2.0 REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter begins with background information on advertising to give readers a better understanding of the genre. It also reviews the language of advertising. This is followed by a discussion on genres including past research which is relevant to this study.

2.2 Definition of Advertising

Advertising has been defined in a number of ways. The simplest definition is given by Dyer (1982:2): “advertising means ‘drawing attention to something’, or notifying or informing somebody of something.”

Groome Jr. (1976:7) gives a more detailed definition: “Advertising is a method of mass communication combining economy, speed, control and responsibility.” He further explains:

...advertising often is used for a variety of purposes having nothing to do with trying to get people to buy something but always as a means of reaching large numbers of people economically, quickly, in a controlled fashion, and responsibly.”

(p. 9)

A well-known authority in the marketing field, Philip Kotler (1980:467), defines advertising as: “any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor.” ‘Nonpersonal’ refers to the fact that the advertisement reaches a large audience and there is no face-to-face interaction between the advertiser and the audience. O’ Shaughnessy’s (1987) definition is an extension of Kotler’s: “Advertising is any paid form of nonpersonal public announcement by an
identifiable sponsor whose purpose is to influence behaviour” (in Ramli Khamis, 1993:24). “Identified/ identifiable sponsor” in the two definitions above refer to the company manufacturing or selling the products or services.

Companies have allocations for promoting their products or services to the target market and a means of doing this is by advertising in various media; for example, the newspapers, magazines, radio and TV. Indeed, “... advertising is a business necessity”, as Groome Jr. (1976:17) puts it, while Kotler et al (1999) report that the hospitality and travel industries spend billions of dollars on advertising.

From all of the above definitions, we can conclude that advertising is a way of communicating a message to a target audience about existing products, services or even ideas, with the ultimate goal of influencing their behaviour. Yet another interesting way to look at advertisement is as seen by Roman and Maas (1976:1):

Advertising often borrows the language of war. We wage campaigns. We aim the advertising at a target audience. We launch products like missiles and force the competition to react with a defense plan... Successful advertising, like a military victory, is usually the result of careful planning.

2.3 How Advertising Works

Basically, an advertisement is a means of communication. Kotler et al (1999:518) state that “an advertising objective is a specific communication task to be accomplished with a specific target audience during a specific period of time.” An advertisement informs its target audience about a product in the market, or a particular service available, or even a place for retreat. In Kotler et al’s model of the communication process as shown in Figure 2.1 on the next page, advertisement is the message.
Because advertisement is a "highly public mode of communication" (Kotler, 1980), it cannot get immediate feedback. The advertiser (the sender) has to ensure that he chooses his words carefully (encode) so that his target audience (the receiver) could assign meaning (decode) as intended by the sender. He also has to select the right communication channels (media) through which he wants to advertise (convey his message).

For the purposes of this research, the 'receiver' will be briefly discussed because he is the target audience of the advertisements. The 'message', which is the advertisement itself, is given focus. The analysis of the message includes the moves, strategies and language used to influence the target market’s beliefs and actions.

2.3.1 The Receiver - The Target Audience

First, a marketing communicator – the advertiser – needs to identify his target audience. They could be individuals or even a certain group of people. They could be potential buyers and since the objective of advertising is to reach a sales target, the advertiser "needs to know where the target audience stands in
relation to the product and to what state it needs to be moved” (Kotler et al, 1999:492). According to Kotler et al, there are six buyer readiness states and the target audience may be in any one of them: awareness, knowledge, liking, preference, conviction or purchase. Details on these six buyer readiness states (characteristics of the audience in each state and the strategies the advertiser could use) are summarized in Table 2.1.
Table 2.1: Six Buyer Readiness States (Kotler et al, 1999)

<table>
<thead>
<tr>
<th>State</th>
<th>Characteristics</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awareness</td>
<td>- The audience may be totally unaware of it&lt;br&gt; - Know only its name&lt;br&gt; - Know one or a few things about it</td>
<td>- Build awareness&lt;br&gt; - Build simple name recognition&lt;br&gt; - Begin with simple messages repeating the name</td>
</tr>
<tr>
<td>Knowledge</td>
<td>- The audience might be aware of the company or product but know little else.</td>
<td>- Select product knowledge as the first communication objective, e.g., the ad features a colour photo of product, location of service, etc.</td>
</tr>
<tr>
<td>Liking</td>
<td>- The audience knows about the product, but how do they feel about it?</td>
<td>- Develop a range of preference such as a Likert scale measuring degrees of liking&lt;br&gt; - If the market is unfavourable toward the product, learn why and develop a communication campaign to create favourable feelings</td>
</tr>
<tr>
<td>Preference</td>
<td>- The audience might like the product but not prefer it to others</td>
<td>- Try to build consumer preference&lt;br&gt; - Promote the product’s quality, performance, value and other features</td>
</tr>
<tr>
<td>Conviction</td>
<td>- The audience might prefer the product but not develop a conviction that they should purchase the product now</td>
<td>- Turn favourable attitudes into conviction because it is closely linked with purchase, e.g., work with local nonprofit groups such as Rotary Club whose members sell tickets (e.g. for a restaurant) and proceeds go to the Red Cross</td>
</tr>
<tr>
<td>Purchase</td>
<td>- The audience might have conviction but not quite get around to making the purchase&lt;br&gt; - They may wait for more information or plan to act later</td>
<td>- Lead these consumers to take the final step&lt;br&gt; - Offer the product at a low price, offer a premium, let consumers try it on a limited basis</td>
</tr>
</tbody>
</table>
The advertiser needs to do some research to know which level his target audience is at. Once he has identified this, he can proceed to developing strategies that would influence his audience, which ultimately is to purchase the product advertised. In other words, the target audience is a crucial influencing factor in the execution of the message.

2.3.2 AIDA Model

Everyday, consumers come across hundreds of advertisements. Advertisements appear on TV, in the newspapers and magazines, and even on the billboards by the roadside. So many are the advertisements that consumers somehow tend to overlook them, unless they have the need to read them; for example, when planning to buy a house, or planning a holiday. As such, the advertiser has to ensure that his advertisement is outstanding and noticed.

Therefore, the first task of an advertisement is to attract Attention. Morgan (1996:210) suggests three ways of attracting attention so that the audience is aware of the product:

(a) by design features (this includes size, colour or the position in which it is placed)

(b) by images or slogans that are unusual or intriguing

(c) by using a dramatic story or humour to entertain the audience

For hospitality and tourism advertisements, only the first two are plausible. If the advertisement takes up the whole page in a magazine, which it usually does, portraying the native people and a scenic view of the place of
interest, coupled with interesting catchy phrases or slogans, it could certainly catch its audience’s attention.

Following this, the advertisement must be able to hold the audience’s Interest. It must make the audience want to read more, for example, to know whether the advertised holiday destination is a suitable place for a holiday retreat. It must therefore give useful and relevant information; for instance, what one could expect to see and do if one visits the place advertised.

Having kept his interest, next, the advertisement must be able to create a Desire for the product/service advertised even if the audience initially had no intention of buying. This is done through describing and demonstrating in a way that would appeal to the emotions of the audience. A good example of this is a portrayal of the diverse and unique cultures of the country advertised which would appeal to foreign tourists who would then want to experience it first hand.

Finally, the advertisement must be able to stimulate Action, which in most cases happens when the audience buys the product/service. This could be achieved by saying how and where to get the product, including a coupon, an easy payment offer, or even address and telephone number for further information.

The above steps follow the AIDA model (Attention, Interest, Desire and Action) of the effects of advertising (Morgan, 1996). This model could be extended or refined for the various types of advertisements.
2.3.3 22 Ways to Get More Effective Print Advertising

Roman and Maas (1976: pp 32 – 38) suggest 22 ways to get more effective print advertising:

1. Get your message in the headline.
2. Use the headline to flag your prospect.
3. Offer a benefit in the headline.
4. Inject news in your headline.
5. Don’t be afraid of long headlines.
6. Avoid negative headlines.
7. Look for story appeal in your illustration.
8. Photographs are better than drawings.
9. Before-and-after photographs make a point better than words.
10. Use simple layouts.
11. Always put a caption under a photograph.
12. Don’t be afraid of long copy.
13. Don’t nitpick the body copy.
14. Testimonials add believability.
15. Avoid manufacturer talk.
16. Do not print copy in reverse type.
17. Look at your advertisement in its editorial environment.
18. Develop a single advertising format.
19. In promotion advertising, sell the promotion first.
20. Use conventional coupons in conventional positions.
21. In corporate advertising, offer service.
22. Make each advertisement a complete sale.

The authors end with a note that one “can forget all these rules—except the first one—and still run successful print advertising” (p. 38). This is sound advice because according to the AIDA model, the headline is responsible for attracting the target audience’s attention. Furthermore, the quicker the message is conveyed, the better its chances of reaching the target audience because people do not normally read advertisements unless they have the need to do so and unless the headline is attractive enough to influence them to read further.

The first six of the guidelines above focus on the headline, which goes to show how important a headline is in any advertisement.
Of these 22 ways suggested by Roman and Maas (1976), only 8 are relevant to the present research and will therefore be further explained.

1. Get your message in the headline.
The headline should tell the whole story – including the brand name and key consumer promise. After all, this is the first step of the AIDA model whereby the aim is to catch the audience’s attention.

2. Use the headline to flag your prospect.
Select your audience by appealing to reader’s self-interest. Advertisements of holiday destinations, for example, would single out would-be-tourists.

3. Offer a benefit in the headline.
The *Reader’s Digest*, known for interesting headlines, has three guidelines for headlines: present a benefit to the reader, make the benefit quickly apparent and make the benefit easy to get. For advertisements of holiday destinations, the benefit would be something potential tourists would look out for in a holiday retreat like a relaxing or an adventurous time.

4. Don’t be afraid of long headlines.
Research shows that, on the average, long headlines sell more merchandise than short ones.
5. Avoid negative headlines.

Sell the positive benefits in the product. Look for emotional words that attract and motivate, like *indulge* and *pleasure*.

6. Photographs are better than drawings.

Research indicates that photographs increase recall an average of 26 percent over artwork. In travel advertising, photographs of the natives should be shown. Other than this, photographs of scenic views of the place could also be shown.

7. Use simple layouts.

One big picture works better than several small pictures. Layouts that resemble the magazine's editorial format are well-read.

8. Don't be afraid of long copy.

The audience who read beyond the headline are potential buyers. They need more information about the product or service so it should be given to them. Advertisements of holiday destinations that come in the form of advertorial work better as more information about the place could be given. Advertorials are advertisements that have an editorial structure. They contain a long copy of the advertising message and take up the whole page.

   These eight guidelines are thought to be of relevance for the analysis of local advertisements of hospitality and tourism.
2.4 Classification of Advertisements

Dyer (1982) suggests classifying advertisements to ease analysis in uncovering "any prevalent or recurring pattern in the material, and eventually to discover its possible meanings and messages" (p. 88). In genre analysis, this is called 'moves' that are prevalent in a specific type of material, for example, business letters. Advertisements could be classified as informational, simple, compound, complex and sophisticated. The last three are suggested by Hall and Whannel (1964) [in Dyer (1982)]. This present research, however, focuses on yet another type of classification suggested by Dyer, that is, advertisements that appeal to feelings and attitudes.

In this research, the advertisements selected are of hospitality and tourism that appeal to "the need to escape", one of advertising's fifteen basic appeals, a list originally established by psychologist Henry A. Murray, thus known as Murray's List, but refined by Jib Fowles (1986), an associate professor teaching courses on mass media and advertising. Fowles further explains that consumers have the desire to set free from social obligations and to get some rest or adventure. He adds that escape could involve a group of people, not just a person. If we are talking about holiday destinations, they are usually meant for couples and family get-aways. Fowles also says that there are varieties of escape but the bottomline is the advertisement invites the audience or consumer to "momentarily depart from his everyday life for a more carefree experience..." (p. 189), which is just what advertisements of holiday destinations set out to do.
2.5 Language of Advertising

Advertising language is loaded language and it aims to influence its audience’s opinions, attitudes and behaviour. Specifically, it aims at influencing the audience to ultimately purchase the product advertised. It is important to note that with this primary aim in mind, advertisers try to appeal to basic human drives like, for example, the need to escape from one’s daily routines. To achieve the desired effect, advertisers use simple, direct language, where imperatives are common. They also play on words and violate language rules; but generally, they use informal, colloquial language (Dyer, 1982).

Leech (1966) identifies some characteristics of advertising language which are closely related to principles of successful advertising, which are similar to the AIDA model. However, Leech has labeled the principles as “Attention Value”, “Readability”, “Memorability” and “Selling Power”. To attract attention (“Attention Value”), he suggests the unorthodox use of language “because any kind of unconventional behaviour, linguistic or otherwise, compels notice” (p. 27). There are two types of unorthodoxies: semantics and contextual. Semantics unorthodoxy includes metaphor and paradox while contextual unorthodoxy is “exploiting the incongruity of language in an inappropriate situation” (p. 28). “Readability” of written language is often characterized by “a simple, personal, and colloquial style, and a familiar vocabulary” (p. 28). As for “Memorability”, repetition, alliteration, metrical rhythm and rhyme work effectively. With regard to “Selling Power”, however, one cannot really determine the linguistic features that come into play. To illustrate, Leech points out the use of imperative clauses, which is very common in advertisements. Nobody likes to be told to
do something, and yet this is just what most advertisements do. Still, there is no proof that the use of imperatives is effective.

Leech also states that "advertising different kinds of product obviously means making different choices of language, and in particular different choices of vocabulary" (p. 39). This is true especially because the nature of the target audience needs to be taken into consideration. When the target audience is from the upper class, for instance, the language of the advertisement would be more formal so as to impress the audience. Another important feature of advertising language, which is closely linked to the audience, is the tone of voice, which could be "high-class" (Dyer, 1982), conversational or jocular. A hotel advertisement for business people, for example, would have a "high-class" or formal tone to convince the target audience that it is the best hotel to stay at.

Words play a vital role in influencing the audience because they "communicate feelings, associations and attitudes" (Dyer, 1982: 140). Words that frequently appear in advertisements are adverbs and adjectives; the latter regarded as "highly informative" (Leech, 1966: 39). Dyer calls them "trigger words because they can stimulate envy, dreams and desires by evoking looks, touch, taste, smell and sounds without actually misinterpreting a product" (1982: 149). Adjectival compounds are common in advertisements to highlight a feature that is unique to the product. Some of these adjectival compounds are creatively made-up, like "the freezer-pleazers" (Dyer, 1982: 150).

Creativity is perhaps a key word in writing an advertising copy. In being creative with language, advertisers would break the rules of language to a certain extent. This is what both Leech (1966) and Dyer (1982) call
"unorthodox use of language", also known as figurative language. Dyer (1982: 152) defines figurative language as "rhetorical language in that it tries to create effects by breaking or exploiting language rules". Figurative language is characterized by the use of metaphor, simile, personification, synecdoche, metonymy, homonymy, puns, parallelism and alliteration. Of all these, advertisers particularly like metaphors, which "allow the right kind of emotive associations to be linked to a product" (Dyer, 1982: 152). However, the rest of the figurative expressions also have their own special effects and are also present in advertisements.

2.6 Definition of Genre

Genre has always received a lot of attention and it has been defined in many ways. A well-known proponent of genre analysis, John Swales (1990:58), gives a lengthy explanation of the concept of genre, an elaboration of his own 1981-definition:

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 narrowly 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. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community. The genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication, but typically need further validation.

Swales’ idea of genre comprises linguistic and sociological factors. According to him, language plays a significant role and members of a
particular discourse community share “some set of communicative purposes”. Historical and cultural factors are also taken into account.

Bhatia (1993) feels that Swales’ definition lacks the psychological factor, “the psycholinguistic aspect of genre analysis reveals the cognitive structuring, typical of particular areas of enquiry…” (p.19). He calls for a ‘thick description’ and offers his definition of genre:

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

(p. 13)

Bhatia agrees with Swales that communicative purposes are of utmost importance in genre identification. Generally, people write differently for different purposes. A simple example is writing letters. There are many types of letters, formal letters like business letters and informal letters like letters to family and friends. Business letters alone are varied: letter of complaint, letter of goodwill and letter of enquiry, to name a few. These letters are written with different purposes in mind. Although they may look the same at the surface level because of the standard format of a formal business letter, the contents vary according to the purpose the letter is written. Thus, one may find different “moves” in different business letters. These moves are given functional labels and they all contribute to the overall purpose of the letter. Similarly, the vast majority of advertisements we encounter have different communicative purposes. Some advertisements intend to persuade the target
audience to purchase a certain product in the market while others may just want to inform about a change of address and telephone number. These advertisements would then contain different moves depending on the different purposes for which they are written.

There are many others who have defined genre and they are basically along the same line, the essential elements being language, type of communicative events (social processes) having some communicative purposes and standardized structure. Some also mention cultural aspects (Martin, 1985, Martin and Rothery, 1986 – see Swales, 1990).

2.7 The Move-structure Framework

In analyzing unfamiliar genres, Bhatia (1993) lays down seven steps for consideration, “depending upon the purpose of the analysis, the aspect of the genre that one intends to focus on, and the background knowledge one already has of the nature of the genre in question” (p. 22). They are:

1. Placing the given genre-text in a situational context
2. Surveying existing literature
3. Refining the situational or contextual analysis
4. Selecting corpus
5. Studying the institutional context
6. Levels of linguistic analysis
7. Specialist information in genre analysis

The sixth step, which is 'levels of linguistic analysis', comprises three levels: analysis of lexico-grammatical features, analysis of text-patterning or textualization and structural interpretation of the text-genre.

At the first level, analysis of lexico-grammatical features, an analysis is done only at surface level where the frequency of occurrence of specific
lexico-grammatical features is studied. This level of analysis does not help in understanding how communicative purpose is realized in a particular genre.

At the second level, analysis of text-patterning or textualization, an explanation is given for certain lexico-grammatical features which are used in a particular context, or genre, providing the form-function correlations. To quote Bhatia’s (1993) example, noun phrases (NPs) are used a lot in certain types of advertisements because they allow the insertions of adjectives, which serve to give a positive description of the product.

Structural interpretation of the text-genre, which is the third level, is in tandem with Bhatia’s idea of psychological or cognitive aspect of genre analysis: “... analysis of structural organization of the genre reveals preferred ways of communicating intention in specific areas of inquiry” (Bhatia, 1993:29). The structure of a particular genre is explained by the ‘moves’ prevalent in it. Each of these moves has its own “communicative intention which is always subservient to the overall communicative purpose of the genre” (Bhatia, 1993:30). To achieve the communicative intention in each move, different writers may use different rhetorical strategies.

The third level, the move-structure, is of prime interest to the present research. Levels 1 and 2 will also be given attention in the analysis.

As the corpus of this research is advertisements, which is a promotional text, two relevant frameworks – one of promotional texts and the other, advertisements – will be looked at for a better understanding of move-structure in a genre.
2.7.1 Bhatia's 7-move Framework

To illustrate the framework of move-structure, Bhatia (1993) uses a promotional letter and a job application letter. The rationale for selecting these two genres is to show that the communicative purpose of genres is the primary factor in identifying genre. Although these two are seen as two different texts altogether, they share the same communicative purpose, that is, "to promote something", and therefore belong to the same genre, sharing the same move-structure:

1. Establishing credentials

There are two strategies for doing this:

(a) By referring to the needs of the potential customer and implying that the company can fulfill these needs

(b) By referring to the well-established nature of company

2. Introducing the offer

(for job application, this is self-representation)

One of the popular strategies is that of self-appraisal, giving "an adequately relevant, positive and credible description of the product or service and a good indication of its potential value to its intended audience" (Bhatia, 1993: 66).

There are three parts in this move:

(a) offering the product or service

(b) essential detailing of the product or service

(c) indicating value of the product or service
In order to illustrate how the use of modifiers in promotional literature, especially advertisements, can indicate the value of the product or service, Bhatia quotes Teh (1986) who calls modifiers ‘lexical boost’:

Apart from the breathtaking views and the delightful environment of Ardmore Park’s renowned “country club” facilities, the penthouse offers exclusive accommodation with a layout that provides complete flexibility and excellent opportunities for entertaining and conducting your business in total privacy.

(in Bhatia, 1993:52)

3. Offering incentives

This move, according to Bhatia, may seem more cultural than universal, like bargaining in Singapore and Malaysia.

4. Enclosing documents

This move is optional. Detailed information of a product or service is usually not included within the letter but enclosed in the form of brochure.

5. Soliciting response

The communicative intention of this move is to encourage the reader to continue further communication. This is done by including a telephone number or the name of the person who would answer all queries.

6. Using pressure tactics

This move attempts to push the “already inclined or half-inclined” buyer into making buying decision quickly.
7. Ending politely

In this final move, the writer ends the letter politely, pleasantly and courteously.

Although advertisement is a type of promotional literature like job application and sales promotion letters, its move-structure may be slightly different from the one offered by Bhatia above as advertisement does not come in the form of a letter. For one, the move ‘Ending Politely’ is special to letters and would not be present in advertisements. The same goes for ‘Enclosing Documents’. The rest of the moves laid out by Bhatia here may be present in advertisements, but they may not all be present in all types of advertisements. For instance, hospitality and tourism advertisements may not contain ‘Establishing Credentials’ because advertisements of this type do not sell a product or service.

2.7.2 Kathpalia’s 9-move Framework

Kathpalia (1992) studied three promotional texts for her PhD.: blurbs, print advertisements and sales promotion letters. From her analysis of the generic structure [“...characteristic or conventional patterns of whole texts or discourses with specific communicative goals” (Swales, 1990:52)] of the three promotional texts, and bearing in mind the AIDA model, she developed a nine-move structure which is applicable across the texts and it is as follows:

1. Headlines: Attracting Reader Attention
   - Appraising the product/service
   - Establishing Credentials
   - Targeting the Market
   - Offering Incentives
• Urging Action
• Endorsement/Testimonial
• Curiosity Headlines
• Combinations

2. Targeting the market

3. Justifying the product or service
• Indicating importance of product/service
• Product-based
• Situation/Occasion-based
• Establishing a Niche

4. Appraising the product or service
• Identifying the product/service
• Describing the product/service
• Indicating value of the product/service

5. Establishing credentials

6. Endorsements or testimonials

7. Offering incentives

8. Using pressure tactics

9. Urging action

(Kathpalia, 1992: 364 – 365)

The labeling of all the moves above is done based on their functions and the sub-moves are the strategies used in achieving the communicative purpose of the moves. A more detailed explanation of each move will be presented in the next chapter.

2.7.3 Flexibility in Move-structure

Bhatia (1993) outlines some flexibility in move-structure:

(a) moves do not necessarily coincide with paragraphs
• there may be more than one move in a paragraph
• there may be more than one paragraph to a move
(b) the number of moves used in a specific promotional literature is not fixed
(c) the order of these moves is not fixed

This flexibility implies that there is room for creativity as each text of the same genre may be different from one another. In other words, the structure of the texts that belong to the same genre is not fixed.

2.8 An Overview of Genre-Based Analysis of Print Advertisements

There are still not many studies conducted on print advertisements using the genre analysis approach. Most of the studies investigate other aspects of linguistics like pragmatics, semiotics and semantics [see Tanaka (1994) and Dyer (1982), among others].

Leech (1966) carried out a comprehensive linguistic study on advertising in Great Britain. On the structure of press advertisements, he identifies the following layout (which he says, is “distinguished by function and layout”):

~

Headline

[Illustration(s)]

Body copy: The main part of the advertising message, often divided into various sections under subheads.

Signature line: A mention of the brand-name, often accompanied by a price-tag, slogan, trade-mark, or picture of the brand pack.
Standing details: Cut-out coupons, and strictly utilitarian information in small print, usually appearing unchanged on a series of different advertisements – the address of the firm; how to obtain further information; legal footnotes; etc.

(p.59)

What Leech presents here is similar to genre analysis in the sense that he has identified the different functions of the different parts of the advertisements. However, this is not a detailed explanation of the genre because it does not account for other factors at play, for example, the psycholinguistic factor.

In 1992, Kathpalia conducted a genre analysis of three promotional texts: blurbs, print advertisements and sales promotional letters. The focal point of her research was a nine-move structure, which she identified from her corpus. These moves were “functional labels”. She examined whether each move was “mono-functional” (“serving only one function”) or “multi-functional” (“having many functions”).

She also studied move configurations in the three promotional texts based on this framework and discovered that “...in print advertisements... 3 and 4-move structures are popular and 5-move structure moderately so.” (p. 376). This is not surprising because advertisements range from advertisements of products to advertisements of services. To make it more complicated, there are also advertisements of holiday destinations, which fall into neither one of these categories. It would be awkward if moves like ‘Establishing Credentials’ and ‘Offering Incentives’ are included in holiday destination advertisements.
In relation to this, she identified what she called “central” and “peripheral” moves. The identification of these move-types was done through frequency count of occurrence. Central moves refer to those that are very important and are almost always present in texts of the same genre. For instance, in print advertisements, the central moves she identified were ‘Headlines’, ‘Appraising the Product’ and ‘Urging Action’. Peripheral moves, on the other hand, are less important moves which occur in low frequency and may not be present in all texts belonging to a particular genre. Apart from these move types, Kathpalia also examined the sequencing, recurrence and embedding of moves.

Other than the textual and functional levels, analysis was also carried out at semantic and linguistic levels. At the semantic level, Kathpalia identified the strategies used in achieving the communicative purpose of each move. For instance, in the ‘Appraising the Product’ move, the semantic realizations are ‘Product Identification’, ‘Product Detailing’ and ‘Product Evaluation’. At the linguistic level, the basic unit for analysis was the clause. Her rationale for this was that “if units below the clause are accepted as realizing moves, genre theory would very easily lose its explanatory adequacy as a text will then be composed of an innumerable or infinite number of moves” (p. 75).

Kathpalia’s framework was taken up by a few researchers to investigate its applicability on various types of advertisements. Lee (1995) used the framework to study the move-structure of luxury (specifically, watch and car) advertisements. Her corpus came from credit card magazines. She claims that only five of the nine moves are applicable. However, Howe (1995) who used the same framework on print car advertisements that appeared in the
Straits Times, a newspaper in Singapore, found that the framework is applicable. After Howe, Choo (1999) also used the same framework to study the move-structure of property advertisements in the Star, a local newspaper. She found it to be applicable. In the same year (1999), Teh, who used this framework to study home advertisements also in the Star, found four moves to be central: ‘Headline’, ‘Targeting the Market’, ‘Appraising the Product’ and ‘Establishing Credentials’. She has identified an additional move which she calls ‘Essential Information’, which is also a central move. Her study also reveals that the moves ‘Using Pressure Tactics’ and ‘Urging Action’ are more prominent in the Country Homes than in Terrace Homes advertisements.

Studies on advertisements other than those mentioned above focus more on other aspects of linguistics. To the researcher’s knowledge, no linguistic study, especially genre-based, has been carried out on advertisements of hospitality and tourism.

2.9 Conclusion

Advertisement is undeniably a very important tool to promote a product or service. Because it is a means of communicating to the public about a product or service available in the market, it has to take into account the receiver, or the target audience. Thus, the advertiser needs to carry out some investigations to learn about the target audience. He needs to know which level of buyer readiness state the target audience is at so he could design an advertisement in such a way that would be most appealing to his audience. He has to ensure, first of all, that his advertisement will receive attention. The AIDA model is a useful guideline in constructing an advertisement and language is the means to
achieve the goals. Given the importance of advertisements in promoting business, it is only logical to analyze print advertisements that have reached out to the public.

In linguistics, one approach in analyzing advertisements that is gaining popularity is genre analysis. In genre analysis, the most important factor to consider is the communicative purposes of the genre. This helps in identifying the type of genre, in this research, advertisements, and in understanding why the advertisement is written the way it is written, as Bhatia (1993) proposes. Bearing in mind the AIDA model and using Kathpalia’s (1992) move-structure framework as a guideline because of its relevance to the present research, the researcher attempts to investigate the move-structure in the local advertisements of hospitality and tourism.