racha, Suwannaphum, Phetchaburi and Nakhon Si Thammarat. This relationship was mentioned in Sukhothai Stone Inscription No. 1 and has continued to this day. (#7)

- The provinces of the northeast are known collectively as Isaan. The region has a long history of civilization beginning with the 2000-year-old bronze culture of Ban Chiang. Archaeological research reveals its development was influenced by Dvaravati culture from the central region, the Lopburi or old Khmer culture, Lanna culture from the north and Ayutthaya and Ratanakosin (Bangkok) cultures from the south. Many restored or excavated sites of historical and archaeological significance along with historical records reflect its interesting past. (#23)

The steps found in this move are as follows:

Step1 “Giving location information”

And

Step2 “Giving historical information”

### **Step1: Giving information about the location**

This step which provides information about the location is generally found at the beginning of this move. Whether the message is contained within a sentence or described in a paragraph, the contents states only where the attraction is located. The following are examples of the step.

- Lopburi is province in Central Thailand... . (#2)

- Ratchaburi lies in the fertile lower Maeklong River Basin. (#7)

- Considering its geographical setting, Nan town is situated in the upper part of the Nan River Basin which adjoins the territory of the Lan Chang Kingdom in the Mekong River Basin and the historically significant strategic point both in the

economic and political spheres. Its significance continued up to the Rattanakosin Period. (#14)

- Roi-Et Province, located in Northeast Thailand on the Khorat Plateau, is bordered by the provinces of Kalasin, Mukdaharn, Surin, Srisaket, Yasothon and Mahasarakham. The town of Roi-Et is situated near the Chi river with the picturesque Phlan Chai Lake in the center.(#23)

### **Step2: Giving historical information**

This step represents the largest section in this move. It is generally realized by providing the historical background of the province where the attraction is situated. Evidently, the content found in this step is also used to emphasize the significance of the province in the past. The following are examples of the step:

... where historical, archaeological, and cultural evidence has been discovered that prehistoric humans lived here about 3,500-4,000 years ago. Later it was influenced by the art and culture of India in the 11<sup>th</sup> to 12<sup>th</sup> centuries B.E. as it entered into the historical era. This first period under the influence of India culture was called the Dvaravati Period. Since that time, Lopburi has been ruled by the Khmer, coming under the influence of their art and culture, in the 15<sup>th</sup> to 16<sup>th</sup> centuries B.E., called the Lopburi Period. Eventually, when the Ayuthaya empire was established, Lopburi became a “Meung Luk Luang”, a city ruled by a prince, and was a border town to the north of Ayuthaya. When King Narai the Great ruled Ayuthaya, he had a palace built in Lopburi, and each year spent most of his time there. Lopburi thus served as a second capital, next to Ayuthaya. (#2)...

## Background of Nan

Nan or Nanthaburi was the city state, situated in the Nan River Basin. The development of several localities in Nan Province could be dated to the Prehistoric Period when man still used stone implements.

However, the established of Nan Town took place after the 13<sup>th</sup> century A.D. At the same time the Thai people who lived in the Kok River Basin in the upper north and the community of Luang Phrabang in Lan Chang Kingdom, were closely connected to each other. These towns were closely connected. (#14)

### **Move “Providing instructions to tourists”**

The Move “Providing instructions to tourists” appears on the first or on the last page. This move aims to inform visitors about what they are not allowed to do while visiting an attraction. Another way to introduce the readers to the attractions’ prohibitions is the use of words ‘regulation’ at the beginning. Examples of this move can be seen below:

Visitors to the National Museum shall dress properly and refrain from:-

1. Bringing into the exhibition areas any bag or thing capable of containing, covering, concealing or hiding any exhibition objects.
2. Causing a nuisance by any means whatever to the officials or other visitors to the National Museum.
3. Touching or picking up objects on display in the National Museum.
4. Smoking in the display rooms.

5. Scratching, writing, inscribing, or causing damage to the objects and buildings in the National Museum.

6. Taking photographs of, or sketching or illustrating, the objects on display in the National Museum without the permission of the Director. (#8)

Regulations for visiting Phimai National Museum.

1. Boxes, packages or other similar items are not allowed inside the museum.

2. Do not cause disturbance to other visitors.

3. Do not touch or handle any objects on display in the museum.

4. Do not smoke in exhibition buildings.

5. Do not write, scratch, or carve on any objects displayed in the museum.

6. Do not photograph or draw exhibition objects without permission. (#13)

### **Move “Claiming copyright”**

This move occurs at the bottom of the back page. It provides information about the publisher and sometimes gives telephone numbers. The copywriter puts this information in case the attraction administrators themselves produce the brochures or the prints are published or copied by a private publisher. When the publisher is not a governmental organization, the telephone number is given for further contact. Examples of this move are provided as follows:

- Printed by Amarin Printing and Publishing Public Company Limited. 65/16 Chaiyaphruk Road, Taling Chaun, Bangkok 10170 Tel. 0 2882-1010, 0 2422-9000 Fax. 0 2433-2742, 0 2434-1385 E-mail: info@amarin.co.th Homepage: <http://www.amarin.co.th>. (#8).

- Copyright@1997 by the 10<sup>th</sup> Regional Office of Archaeology and National Museums, Fine Arts Department, Thailand. (#15)

- Printing By: Prachachon Co., Ltd. Tel. (02) 636-6550-8. (#26)

From the examples, it can be seen that the words “print” and “copyright” function to claim the copyright over the published leaflet. Furthermore, it is obvious that the “Amarin Printing and Publishing Public Company Limited” and the “Prachachon Co., Ltd.” are examples of non-official publishers. The contact information in the produced leaflets is provided as a legal requirement.

In conclusion, the tourist attraction leaflets produced in Thailand aim to provide the readers the information of the tourist sites. To achieve such a purpose, the Move “Identifying the name of the tourist attraction”, the Move “Providing the background of the attraction”, the Move “Describing the tourist attraction”, the Move “Providing service information”, and the Move “Providing further contact information”, which are regarded as the obligatory moves, are devices to govern the whole structure of the tourist leaflet. The only move with 100% occurrence is the Move “Identifying the name of the tourist attraction”, while the others are found in almost all of the studied leaflets.

The order of the obligatory moves seems to be predictable and plays a crucial role in catching the readers’ attention to read the entire leaflet as follows:

Move1: Identifying the name of the tourist attraction

And/or

Move2: Providing the background of the attraction

And

Move3: Describing the tourist attraction

And

Move4: Providing the attraction information

And

Move5: Providing further contact information

The Move “Identifying the name of the tourist attraction” is always placed on the front page to attract the readers and the Move “Providing the background of the tourist attraction” is found next to provide the historical information of the attraction. Regarding the Move “Describing the tourist attraction”, this move aims to describe features and displays in the tourist place. Further, the Move “Providing service information” and the Move “Providing further contact information” are realized to give information about services, opening hours, address, telephone number, etc to the readers.

While the five aforementioned obligatory moves are regarded as the instruments organizing the text structure, the optional moves are a channel a writer uses to provide additional information to the readers. The optional moves are as follows:

Move: Indicating the regulatory authority of the tourist spot

Move: Providing the background of the province

Move: Providing instructions to tourists

Move: Claiming copyright

These moves are not often found and the order of them seems not to be fixed. They are embedded between the obligatory moves. Some of them are used to achieve the main communicative purpose (i.e. to provide information to the visitors) as in the Move “Providing the background of the province”, the Move “Indicating the regulatory authority of the tourist spot”, the Move “Providing instructions to tourists”, and the Move “Claiming copyright”.

In the next section, the second research question “what are the prominent linguistic features of each move in these tourist attraction leaflets” will be answered.

## **2. What is prominent linguistic feature(s) of each move in tourist attraction leaflets produced and distributed in Thailand?**

This research question is set up to determine the use of linguistic instruments to achieve each move found in the studied tourist leaflets. To answer this question, the analysis was performed firstly by the manual tagging of prominent linguistic features. Those features were consequently analyzed through the computerized program named “Concapp Concordance Browser and Editor” to find out their occurrences.

### **Prominent linguistic features of each obligatory moves and optional moves**

#### **Noun phrase**

A noun phrase is found to be the prominent feature in Move 1 “Identifying the tourist attraction”, Move 4 “Providing service information”, and the optional move “Indicating the regulatory authority of the tourist spot”. In Move 1 “Identifying the tourist attraction”, the noun phrase is used in stating the name of the tourist attraction. The names seem to be translated from Thai to English with pre-modifiers. These translated names can be categorized into two groups; namely the completely - translated names and the names translated with a proper noun as pre-modifier. The completely-translated names are found as follows:

- The Eoyal Elephant National Museum (#21)
- Royal Thai Army Museum in Honor of His Majesty the King (#24)
- The National Museum Bangkok (#27)

The names of the attractions are translated with the use of pre-modifiers preceding the head noun. It seems to be used in translating the name of the attraction which is established for a specific purpose; i.e. to exhibits particular objects. This translation is not frequently found in the studied leaflets. In contrast, the names translated with proper nouns as pre-modifiers are found in most of the tourist leaflets as follows:

- Somdet Phra Narai National Museum (#2)
- Ratchaburi National Museum (#7)
- Songkhla National Museum (#15)
- The Ananda Samakhom Throne Hall (#18)

The names of the tourist attractions in these examples are translated with the proper noun used as a pre-modifier before the head noun. These proper nouns are the name of the province where the attractions are located or the person for whom the attraction is established. Hence, the readers can have some idea about the exhibits at the attraction from the name of the attraction.



In Move 4 “Providing service information”, noun phrase is used to describe services provided, office hours, entrance fee, and transportation as in the following examples:

Services provided:

- Museum services (noun phrase)
- Educational service (noun phrase)

#### Office hours

- Opening hours (noun phrase)
- Opening + time (noun phrase)

#### Entrance fee

- Admission fee: (noun phrase)
- Entrance fee (noun phrase)

Regarding the noun phrase found in the optional move “Indicating the regulatory authority of the tourist spot”, the name of the regulatory authority. The names of the regulatory authorities are translated from Thai to English with pre-modifiers and post modifiers as follows:

- National Museums Division, Fine Arts Department(#7)
- Office of National Museums  
The Fine Arts Department  
Thailand(#27)

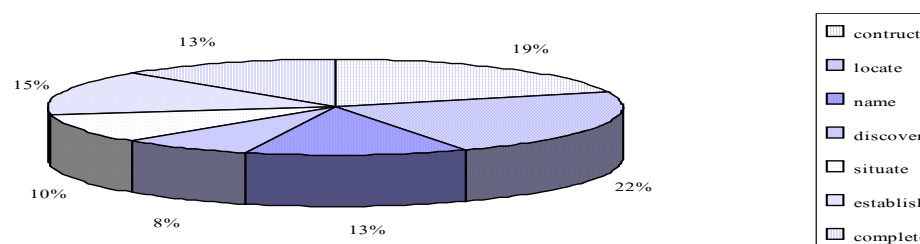
### **Tenses**

Tense is a key linguistic feature used to describe the background and the present state of the attraction. This key element is commonly found in Move 2 “Providing the background of the attraction”, Move 3 “Describing the attraction”, and the optional move “Providing the background of the province”. Regarding Move 2 “Providing the background of the attraction”, for terms used to describe an historical event, it was found that past tense is the dominant feature to describe the long history of the attraction while present tense is also found to describe the facts and sometimes the history of the attraction. However, the information with present tense is always provided in a few sentences before a long description of historical information with past tense verbs. The examples are as follows:

- The history of the National Museum Bangkok dates back to 1874 when His Majesty Department has assigned the museum for collection, preserving and display the ancient and art objects, which were discovered from the archeological sites and the ancient monuments in Kamphaeng Phet.(#26)

From the examples, it can be seen that passive voice is commonly found. It can be said that this linguistic feature indicates the desire to emphasize the attraction or objects as the subject.

Regarding common verbs found in this move, the verbs “establish”, “construct”, “situate”, and “locate” are found in past tense with passive form at the beginning of the move to describe the history of the attraction. “Register”, “name”, “complete”, “call”, “discover” are found in the middle of these texts. The occurrences of these verbs are shown in the following figure:



**Figure 1** Occurrences of verbs found in the Move “Providing the background of the attraction”

From Figure1, it can be seen that the most common verb is “locate” (22%). This verb is always found in present tense and passive form. The other verbs; namely “construct”, “establish”, “name”, and “situate” are also found with lower percentages. The verbs “establish”, “name”, “discover”, “complete”, and “construct” are used as past verbs. Besides, the nouns of verb “establish” and “locate” are commonly found in the tourist texts. All computerized results of these verbs are provided in Appendix B.

In Move3 “Describing the attraction”, the present tense is commonly used to describe the present state of the attraction. The information described using the tense includes the location of the attraction, the exhibition sections, the displays, etc. This tense is found more often than the past tense in this move. This is because the information described in the move emphasizes what is presently found in the place rather than information about the historical background of each attraction or display. The following are examples of the use of present and past tenses.

- **Main Exhibition Hall** is a long hall located on the second floor of the museum building. (#4)

- In 2001, responsibility for the management of the Museum was turned over to the King Prajadhipok’s Institute, and the Public Works Department agreed to have the Museum housed in the building it rented from the Bureau of the Crown Property at the time. The building was refurbished and a permanent exhibition was housed in it. On December 7, 2002. H.R.H. Crown Prince Maha Vajiralongkorn graciously presided over the opening ceremony of the King Projadhipok Museum on behalf of His Majesty the King.(#19)

- **Part 1** : Second floor exhibition. This exhibition shows the development of communities in the lower part of northeast Thailand from prehistoric to recent periods.

- **Part 2** : Ground floor exhibition. This exhibition shows the archaeology and history of the town of Phimai. It includes the town environment, the construction of Prasat Phimai during the 11<sup>th</sup> – 13<sup>th</sup> centuries and evidence of the flourishing religion, culture and economy of the time.(#13)

- The Permanent Exhibition of Chumphon National Museum can be divided into 8 topics as follows:

## **1. Chumphon Today**

This section is displayed by maps of Chumphon province, which divided into 8 districts, as well as the pictures of important sites in each districts.

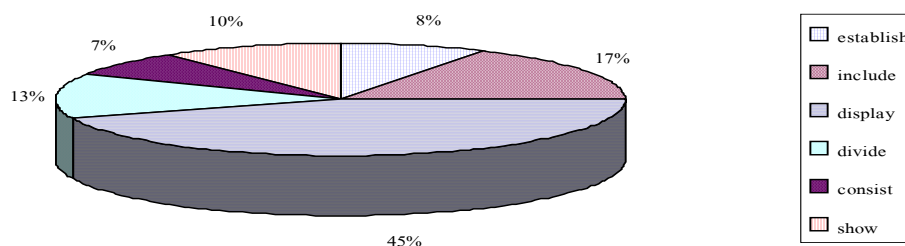
## **2. Chumphon in the prehistoric period**

The section displays the development of people since prehistoric period according to the evidences discovered in Chumphon which can be dated to about 4,000 years ago. The model of prehistoric life styles displays it. (#20)

- Phra Narai Rajanivet was built by King Narai, the king who ruled Ayuthaya from 2199 to 2231 B.E. He had the palace built in the town of Lopburi in 2209B.E. on 41rai of land to be a place for relaxation, hunting, administering the country's affairs, and welcoming official visitors. (#25)

As can be seen from the examples, the contents which appear in the present tense concern the current state of the attraction and the past tense is used to describe the historical background of each point. In addition, passive voice is another linguistic feature used to focus on the exhibits or objects as the subject of the sentence.

To describe the attractions and displays, “display”, “exhibit”, “include”, “consist”, “categorize”, and “divide” are commonly found verbs in this move. The occurrence of these verbs is shown as follows:



**Figure 2** Occurrences of verbs found in the Move “Describing the tourist”

From Figure2, it can be seen that the verb “display” is the most common verb in this move. “Exhibit”, “display”, “include”, “consist”, “show”, and “divide” are also frequently found in the present tense. “Divide”, “display”, and “include” are found in passive voice to emphasize the displays and in the active voice when the attractions are focused. “Exhibit”, “show”, and “consist” are used as finite verbs with active voice to describe the attractions. The nouns of these verbs are also found. The computerized concordance results of these verbs are provided in Appendix C. Besides, the noun “exhibit”, “exhibition”, “displays”, and “object” are commonly used to identify objects shown in the attractions.

Regarding the use of tense in the optional move “Providing the background of the province”, the prominent linguistic features in this move seem to be similar to the Move “Providing the background of the attraction”. The present tense found in the move is to describe general information about the province. It always appears before the use of past tense to describe historical information as can be seen in the following examples:

- Lopburi is a province in Central Thailand where historical, archaeological, and cultural evidence has been discovered that prehistoric humans lived here about 3,500-4,000 years ago. Later, it was influenced by the art and culture of India in the 11<sup>th</sup> to 12<sup>th</sup> centuries B.E. as it entered into the historical era. This first period under

the influence of Indian culture was called the Dvaravati Period...Eventually, when the Ayuthaya empire was established, Lopburi became a “Muang Luk Luang”, a city ruled by a prince, and was a border town to the north of Ayuthaya. When King Narai the Great ruled Ayuthaya, he had a palace built in Lopburi. Lopburi thus served as a second capital, next to Ayuthaya.(#2)

- Nan or Nanthaburi was the city state, situated in the Nan River Basin. The development of several localities in Nan Province could be dated to the Prehistoric Period when man still used stone implements. However, the establishment of Nan Town took place after the 13<sup>th</sup> century A D. At the same time the Thai people who lived in the Kok River Basin in the upper north and the community of Luang Phrabang in Lan Chang Kingdom, were closely connected to each other, These towns were closely connected.(#14)

The common verbs; “be”, “situate”, and “locate” followed with a noun phrase and a prepositional phrase is found in present tense to describe the location of provinces as in the following examples.

- Lopburi is a province in Central Thailand where historical, archaeological, and cultural evidence has been discovered(#2)

- Nan or Nanthaburi was the city state, situated in the Nan River Basin(#14)

- Roi-Et Province, located in Northeast Thailand on the Khorat Plateau, is bordered by the provinces of Kalasin, Mukdaharn, Surin, Srisaket, Yasothon and Mahasarakham (#21).

## **Pronoun**

Pronoun is a prominent linguistic feature found in Move 2 “Providing the background of the attraction”, Move 3 “Describing the attraction”, and the optional move “Providing instructions to tourists”.

In Move 2 “Providing the background of the attraction”, the common pronoun found is “it” as a subject and object of the sentences. Its function is a cohesive device substituting the noun stated previously. The occurrences of this pronoun are presented as follows:

s palace as a museum, calling **it** the “Lopburi Museum.” Late, in ritually afterwards. In 1935 **it** was registered as a national m e Prince Successor. In 1926, **it** was named the “Bangkok Museum” National Museum Bangkok, when **it** came under the direction of the er the Fine Arts Department. **It** is located on the west bank of north of Nakhon Ratchasima. **It** is only 300 meters to the north of its Chinese architecture, **it** houses a valuable collection r 1953 repectively. Afterwards **it** was neglected for 23 years. O ars. On the 6th of July 1973 **it** was registered as a National M National Monument. From 1974 **it** was successively restored by t the King and the Queen opened **it** on January 25, 1964 Subsequent as in such bad condition that **it** could not be renovated. It wa

t it could not be renovated. **It** was torn down and made into a Museum housed in the building **it** rented from the Bureau of the ment exhibition was housed in **it**. On December 7, 2002. H.R.H. rs, being completed in 1912. **It** originally housed the John Sam ls and sanitary ware occupied **it**. In 1933 the Municipal Depart ed during 1994-1997. In 1994 **it** was a joint project between ch radually afterwards. In 1935 **it** was registered as a national m e Prince Successor. In 1926, **it** was named the “Bangkok Museum” National Museum Bangkok, when **it** came under the direction of th ign of King RamaV. Originally **it** is located on the third floor ion of a prisoner of war hut. **It** was established in 1977 by the

**Figure 3** Occurrences of “it” in the Move “Providing the historical background of the attraction

Another move where this linguistic feature is found is the Move “Describing the attraction”. In this move, the personal pronouns “you” and “we” refer to participants (writers and readers) while “he” and “it” represent the preceding noun as in the following examples.

- To his left and right we can see an assembly consisting of ecclesiastics of different religions and the declaration of religious liberty in Thailand.

- King Monhkut renovated the chedi by covering it with a new one. He deposited the relics of the Buddha in the chedi, and then conferred upon it a new elegant name, Phra That Chom Phet.

- This was the building for the security guards of the King, found in front of Phetphum Phairot. Now, it is made to Information Centre.

As can be seen, “you” in the first example is used to address the readers who read the leaflet while “we” in the second refers to the writer and the readers in order to make a less formal way of describing the attraction. Further, the third personal pronouns “he” and “it” in the next examples are used to represent “King Monhkut” and “the building” respectively.

Regarding the optional move “Providing instructions to tourists”, this feature is not commonly found in this move Nonetheless; it is worth investigating the feature and word choice in addressing visitors. The occurrences of pronouns and the words used to address visitors are present in the following figures:

<p>If <b>you</b> discover any antique objects i he Department of Fine Arts in <b>your</b> area so that they can be used</p>
---

**Figure 4** Occurrences of “you” in the Move “Providing instructions to tourists”

ot cause disturbance to other **visitors**. 3. Do not touch or handle a  
 amkhamhaeng National Museum: **Visitors** must be neat dressed and must  
 nuisance to the personnel or **visitors** to the national museum; 3. T  
 ctor. MUSEUM REGULATIONS **Visitor**s to the National Museum shall  
 ver to the officials or other **visitor**s to the National Museum. 3. T

**Figure 5** Occurrences of word used to address visitors in the Move “Providing instructions to tourists”

From Figure4 and Figure5 the pronoun “you” and its corresponding (your) are found only once while “visitor” is found slightly more often. From this finding, it can be assumed that in this particular genre, directly addressing visitors is avoided.

### **Adjective**

Adjective is the common linguistic feature in Move 3 “Describing the attraction”. To describe features and displays, the qualitative adjective is used. These adjectives give information concerning the site of the attractions or displays, contents of the displays, etc. The following are examples of adjectives describing the features and displays:

- Stone Inscription Hall is an open exhibition hall on the first floor of the museum building. Here are displayed 26 stones inscriptions, eight of which contain Mon scripts and the other 19 contain Thai Lanna scripts.

- **Issares Rajanusorn** : A restored private residence of King Pinklao, King Rama IV’s brother.

- The galleries are a two-storey building with two wings.

- Masterpiece ancient objects

### **Carved Boundary Marker stone in Dvaravati period:**

The most beautiful piece was boundary marker stone carved in bas relief depicting the scene of Lord Buddha's return to Kabilapas city. The carving is clearer in descriptive features than carved picture of other boundary markers. It represented Princess Pimpa brushing her hair to clean Lord Buddha's feet exposing her deep affection of respect. This ancient object was discovered at Muang Fa Daed Song Yang in Kalasin province.

### **Imperative sentence**

An imperative sentence is a prominent linguistic feature found in Move 5 "Providing further contact information". Although the information in this move is provided in phrases as follows:

- Phimai National Museum  
Tha Songkhro Road,  
Tambon Nai Muang,  
Phimai, Nakhon Ratchasima 30110.  
Telephone : 044-471167  
Fax : 044-471167
  
- Roi-Et National Museum  
Pleonjit Road,  
NaiMuang Sub-District, Muang District, Roi-Et Province 45000  
Tel. 0-4351-4456

It is also found that an imperative sentence followed with "for more information..." is used to provide the contact information. "Contact" and "call" are the verbs in imperative found in this move. In this regard, to soften the sentence, "please" is used. This is some examples of these features:

- For more information, call Phra Nakorn Khiri National Museum and Historical Park Office (032) 401006, 425600/08.30 a.m.-04.30 p.m. in everyday.(#25)

- For more information, please contact

National Museum in Honor of H.M. The King's Golden Jubilee, Klong5, Klong Luang, Patumthani 12120, Tel.& Fax. 662-902-4568-9, 662-902-7833-5(#30)

### **Modal/auxiliary verbs**

Modals/auxiliaries are found in the optional move “Providing instructions to tourist” only. As the information of this move is to introduce the regulations of the attractions to the visitors, these verbs are regarded as a useful device to make the regulations understood. Certain deontic modals and auxiliary verbs are found to emphasize or soften in informing the visitors about the regulations. The following are the occurrences of the modals/auxiliaries found in this move:

ng National Museum: Visitors **must** be neat dressed and must refra  
 tors must be neat dressed and **must** refrain from doing as follows:  
 sitors to the National Museum **shall** dress properly and refrain fro

**Figure 6** Occurrences of modal and auxiliary verbs found in the Move “Providing instructions to tourists”

From Figure6, “must” is used to request the visitors to comply with the regulations, while “shall” seems to soften those regulations.

In the next section, the conclusion of the finding in this study and the discussion of the findings of the present study with those of some previous studies will be presented.

## **CHAPTER V**

### **CONCLUSION AND RECOMMENDATIONS**

This chapter presents the conclusion of the findings in this study and discussion on the findings of previous research on the tourist leaflet and those of the present study. The conclusion involves the move structure and the lexico-grammatical features of each move. The comparison between the present findings and the findings in previous studies is presented next in the discussion. Implications and recommendations for further studies on this promotional genre are suggested in the last part.

#### **Conclusion**

The present study investigates the tourist attraction leaflets in terms of genre analysis based on the genre theory of Swales (1990) and Bhatia (1993). The study has yielded pedagogical knowledge of the move structure and linguistic features of the tourist attraction leaflet produced and distributed in Thailand by answering the following research questions.

1. What are the text structures of tourist attraction leaflets produced and distributed in Thailand?
2. What are the lexico-grammatical features of each move in tourist attraction leaflets produced and distributed in Thailand?

After the designed research methodology was conducted, the 30 tourist attraction leaflets were received and represented the samples of this present study. Among the leaflets, 13 of them are monolingual (only written in English), and the other 17 leaflets are bilingual (written in Thai and English). Otherwise, their rhetorical structures are not different. These tourist attraction leaflets are produced to provide the information relating to the tourist attraction to the visitors. Consequently, the main

communicative purpose of the tourist attraction leaflet is informative. In regards to the move structure and linguistic features, these two findings are separately concluded in the following part.

### **Move structure found in the tourist attraction leaflet produced and distributed in Thailand**

The findings of this section answer the first research question. The genre analysis provided by Swales (1990) and Bhatia (1993) are applied to achieve the rhetorical move structure of the tourist attraction leaflet. There are 9 moves discovered in the tourist attraction leaflets. These moves are assigned into 5 obligatory moves and 4 optional moves based on the percentage of occurrences. The 5 obligatory moves are the Move “Identifying the name of the tourist attraction”, the Move “Providing the background of the attraction”, the Move “Describing the attraction”, the Move “Providing service information”, and the Move “Providing further contact information”. The order of occurrence of these moves is predictable. The following is the sequence of the obligatory moves.

Move1: Identifying the name of the tourist attraction

And/or

Move2: Providing the background of the attraction

And

Move3: Describing the tourist attraction

And/or

Move4: Providing service information

And/or

Move5: Providing further contact information

On the other hand, the four optional moves are the Move “Indicating the regulatory authority of the tourist spot”, the Move “Providing the background of the province”, the Move “Providing instructions to tourists”, and the Move “Claiming

copyright". The position of the optional moves cannot be specified as they are a channel for the writer to embed additional information in the tourist attraction leaflet.

### **Prominent lexico-grammatical features of the moves**

From the findings on prominent lexico-grammatical features of each move, some moves are found to share similarity in certain linguistic features. The moves "Identifying the name of the attraction" and "Indicating the regulatory authority of the tourist attraction" are realized through the same linguistic feature; i.e. the use of noun phrase with pre-modifiers to translate those names.

Present and past tense, and passive voice are prominent linguistic features found in the moves "Providing the background of the province", "Providing the background of the attraction", and "Describing the tourist attraction". The present tense is used to provide present information relating to the provinces or the attractions while the past tense appears to describe historical background. In the Move "Providing the background of the province" and the Move "Providing the background of the attraction", present tense always occurs in a few sentences before switching to the past tense with long descriptive historical information. The frequency of these tenses used in the Move "Describing the tourist attraction" is different from the previous two moves. In other aspects, certain verbs are found in common in each of the three moves. "Establish", "locate", and "construct", and also the nouns appear in common in the Move "Providing the background of the attraction". "Display", "exhibit", "include", "consist", "categorize", and "divide" are frequently found at the beginning of the Move "Describing the tourist attraction". Like the Move "Providing the background of the attraction", "locate" and "be" followed with noun phrase and prepositional phrase exist in the Move "Providing the background of the province". Most of these verbs in the moves appear in passive voice to emphasize the attractions and the exhibits.

In the next section, the findings of the present study will be compared with those of some previous studies. The discussion will be concerned with a comparison of move structure and linguistic features (i.e., modals, personal pronouns, and imperatives).

### **Discussion of the findings of the present study with those of some previous studies**

This section presents summaries of the previous research on tourist texts and a comparison between the findings of these studies and those of the present study.

#### **Review of previous studies on tourist texts**

Regarding some studies on tourist leaflets, the studies of Henry and Roseberry (1996), Iborra and Garrido (2001), and Boonchayaanant (2003) are highlighted. Iborra and Garrido (2001) investigated the genre of tourist leaflet, focusing on those found in the Tourist Information Centers of the countries where English is the first language. Their findings have revealed the move structure of the tourist leaflets as follows:

Move1: General description

Move2: Place to visit

Move3: Historical background

Move4: Summary/Conclusion

Move5: How to get there

Move6: For further information

Move7: Accommodation

Move8: Location within the area

Move9: Landscape description of the area

Move10: The newest attraction

Furthermore, Ibbora and Garrido found that the most frequently used pronoun is “its” while “you” is in the second rank. They revealed that there is a connection in the personal pronoun “you” and the modals such as “can” and “will”. They elaborated that “you” and the modals are used to indicate possibilities that the destination offers the visitors and to attract the interest of the visitors. Besides, they recommended that imperatives are used as a device to encourage the readers to visit the place.

Another study in tourist text is provided by Henry and Roseberry (1996). Henry and Roseberry (1996) investigate the move structure of the genre and lexicogrammatical features in achieving each move on the “Brief Tourist Information”. The move structure they have found is as follows:

Move1: Motivation (emotional enticement to visit a place)

Move2: Identification (name of place)

Move3: Location (where it is)

Move4: Explanation (what it is)

Move5: Short history (brief historical background)

Move6: Description (what it contains that makes it an example of its kind)

Move7: Facilities/Activities (conveniences, not part of “description)

#### Move8: Directions (how to get there)

Apart from the move structure, Henry and Roseberry (1996) reveal lexicogrammatical features in the moves “Location”, “Description”, and “Facilities/Activities”. Their findings interpret the use of present tense, active voice, pronoun, and modal are prominent features of the genre “Brief Tourist Information”. They also find that “be” and “locate” are verbs describe location followed with prepositional phrase.

In 2003, Boonchayaanant conducted a study of genre analysis on tourist leaflets 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 the study of moves structure of the tourist leaflets, Boonchayaanant (2003) assigned the move pattern as follows:

Move1: Identifying the attraction

Move2: Attracting readers

Move3: Describing the attraction

Sub-move1: Motivating readers to visit the attraction

Sub-move2: Describing things to see and do

Sub-move3: Describing background/history

Move4: Giving visiting information

Move5: Giving contact information

Move6: Giving other information

In respect to the analysis of the linguistic features of the tourist leaflets, Boonchayaanant (2003) mainly focused on the move “Describing the attraction”. The finding reveals that the personal pronoun “you” with the modals “will” and “can” are frequently used together in this move. In addition, she also showed that the appearances of a few verbs can also be found in this move. Certain verbs such as “come” and “enjoy” can be regarded as the most frequently used verbs and these verbs tend to appear in the imperative forms.

### **Similarities in move structures**

It is the main communicative propose which governs the rhetorical move structure, so the findings of the present study reveal the similarity of communicative purpose of the studied leaflets with those in Henry and Roseberry (1996) and Iborra and Garrido (2001) which is to provide visitors the information of the attraction but are different to that of Boonchayaanant (2003) who indicates the main communicative purpose is to promote the tourist sites and persuade potential tourists to visit the sites. Nonetheless, the similarity of move structures among three studies and the present study is obvious.

**Table 8** The move structures of the tourist leaflet of Iborra and Garrido, Boonchayaanant, and the present study

<b>Henry and Roseberry (1996)</b>	<b>Iborra and Garrido (2001)</b>	<b>Boonchayaanant (2003)</b>	<b>The present study</b>
Move1: Motivation (emotional enticement to visit a place)	Move1: General description (Image of the destination, location, main attractions, main historical events)	Move 1: Identifying the Attraction	Obligatory moves
Move2: Identification (name of place)	Move2: Places to visit (Museums and art galleries, well-known buildings, historic sites, Excursions to the surroundings, shopping centers)	Move2: Attracting Readers	Move1: Identifying the name of the tourist attraction
Move3: Location (where it is)	Move3: Historical background (Important past events which took place in the destination)	Move3: Describing the Attraction Sub-move1: Motivating Readers to Visit the Attraction	Move2: Providing the background of the attraction
Move4: Explanation (what it is)	Move4: Summary/ Conclusion (A final call for visitors)	Sub-move2: Describing Things to See and Do	Move3: Describing the tourist attraction
Move5: Short history (brief historical background)	Move5: How to get there (Means of transport, communication networks)	Sub-move3: Describing Background/ History	Move4: Providing service information
Move6: Description (what it contains that makes it an example of its kind)	Move6: For further information (Telephone or address to make enquiries)	Move4: Giving Visitor Information	Move5: Providing further contact information
Move7: Facilities/Activities (conveniences, not part of “description”)	Move7: Accommodation	Move5: Giving Contact Information	Optional moves
Move8: Directions (how to get there)	Move8: Location within the area	Move6: Giving Other Information	Move: Indicating the regulatory authority of the tourist spot
	Move9: Landscape description of the area		Move: Providing the background of the province
	Move10: The newest attraction (Detailed explanation of one attraction in particular)		Move: Providing instructions to tourists
			Move: Claiming copyright

As shown in Figure 7, the moves found in the present study are generally similar to those of the previous studies. Despite different names for the rhetorical moves, the previous studies and the present study agree in certain moves such as those focusing to introduce the attraction, those describing the background of the attraction and those providing information for visiting and further contact information. The obvious similarity among the three studies and the present study is the finding on the beginning moves of the tourist texts. The Move 2 “Place to visit” in Iborra and Garrido’s study, the Move “Identification” of Henry and Roseberry (1996), the Move 1 “Identifying the attraction” in Boonchayaanant, and the Move 1 “Introducing the tourist attraction” in the present study are assigned at the first order to give the name of the attraction. Regarding the following move describing the attraction, in Boonchayaanant’s study and the present study, the attraction is described after its name is introduced. The difference is that the background of the attraction is considered as a move in the present study, similar to that of Iborra and Garrido (2001) and Henry and Roseberry (1996), but Boonchayaanant assigned it as a sub-move in the Move “Describing the attraction”. This seems to be because of the difference in the nature of the attractions being promoted in the leaflets. The tourist leaflets investigated by Boonchayaanant (2003) involve tourist attractions such as wineries, theme parks, and shopping centers. On the other hand, the leaflets studied in the present study and in Iborra and Garrido are received from leaflets produced by government or non-profit organizations such as museums and historical places. Thus, the historical information of the latter is emphasized. Another similarity between the findings of moves in the present study and that of Boonchayaanant is that the move concerning the information for visitors such as open hours, contact information, and fees are delayed as the last move. As regards the optional moves in the present study, the Move “Providing tips to tourists” and the Move “Providing significant tourist information” can be compared as the Move “Giving other information” which is excluded from the obligatory move in Boonchayaanant’s study.

## **Similarities in linguistic features**

### **A. Tense**

The linguistic features investigated in this study seem to be in line with those of Henry and Roseberry (1996). The first agreement of linguistic features between the two studies is the use of tense. In this study, present tense is found as a prominent tense in describing the attractions. The finding seems to align with Henry and Roseberry's suggestion that present tense is a prominent tense of the tourist text. However, in the present study, past tense is also regarded as prominent tense describing the history of the attraction. This is because the characteristic of the attractions in this study, i.e. museums and historical places. The exhibitions in these tourist attractions contribute to the historical subjects rather than the present subjects. Another similar linguistic feature between the two studies is that the location information is provided with the verb "locate" and also the noun "location".

### **B. Pronouns**

Apart from those similarities, there are several findings which are different to previous studies on the tourist texts. Regarding the occurrences of pronouns, the finding of "you" and "we" in the present study confirm Iborra and Garrido' and Boonchayaanant's remarks that the two personal pronouns are used to address the reader and the writer, respectively. These pronouns are hardly found in the present study while in the two previous studies, "you" is recommended as prominent linguistic features. Additionally, "you" and "we" are not found to be used in persuading the visitors which contrasts with the finding of Boonchayaanant (2003). This difference may be because of the difference of communicative purposes of the genres. In this study of tourist attraction leaflets, the communicative purpose is informative, to provide information relating to the attraction, while in Boonchayaanant's study, the communicative purpose of the genre is persuasive which is similar to the genre of advertising. Apart from the first and the second pronoun, the present study reveals that the third pronoun "it" plays a significant role as a cohesive

device. This finding supports Iborra and Garrido's recommendation that "it" is a prominent pronoun in the genre of tourist texts. Despite pronouns having been proved as a dominant feature in tourist texts, Fuertes-Olivera *et al.* (2000) opined that the third personal pronouns seem not to be regarded as a feature of persuasive language. However, to create formality in the leaflet, "visitor" is found to avoid directly addressing the readers.

### **C. Modals and imperatives**

The findings on modals and imperatives are also in contrast with Iborra and Garrido (2001) and Boonchayaanant's (2003) remarks. The two linguistic features are hardly found in the present study but remarkably do occur in the previous studies. Besides, from the finding of the present study, modals and imperative are not found to function in persuading readers but used as remarks in informing regulations and contact information, respectively. Like the difference of the use of pronoun, the contrast of the linguistic features is derived from the different main communicative purposes of the same genre. Additionally, it may be because in Thai, modals and imperatives seem to be hardly used in persuading persons which influences on the language used in this genre.

In conclusion, this chapter has presented the conclusion of the present findings and a comparison of those with the findings in the previous studies on tourist leaflets. The similarities and differences between the study findings and previous research reflect the influence of main communicative purpose in governing the rhetorical structure and the language used. Although generalization could not be made as of the small-sized corpus of the present study, the texts can be regarded as a sub-genre of promotional genres. As Bhatia (1991) states sub-genres of promotional genres must share the same communicative purpose and certain overlapped linguistic resources. However, no absolute conclusion can be drawn from the above hypotheses, as sub-genres can be varied by many factors such as social and cultural factors, the communicative purpose of the genres, etc.

### **Implications and recommendations for further studies**

The present study contributes to genre analysis to investigate the move structure and linguistic features regarded as prominent features of the genre. The result of the study allows the researcher to reveal how the genre is produced in the country where English is not the official language. It also implies the influence of external factors such as social culture and the attitude of the writer or organization, and the nature of the attraction in producing genres, which should be realized among writers, teachers and learners of the genre. Besides, the knowledge of the move structure of tourist attraction leaflets in this study would provide guidelines of how the genre is organized in the country where English is not the official language.

For further studies, the present study may contribute to the studies on tourist attraction leaflets in the field of English for Specific Purpose with a greater size of corpus and variety of tourist attractions. As mentioned earlier, certain findings in this study appear to be different from previous studies, hence further study on contrastive analysis or comparative analysis will be of great benefit for better understanding of the differences and similarities of this genre. Further study on the same linguistic features and also the use of tense and voices is recommended. As the present study covers tourist attraction under the governmental organizations, further study could also be conducted on tourist attraction leaflets of other private tourist attractions and other type of promotional genre. It would also be useful to explore the factors that may affect the variation in the persuasiveness in the language styles and the effectiveness of the tourist texts in achieving the communicative purpose.

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## **APPENDICES**

## **Appendix A**

### List of Tourist Attraction Leaflets

## List of Tourist Attraction Leaflets

- National Museum Silpa Bhirasri Memorial (#1)
- Somdet Phra Narai National Museum (#2)
- Bangkok Aquarium (#3)
- Hariphunchai National Museum (#4)
- Phra Nakhon Khiri National Museum (#5)
- Royal Thai Air Force Museum (#6)
- Ratchaburi National Museum (#7)
- National Museum Bangkok (#8)
- The National Gallery (#9)
- Khon Kaen National Museum (#10)
- The Erawan Museum (#11)
- Sawasworanayok National Museum (#12)
- Phimai National Museum (#13)
- Nan National Museum (#14)
- Songkhla National Museum (#15)
- The JEATH War Museum (#16)
- Ramkhamhaeng National Museum (#17)
- The Anada Samakhom Throne Hall (#18)
- King Prajadhipok Museum (#19)
- Chumphon National Museum (#20)
- The Royal Elephant National Museum (#21)
- Satun National museum (#22)
- The Roi-et National Museum (#23)
- Royal Thai Army Museum in Honor of His Majesty the King (#24)
- Phra Nakhon Khiri Historical Park (#25)
- Kamphaeng Phet National Museum (#26)
- Banchiang National Museum (#27)
- Maha Viravong National Museum (#28)
- Nakhon Si Thammarat National Museum (#29)
- Kanjanaphisek National Museum (#30)

## **Appendix B**

Occurrences of Verbs Found in the Move “Providing the Background of the Attraction”

## Occurrences of Verbs Found in the Move “Providing the Background of the Attraction”

## Construct

lace of King Rama IV that was **constructed** on Mahasawan Mountain in Phetchaburi. Indoor Exhibition The **construction** of Khon Kaen National Museum has received more budget allocated to the **construction** of the rear building in 1963 for the exhibition arrangement. The **construction** was temporarily stopped waiting for 10,000 Bahts to facilitate the **construction** of office building and meet the need. The building was originally **constructed** by Phrachao Suriyaphong Phrarachon of Fine Arts started its **construction** in 1960 in the memorial place in the old town of Sukhothai. Its **construction** was completed in 1963. The government took from the central budget for the **construction** of a building marking its 100th anniversary after the completion of the **construction** of Amphon Satharn within the palace (Rama V) has commissioned the **construction** of another hall. This received after an old hall which was **constructed** during the reign of His Majesty King Yommaraj (Pan Sukhum) Head of **Construction** Phralya Prachakorn Vijarn of the King Prajadhipok Museum was **constructed** over a period of six years, the Suthadilok Store selling **construction** materials and sanitary ware. The Amphon National Museum has been **constructed** during 1994-1997. In 1994 it was moved to the Fine Arts Department. After the **construction** and decoration of the building, the place of King Rama IV that was **constructed** on Mahasawan Mountain in Phetchaburi. The one-story museum building was **constructed** in the form of a contemporary structure. Its structure is a realistic reconstruction of a prisoner of war hut. In addition, various items connected with the **construction** of the Death Railway by the Japanese. In 1973, the aquarium was **reconstructed** with the co-operation of the

### Establish

permission will be granted to **establish** the regional museum respective  
 ok District. This museum was **established** in 1971 and the inauguration  
 Fine Arts Department for the **establishment** the National Museum within  
 Phimai National Museum was **established** in 1964 as an open air museu  
 his building and location for **establishing** the National Museum after t  
 Arts Department announced the **establishment** of the Maha Viravong Natio  
 a prisoner of war hut. It was **established** in 1977 by the present chief  
 temple. The JEATH museum was **established** to collect various items con  
 t University campus, has been **established** since 1940. in 1973, the aqu  
 Objective The objectives of **establishing** Bangkok Aquarium are to con

### Name

for his stay in 2399 B.E. and **named** the palace “Phra Narai Rajani  
 seum.” Late, in 2504B.E., the **name** of the museum was changed to “  
 e Successor. In 1926, it was **named** the “Bangkok Museum” and subs  
 letters of the alphabet, and **named** this building is used as an a  
 throne. The Throne Hall was **named** after an old hall which was c  
 e Successor. In 1926, it was **named** the “Bangkok Museum” and subs

### Situate

Arts Department section No.7 **situated** in Khon Kaen province which c  
 hall. This reception hall in **situated** to the east of the Amphorn Sa  
 haeng Phet National Museum is **situated** between Kamphaeng Phet Pithay  
 Thammarat National Museum is **situated** on the boundary of the abando



## **Appendix C**

Occurrences of Verbs Found in the Move “Describing the Tourist Attraction”

## Occurrences of Verbs Found in the Move “Describing the Tourist Attraction”

## Display

ent galleries and the objects **displayed** are divided into seven categories. Subcategories of items on **display** are body ornaments, various types of jewelry. The outstanding site **displayed** is of Tha Khae and burial customs. Archaeological materials on **display** are Buddha images, images of Hindu deities in a unique local Lopburi style. **Displayed** in two rooms are art objects from China and Vietnam are on **display** as well. (Ayutthaya and Bangkok during Narai's reign) 1666-1688) are **displayed**. In the rear, cabinets for Buddhist artifacts are **displayed** in the museum building. Here are **displayed** 26 stone inscriptions, eight in the museum building. Here are **displayed** 26 stone inscriptions, eight facts of B.E. 1600 B.E. 1836 **display** special art characteristics people and natural resources. The **display** devoted to the local area has a gallery, at the South Wing, which **display**s sculptures and exhibits from the 13th century, at the North wing, which **display**s the Lan na art, Sukhothai art and Archaeological Collection which is **displayed** in the old central palace building. Labeled wares from together are **displayed** on the first floor, the Buddhist Art Collection. 3 : Outdoor exhibition. This **display**s sandstone objects used in the construction of the 2nd and 3rd floors. They **display** the biography and lifework of King Narai. Today This section is **displayed** by maps of Chumphon province and the development of prehistoric life styles **display**s it. 3. The social development in the 19th century A.D.) This section **displayed** by the diorama depicts the social and economic properties. This section is **displayed** by the diorama depicting the social and economic conditions for them. This section is **displayed** the diorama. 7. The natural resources and animals. Old objects are on **display**, including tusks of white elephants. Old objects are on **display**, including tusks of white elephants. **Displays** illustrate ceremonies held to honor the King. Room IV Multi-media **display** illustrating the ways of life in the past. Rare Exhibiton Hall Room VI **Display** highlighting the autobiography of King Narai. The North Wing Building, which **display**s sculptures and exhibits from the 13th century and Archaeological Collection which is **displayed** in the old central palace building.

PERIOD The Sukhothai Gallery **displays** exhibits explaining the history of the present century are **displayed**, together with elephant howdahs (8A Downstair) The ceramics **displayed** in this gallery include Lopburi (8B Upstair) This gallery **displays** tusks of Royal elephants and cannons, canons and guns are also **displayed** in this room. WAYUSATHAN from India and China are also **displayed**. PROMMET THADA HALL (Buddhist of neighbouring countries are **displayed** here. ISARESRAJANUSORN, THAI WHEELS (No. 17) This building **displays** the large chariots which were used for cremation ceremonies. On **display** also are smaller chariots which were used for the cremation of the dead, or South Wing Building, **displays** various artifacts from the Wootthachulalongkornrajavidyalaya under Khmer influence are **displayed** in the gallery. ANCIENT HISTORY (8 Upstair) This collection **displays** the religious sculptures of Cambodia (8 Upstair) This collection **displays** religious objects including Murals, sculptures and votive tablets are **displayed** in this gallery. DECORATIVE ARTS (No. N3 Downstair) This **display** presents some example of coins and medals (8 Upstair) In this gallery are **displayed** images of the Buddha and Hindu deities (7-N8 Upstair) This gallery **displays** examples of religious sculptures from the Ayutthaya period are **displayed** in this gallery OUTDOOR EXHIBITS A variety of art objects are **displayed** outdoors in the Museum complex gallery The first gallery **displays** artifacts from the important periods of the Sukhothai, Ayutthaya and Rattanakosin eras and Nielloware This room **displays** local earthenware vessels, in the Si Thammarat This gallery **displays** belongings of ex-abbot of Wat Phnom Prachin of 2 rooms in the new building **displays** the Local Wisdom of Nakhon Si Thammarat, shadow play, etc. Hall **Displaying** Brahmanism in Tambralinga, is a three-floor building. The **display** of freshwater fish and exhibit of the Royal Thai Army and Military Equipment Room **displays** the Royal Thai Army flags and historical topics. Weapon Room **displays** arms ranging from Flintlock to modern arms in the War. Some of the weapons on **display** had been seized from the enemy of the great monarch, Memorial Hall **displays** the statue of King Rama V who was the first Commander-in-Chief are also on **display** in this hall. Uniform and Military Insignia Room **displays** the evolution of army uniform and military insignia collections **displays**. Army History Room displays

displays. Army History Room **displays** significant military events from the present day. The objects on **display** are both life-sized and in miniature shown. Army Evolution Room **displays** the evolution of the Royal Thai Army now organized into five zones **displaying** particular subjects. 1. Geography of Ratchaburi This zone **displays** the geography geology and minerals from prehistoric sites are **displayed** here. 2.2 Dvaravati Culture 11th-13th centuries A.D. **displayed** in this section clearly give a glimpse of the Rattanakosin Period: Items **displayed** in this section reflect the influence of Sommaew. This section also **display** some plants that are symbols of the lights of this section is the **displays** of the projects originated by various functions as an office and **displays** archaeological evidence. Exhibits in Udon Thani Province, are **displayed** here. These artifacts consist of various types of artifacts found in the South are **displayed** here. Images of the Buddha and the gilded lacquer paneling **displayed** in this room are part of the collection which is exemplified by objects **displayed** in the room. 11. OLD THAI FOLK ARTS school, are also included. **Displaying** The display of art objects and antiques is included. **Displaying** The **display** of art objects and antiques in a traditional Thai-style building, **displaying** art objects and antiques objects. Local Isan arts are also **displayed**, featuring wooden Buddha images.

## Exhibit

The museum features two permanent **exhibitions**: Life of Central Thai and Shadow Play (The Great Shadow Play) **exhibit** features the carved cow hides and is located in Tambon Phokaot. The **exhibit** includes ancient relics and artifacts. The Inscription Hall is an open **exhibition** hall on the first floor of the museum building. The Inscription Hall is an open **exhibition** hall on the first floor of the museum building. Main **Exhibition** Hall is a long hall located on the first floor of the museum building. **Exhibited** artifacts in this hall may be divided into three main groups. The first subgroup includes those **exhibiting** the influence of Indian Art, the second subgroup includes those **exhibiting** the influence of Dvaravati Art, and the third subgroup includes those **exhibiting** the influence of Pala type and those **exhibiting** the influence of Dvaravati Art.

and Pramot Mahaisawan Hall to exhibit the objects. Each hall is fully furnished with objects found in the area. The Exhibition Galleries in The National Museum of Thailand currently houses three permanent exhibition galleries. 1. The Thai History Gallery which displays sculptures and exhibits from the Prehistoric period to the present, including prehistoric, cultural and ethnographic exhibits such as gold treasure and prehistoric musical instruments. Other exhibits of interest in the Museum are on the first floor, the Buddha images exhibited according to the category Khmer, Thai and Siamese. Exhibitions are divided into three parts. Part 1 : Second floor exhibition. This exhibition shows the development of civilization from the second floor exhibition. This exhibition shows the development of civilization from the second floor exhibition. Part 2 : Ground floor exhibition. This exhibition shows the development of civilization from the second floor exhibition. Part 3 : Outdoor exhibition. This displays sandstone (stone tower) and miniature towers. Exhibitions The National Museum of Thailand is a national and ethnological museum. The exhibitions are arranged to emphasize the development of civilization. The exhibition rooms on the second floor are separated into two parts. The exhibition rooms on the second floor of the National Museum of Thailand. The rooms on the ground floor exhibit ethnological data concerning the development of civilization of Nan Province. The exhibition rooms on the second floor are separated into two parts, forming a total of 6 exhibition room. They are used for exhibition art history and archaeological styles, etc. The last room exhibits black elephant tusks which have been used since ancient times. The 6 exhibition rooms on the ground floor are separated into two parts. They are used for exhibiting the ethnological data concerning the development of civilization of Nan Province. They are used for exhibiting the way of life of 5 minority groups and scenes are also on exhibit. The Ananda Samkhom throne Hall is a permanent exhibition hall. The halls are located in the National Museum of Thailand and historical documents. Exhibition Topics 1. The Succession of the Kings of Siam. The Permanent Exhibition of Chumphon National Museum of Thailand, Chao Boonvat Wongmanit. Exhibits illustrate the origins of Buddhism and a deck. Ten house the exhibition : Room I Information Center, Room II Tamalung, Room V Temporary Exhibition Hall, Room VI Display highland culture, Room VII, Room VIII, Room IX Cultural exhibition room featuring traditional



## Include

amics Gallery The collection **includes** all kinds of ceramics made in  
 mbon Phokaoton. The exhibit **includes** ancient relics and artifacts  
 . 1836. The first subgroup **includes** those exhibiting the influenc  
 nterest in the Museum grounds **include** : The Royal Funeral Chariots  
 ure of the Bangkok period and **include** the Sala Longsong Pavilion the  
 ry of the town of Phimai. It **includes** the town environment, the con  
 such as Prasat Phimai. These **includes** lintels, door columns motifs,  
 n. Other arts and crafts are **included** on this floor, along with inf  
 nterest in the Museum grounds **include**: The Roya Funeral Chariots bu  
 ure of the Bangkok period and **include** the Sala Longsong Pavilion, th  
 e exhibitions in this gallery **include** depictions of historical event  
 dance. The games collection **includes** dance. The games collection  
 dance. The games collection **includes** ivory chessmen, Chinese gamb  
 ics displayed in this gallery **include** Lopburi, Lan Na, Sukhothai Ben  
 nd articles used by monks are **included**. BURAPHA BHIMUK HALL (Musi  
 eum's collection of Asian art **includes** sculptures from various tradi  
 n of ancient Hindu sculptures **includes** Brahmanical and Buddhist devo  
 Upstairs) This collection **includes** religious images sacred to bo  
 centuries AD.) Exhibit items **include** images of the Buddha, votive t  
 rom the Bangkok period. They **include** lacquer ware, ceramics, niello  
 n the Museum compound. These **include** Chinese stone figures, canon a  
 lk culture in Isaan area that **included** Khon Kaen which had strong re  
 Si Thammarat school, are also **included**. Displaying The display  
 a Maha Viravong, the exhibits **include** archaeological objects from ex  
 as private donatons. Objects **include** prehistoric pottery, bronze im

## Consist

and inscriptions. The second **consists** of the rooms in the north and  
 right we can see an assembly **consisting** of ecclesiastics of differe

National Museum. The museum **consists** of two buildings: Building back halls. The second floor **consists** of : front porch, central hall. The two storey building **consist** of 13 rooms for the presentation in the South. This collection **consists** mainly of ancient sculpture and agricultural society level which **consisted** of animal domesticating, displayed here. These artifacts **consist** of polished stone adzes, pottery, furniture and household utensils **consisting** of a bed, a betel tray, nickel, and a silver mirror. The complex **consists** of two main buildings. The p

Show

the style of art developed to **show** a unique local Lopburi style. Artifacts in this subgroup **show** the evidence of search for settlement. Artifacts in this subgroup **show** local characteristics such as found at Rattanakosin Art. They **show** the integration of different types of exhibition. This exhibition **shows** the development of community exhibition. This exhibition **shows** the archaeology and history of the south of the main Throne Hall **show** the familiar sight of King Chulalongkorn's VII Village housing in Satun, **showing** the various rooms : bedroom, kitchen, etc. The mural paintings inside **show** scenes from the Chinese literature. The evidence of ancient objects **showing** the influence of Brahmanism. Spears, lances and pikes are also **shown**. Army Evolution Room displays the evolution of Ratchaburi today this section **shows** the general information of the evolution of the Southerners are **shown** in their folk arts and crafts. CHINESE CERAMICS Apart from **showing** selected Thai ceramics from the 19th century, it also displays metal sculptural arts. It **shows** the high level of craft capability.

## Divide

and the objects displayed are **divided** into seven categories: The Prehistoric artifacts found locally and is **divided** by area as follows: Stone In this group may be further **divided** into two subgroups-those created to the local area has been **divided** into: 1. Geography, geology History Collection which are **divided** into two parts : The Mahasarakham second floor. Exhibitions are **divided** into three parts Part 1 : Stone rooms on the second floor are **divided** into two sections. The first on the ground floor are also **divided** into two sections. The first Umphon National Museum can be **divided** into 8 topics as follows: 1. Districts of Chumphon province, which **divided** into 8 districts, as well as traditional style. The first floor is **divided** into 4 parts : corridor, central is built in the middle as the **divider** between the stage and the distribution inside this museum is **divided** into two topics. Topic 1 History Collections which are **divided** into two parts: (i) The Prehistory of Ratchaburi This zone is **divided** into five sections devoting to the Sukhothai period can be **divided** into 4 groups, each with the