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The Representation of Malaysian Cultures in Tourism Brochures

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Abstract

Malaysian tourism is a fast growing industry and this is the result of aggressive promotional activities by Malaysian Tourism Board. Having realised the importance of tourism industry in Malaysia, this paper aims to discuss the ways in which linguistic and non-linguistic modes are juxtaposed in representing Malaysian cultures. Malaysian tourism brochures featuring Penang, Malacca and Sarawak were analysed using multimodal discourse framework. The linguistic cues and visual images that portray Malaysian cultures were determined. The findings of this study show that there are five cultural elements represented in Malaysian tourism brochures. The cultural elements are people, festivals, traditional lifestyles, traditional music and traditional games. These cultural elements are signaled by specific linguistic cues and visual images.

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Keywords: Malaysian culture; tourism brochures; linguistic modes; non linguistic modes; cultural elements

1. Introduction

Tourism is one of the largest global economic sectors and its importance is rising. Malaysian tourism industry, for instance, is a fast growing industry in which it has expanded tremendously and brings in huge revenues to the country (Hassan et al, 2008; Aitchison, 2001). Realising its significant potential for the economic development, the Malaysian Tourism Board (MTB), which is responsible to promote the country, has been aggressive in promoting Malaysia with aim to attract tourists to Malaysia.

Malaysia is known for its numerous tourists attractions which are well distributed across the country. Among its tourism commodities highlighted in its promotional brochures are various types of exciting tourist destinations, natural wonders, shopping paradise, a place for a gastronomic adventure, exciting choices of entertainment and lastly a fascinating diversity of cultures (Hassan et al, 2008).

Given the fact that Malaysia comprises of different races and ethnics, Malaysia is home to diverse cultures and cultural diversity has in turn remarkably become the impetus for the tourist attractions. Nevertheless, the empirical study on the communication roles in delivering the intended messages and promoting Malaysian

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cultures is lacking. This paper thus aims to discuss the ways in which the diverse Malaysian cultures are represented by means of linguistic and non-linguistic elements in Malaysian tourism brochures.

2. Tourism Discourse

Tourism can be defined as activities that involve long or short journeys and temporary stays of the trip by which the aim is for leisure and recreational purposes (Dredge and Jenkins, 2007; Urry, 2002). One of the tourism promotion functions is to portray the beautifulness and uniqueness of a certain place (Aitchison, 2001; Endesor, 2001). In so doing, language plays an important role, by which the language used should be able to construct and define the tourist experience and destination image to ensure that the place can be touristic (MacChannel, 1976). In other words, tourism promotional tool is a discourse, by which linguistic and non-linguistic elements are strategically employed to mainly persuade the potential tourists to be actual tourists based on their decision (Jaworski and Pritchard, 2005; Taylor, 1998).

Tourism brochures, for instance, are traditionally used as tourism promotional tools, by which the main function is to portray self-presentation and distance 'Us' from 'Others' through the use of language styles and carefully selected words (Hassan et al, 2008). Interestingly, the tourism industry does not only promote destinations but also the identity and culture of the host country. This means that tourists can easily identify and encounter the culture and tradition of local people through images of tourism. As a result, the tradition can be sustained by means of tourism industry when one's identity and culture have become the objects of tourism (Palmer, 1999).

A study on Fijian Tourism discourse reveals the strategy adopted by Fiji Tourism promoters in marketing Fiji as the destination for experiencing 'genuine friendliness of indigenous Fijians as the native' (White, 2007). The primitiveness and genuine friendliness therefore form the unique cultural features or the strength of Fijian of which 'the primitiveness within which authenticity becomes the principal commodity' (Mowforth and Munt, 2003). However, it was argued that many images shown for tourism advertisement purposes do not represent the real or actual places, but they more symbolically represent the marketable concepts and moods (Machin, 2004).

In conjunction to this, Malaysia is experiencing cultural hybridization, that is, multiple cultures combine together, as a result of tourism activities (Jamal and Hollinshead, 2001). Unlike before, of which tourism attractions were concentrated on spectacular tourism destinations for example, resorts and theme parks, but today tourism attractions have evolved and tourists now are searching for new experiences. Tourists nowadays aim to experience the culture of the region they are visiting of which tourism causes genuine, meaningful interactions between cultures (Rojek and Urry, 1997). This study therefore aims to investigate the ways in which language and visual are juxtaposed in representing the Malaysian cultures to others.

3. Methodology

This study employed a multimodal discourse analysis method (Kress and Van Leeuwen, 2001) aimed to analyse qualitatively the ways in which Malaysian cultures are represented by means of linguistic and non-linguistic modes. The data were Malaysian tourism brochures featuring Penang, Malacca and Sarawak. Penang and Malacca were chosen due to the fact that these two states were recognised as the World Heritage Site by UNESCO in 2008. Sarawak, on the other, was chosen for its richness in multi-cultural heritage.

This study was therefore interested to investigate the representation of cultures in tourism brochures of the three states. The aim of this study among others was to explore how Malaysian diverse cultures are represented using language (linguistic element) and visual imagery (non-linguistic element).

Most importantly, the tourism advertising is realized by juxtaposition of different modes. It is therefore interesting that this study employed multimodal discourse analysis as the analytical framework for the text analysis. A study done on corporate websites has found that multinational corporations make use of different modes in disseminating information to their readers, and it is proven that linguistic and non-linguistic elements can be used to complement each other as a persuasive tool (Hassan., 2012). Both the linguistic and non-linguistic elements were analysed to construe the representational meanings. The linguistic cues that portray Malaysian cultures were determined in the linguistic analysis, whilst visual grammar theory (Kress and Van Leeuwen, 1996) was used in analysing the non-linguistic elements.

4. The Representations of Cultures Linguistically and Non-Linguistically

The findings of this study show that there are five elements of culture portrayed in the Malaysian Tourism Board brochures. The cultural elements are people, festivals, traditional lifestyles, traditional music and traditional games. These elements were identified by means of linguistic cues and visual images. Extract 1, for instance, taken from the Visit Malaysia Year 2014 brochure obviously promotes the Malaysian cultures and specifies what the Malaysian cultures entail. From Extract 1 it is apparent that the elements of culture include traditional dwellings, cultural festivals, traditional dances and musical instruments, traditions and customs. This was determined through the linguistic cues found in the extract, for example, *traditional dwelling, cultural festival, dance moves, traditional musical instruments, traditions and customs*.

EXTRACT 1 Fascinating Cultures

Experience local culture, customs and traditions in a homestay village. Stay at a *traditional dwelling* - a traditional Malay house or an ethnic community's longhouse - in the midst of natural surroundings, away from the hustle and bustle of the concrete jungle. If your stay coincides with a major *cultural festival*, you also get to join in the celebrations and experience the spirit of festivities the Malaysian way! Enjoy *dance moves* or how to play *traditional musical instruments*. Some homestays even hold mock weddings, showcasing the many facets of *local traditions and customs*.

In addition, Figure 1 taken from a different brochure illustrates several elements of Malaysian cultures. The top image on the left shows the customs of the Malay ethnic which is children asking for their parents' blessing by kissing their hands in the early morning of Eid. Eid is one of the major celebration days for Muslims. The next image on the top is a traditional metal craft used to place betel leaves, which is called *tepak sirih*. In the modern days, this *tepak sirih* plays a vital role in the Malay wedding ceremony, of which it symbolizes the traditional lifestyle of the Malay ethnic. In other words, the traditional brass casting and bronze working for all kinds of useful utensils are still popular in the modern days but they are now used to serve different purposes. The image

on the right at the top is a man with a giant traditional kite called *wau*, which is originated from Kelantan, one of the states in the East Peninsular Malaysia. The *wau* is declared as part of the traditional games.



Fig. 1. Malaysian cultures

The images at the bottom start off with an image of a lady with candle lights as the background. This image illustrates the religious ceremony which is Wesak day, of which Buddhists observe the birth, enlightenment and death of the Buddha. Religious offerings and rituals usually take place in the Buddhist temples around Malaysia. Followed by an image of a man foregrounding one of the handicrafts from Borneo, which includes Sabah and Sarawak. The last image shows the Malay traditional dance. Interestingly, the images in Figure 1 intentionally show the different ethnics of Malaysia as the representations of Malaysians. Participants of an image can be people, place or thing (Kress and Van Leeuwen, 1996), and obviously the images in Figure 1 contain people and things as the participants to illustrate the diversity of Malaysian cultures.

Based on the data analyses done on Extract 1 and Figure 1, it is concluded that there are five elements of Malaysian cultures highlighted in the Malaysian Tourism brochures. As mentioned earlier, the elements are people, festivals, traditional lifestyles, traditional music and traditional games. The following sections will discuss the elements in turn.

4.1. People of different ethnics

Malaysia is proud of its diverse ethnics, this is due to its population which is made up of multi ethnic groups. This situation has become an invaluable asset to the Tourism Malaysia specifically in promoting the diverse Malaysia cultures as one of the tourism commodities. Extract 2 taken from the Malaysian Tourism brochure apparently signifies the diverse ethnics of Malaysians reflecting a multicultural environment which has turned Malaysia into a fascinating tourism destination. This can be construed from the words *fascinating people*, *an enthralling range of attractions* and *the delightful multicultural fabric of Malaysia* and the underlined words are the linguistic cues which significantly highlight the diversity of Malaysian ethnics.

EXTRACT 2

Selamat Datang

WELCOME TO MALAYSIA

Malaysia is a country with *fascinating people* and *an enthralling range of attractions*. Its three major races, the Malays, Chinese and Indians, along with the ethnic traditions of the Kadazan, Dusun, Iban and many more in East Malaysia make

up *the delightful multicultural fabric of Malaysia*. The potpourri is enriched further with the influence of the British, Portuguese, Dutch and Thais.

The underlined words in Extract 2 are the linguistic cues that connote Malaysia encompassing various ethnic groups. The Malays, Chinese and Indians represent three major races. Meanwhile, Kadazan, Dusun and Iban are three ethnic groups in Sabah and Sarawak. In addition, the existence of minority ethnics, for example, British, Portuguese, Dutch and Thais is also included.

In addition, Figure 2 illustrates the multi-ethnicity of Malaysia in their traditional costumes. The function of traditional costumes is an identity signifier. This is to say that the traditional costumes help viewers differentiate one ethnic from the others. Malaysia's population stood at 28.8 million, of which 51 per cent are Malays, followed by Chinese 23 per cent, natives of Sabah and Sarawak take up 11 per cent, Indians 7 per cent and others are about 8 per cent (Department of Statistic Malaysia, 2012).

Given the fact that Malays form 51% of the population, or in other words, the biggest group and in addition Malays are the original inhabitants of Malaysia, the foregrounded images are therefore the ones which portray a couple in the Malay traditional costumes. The images are placed in the front and at the centre to connote salience (Hassan, 2012; Kress and Van Leeuwen, 1996).



Fig. 2. Various ethnics in Malaysia

The images behind the Malay couple are Chinese (on the left) and Indian (on the right) couples. This is due to Chinese being the second largest ethnic group followed by the Indians. Chinese are descendants of 19th century immigrants and are renowned for their industriousness and business acumen, whilst Indians originally came from the Indian subcontinent in the 19th century to work in plantations, estates and railroads. The last two couples at the very end are representing the ethnic groups from Sarawak (left) and Sabah (right).

In Malacca, there are two unique ethnic groups which are called Portuguese-Eurasian and Baba-Nyonya. The image on the left in Figure 3 shows a Portuguese-Eurasian couple in their traditional costumes, which are jackets and trousers with waist sashes for men, whilst broad front-layered skirts for ladies.

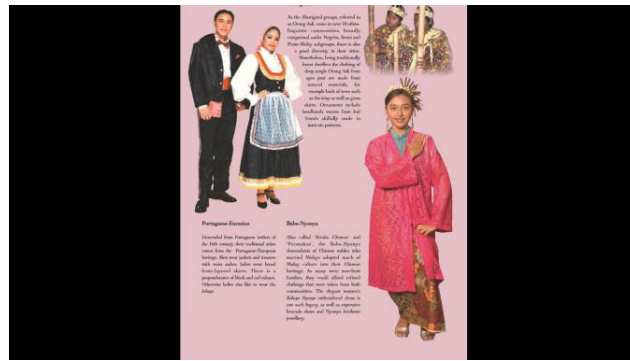


Fig. 3. Portuguese and Baba-Nyonya of Malacca

The image of a lady in red on the right represents the Baba-Nyonya ethnic, also called ‘Straits Chinese’ and ‘Peranakan’. The women normally use Kebaya Nyonya which comes with expensive brocade shoes and Nyonya heirloom jewellery.

From the linguistic cues and visual, it is construed that Malaysia is a multicultural country with a diversity of ethnic groups. The diverse cultures have now become an invaluable commodity to the Malaysian tourism (Hassan et al, 2008).

4.2. Cultural festivals

Festival is the element which is closely related to cultures. Given the fact that Malaysia is a multi-ethnic country, it is thus multi-culture. Extract 3 apparently indicates that there are several cultural festivals celebrated by different ethnic groups in Malaysia, for instance, Hari Raya Aidilfitri, Chinese New Year, Chap Goh Meh, Deepavali, Thaipusam, Ponggal, Tadau Ka’amatan and Hari Gawai. The festivals celebrated by Malaysians are signalled by the words in italics, which act as the linguistic cues, in Extract 3.

EXTRACT 3

Malaysians celebrate a variety of colourful festivals. The most grand is the Muslim festival Eid ul-Fitr, locally known as *Hari Raya Aidilfitri*. This festival marks the beginning of Syawal, a new month in the Muslim calendar. Prior to the celebration, Muslims observe a month of fasting, beginning from daybreak until sunset. The Chinese community in Malaysia celebrate various festivals such as the *Lunar New Year*, *Mid-Autumn Festival* and *Chap Goh Meh*. Hindu celebrations include *Deepavali*, *Thaipusam* and *Ponggal*. The people of Sabah and Sarawak celebrate harvest festivals known as *Tadau Ka’amatan* in Sabah and *Hari Gawai* in Sarawak. Christians all over the country celebrate *Christmas*.

Hari Raya Aidilfitri is a festival celebrated by Muslims on the first day of Syawal, a month in the calendar. The day is celebrated to mark the end of the fasting month, which is Ramadhan. There is another big day for Muslims that is Hari Raya Aidil Adha, on which Muslims will sacrifice cattle, goats or rams and the meat is distributed the poor.

Lunar New Year, Mid-Autumn Festival and Chap Goh Meh are festivals that belong to the Chinese community. Lunar New Year, or also known as Chinese New Year, is a time for joyous family reunions and this day is known for giving ang pow (red money packet), firecrackers and lion dances. Chinese New Year is the grand celebration for Chinese.

The Hindu community, on the other hand, celebrates Deepavali, Thaipusam and Ponggal. If Malays celebrate

Hari Raya, Chinese with Chinese New Year, the big day for Hindus is Deepavali. Deepavali is also known as the Festival of Lights and celebrated in the seventh month of the Hindu lunar calendar.

The last two festivals mentioned in Extract 3 are Tadau Ka'amatan and Hari Gawai. These two festivals are celebrated by the ethnic groups in Sabah and Sarawak. Ka'amatan is a harvest festival celebration in May for the Kadazan Dusun and Murut ethnic groups in Sabah. Gawai, on the other hand, is celebrated in early June to signify the start of a new season for Dayak ethnic of Sarawak.

In addition, each state in Malaysia has its own festival celebrations, for example, Extract 4 highlights festivals celebrated by Penangites. It can be construed from the first sentence in Extract 4 that in Penang there is at least one festival celebrated every month. Among of its different festivals are Chingay Procession, the International Dragon Boat, Penang Bridge International Marathon, Thaipusam and Hungry Ghosts. These words which are in italics in Extract 4 signify the various festivals celebrated as a result of the multi-ethnicity in Penang.

EXTRACT 4

In Penang there is at least one celebration or festival in every month. The uniquely Penang *Chingay Procession*, the *International Dragon Boat Festival*, the *annual Penang Bridge International marathon*, the colorful *Thaipusam* celebration and the festival of *Hungry Ghosts* which was celebrated in great scale add to the vibrancies of the city.

It is apparent that the linguistic cues can be used to portray the uniqueness of a certain place (Aitchison, 2001; Endesor, 2001). This can be seen from the phrase *the uniquely Penang Chingay Procession* (Extract 4), of which the word unique is used to signify that Chingay Procession is unique and it can only be found in Penang.

4.3. Traditional lifestyles

The primitiveness and genuine friendliness are unique cultural features, which are believed to be able to allure tourists who really fancy otherness (White, 2007). This element of the cultural representation is the most important element that is used to portray self-presentation and distance 'Us' from 'Others' (Hassan et al, 2008).

The function of Extract 5 is to attract tourists who love seeing the uniqueness of others. This extract heavily highlights the lifestyles of Sarawakian ethnic groups which can be seen at Sarawak Cultural Village. The findings show that there are certain linguistic cues used to persuade tourists to visit the place, for example, an award-winning attraction, living museum, showcases of the lifestyles, traditional dwellings and cultural performance. By means of these words, the tourists can construe that at this attractive place they can experience traditional lifestyles of different ethnic groups of Sarawak since it is a living museum and simultaneously they can enjoy the cultural performance.

EXTRACT 5

An award-winning attraction, Sarawak Cultural Village is a cultural microcosm of the entire state. Dubbed as a 'living museum', the village showcases the *lifestyles* and *traditional dwellings* of the major ethnic groups in Sarawak. Among the items on display are *cooking utensils*, *traditional tools*, musical instruments and many more. The highlight of a visit here is the cultural performance held at 11.30am and 4.00pm daily. Sarawak Cultural Village is situated at the foothills of Mount Santubong, about 35km from Kuching.

The words in italics in Extract 5, for instance, *lifestyles*, *traditional dwellings*, *cooking utensils* and *traditional tools* are the linguistic cues to represent the traditional lifestyle of Sarawakian ethnics. The words are believed to be able to entice potential tourists who are fond of knowing the lifestyle of others (White, 2007).

The interesting feature of tourism brochures is that the text is normally supported by images. For instance, Figure 4 shows the text on the left, which means Given (Kress and Van Leeuwen, 1996) and followed by an image of two ladies, who are busy with their handicraft work on the right which means New (Kress and Van Leeuwen, 1996). This is to say that the text is functioning as Given, which implies that something that readers

already know and the image is New, which connotes that the image has some new info for the readers. It is obvious that the art work performed by the women is not included in the text and this kind of text-image relationship is an extension (Van Leeuwen, 1991) or relay (Barthes, 1977), of which, the visuals add information to the text. Nevertheless, the meaning can be construed from the ‘combination of both modes: visual text and verbal text’ (Hassan, 2012), as they complement each other.

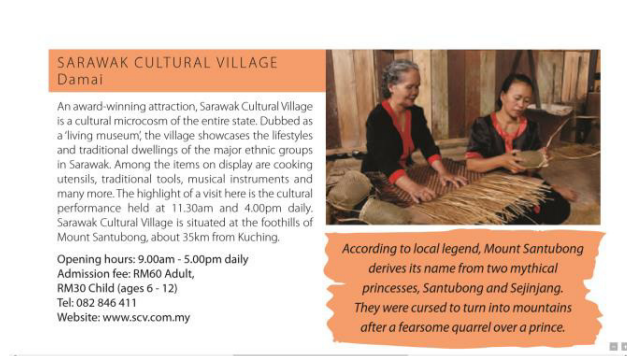


Fig. 4. Promoting Sarawakian cultures.

Most importantly, traditional dwellings are the cultural elements that add value to the tourism commodities. Having realized this, traditional longhouses which are traditional dwellings of the Sarawakian natives have been emphasized in the Malaysian tourism brochures (see Extract 6). This type of dwelling is very unique and cannot be found in other parts of the world.

EXTRACT 6

Longhouses are the *traditional dwellings of the natives*. These are *communal dwellings* and many families live in the same longhouse and share their tasks together. *A stay at the longhouse* offers a chance to experience this interesting way of life with the Bidayuh and Iban ethnic groups at the following places.

There are two types of meaning that can be construed in Extract 6, firstly is the description of longhouses as the traditional dwellings and they are communal dwellings. In addition, many families live in the same longhouse and they share their tasks together.

The second meaning depicted in Extract 6 is the chance of experiencing the stay in the longhouses for tourists. There are several longhouses for them to choose so that they can feel the interesting way of life of the natives. Figure 5 shows the image of a longhouse with its dwellers.



Fig. 5. Longhouse as one of traditional dwellings

As mentioned earlier that images play an important role in tourism brochures. Extract 6 is the linguistic text describing the longhouse, whilst Figure 5 illustrates how the longhouse and its dwellers look like. This type of text image relations is called exemplificatory, in which visual images are used as illustrations (Van Leeuwen, 1991). Similar to Figure 4, it was found that image and text complement each other, which means readers need both types of modes to assist them to grasp the intended messages and this is the importance of bi-directional relationship between linguistic and non-linguistic modes (Hassan, 2012).

4.4. Traditional music

Most interestingly, music is the most important element of cultures that portrays one's identity. This suggests that music cannot be separated from culture. Realising the importance of music to each ethnic group, the Malaysian Tourism Board has included traditional music and dances in its brochures. It is obvious that in Extract 7 the traditional music and dances of Chinese ethnic are comprehensively described. Due to the fact that the data of this study included brochures on Penang, the state which has the most Chinese population, therefore the Chinese cultures, which were originated from the mainland China, are found to be highlighted and even the title of text is 'Chinese'.

EXTRACT 7

Most *Chinese dances* in Malaysia were brought from mainland China. These include the ever-popular *Lion Dance* as well as *Dragon Dance*, *Fan Dance* and *Lantern Dance*. In the lion dance, two people don the head and body of a stylised lion made from cloth and paper, with the one in the head mask of the lion leading the movements. The lion dancers also follow the antics of one or two clowns who act as jokers. A team of drummers beat drums and cymbals, making the lion dance a loudly spirited affair.

The lion dance is performed during Chinese New Year, Chap Goh Meh celebrations and opening ceremonies to gain blessings from the gods.

The dragon dance is similar but less common as it requires many dancers to perform with three groups to each take on the head, body and tail of the dragon.

The use of the linguistic cues like Chinese Dances clearly connotes that this text emphasizes Chinese dances. From the Extract we learn that there are many types of Chinese dance, for instance, Lion Dance, Dragon Dance, Fan Dance and Lantern Dance. The main function of this text is apparently to deliver information on different types of Chinese dances.

In relation to this, Figure 6 illustrates the dances that belong to three different ethnic groups. This is apparently to connote various traditional dances that Malaysia has to offer by means of non-linguistic mode.

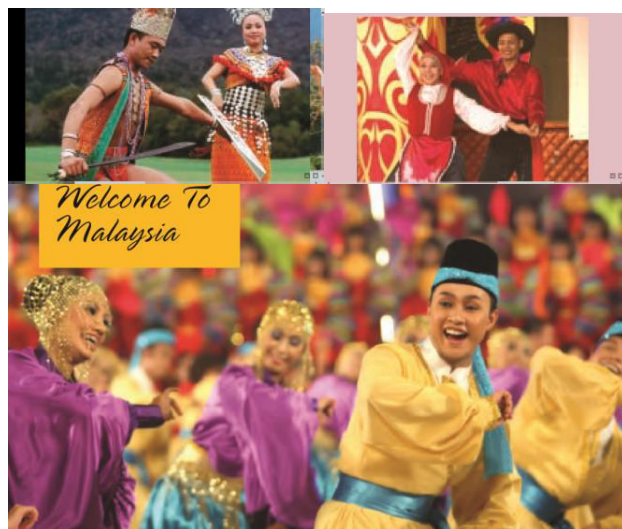


Fig. 6: The traditional dance of Malaysian ethnics

The first image in Figure 7 is the Datun Julud dance from Sarawak. Datun Julud illustrates the age-old tradition of storytelling in dance, relating the legend of a prince's happiness when blessed with a grandson. The second image at the top is the Farapeira dance performed by a couple dressed in the traditional costumes of the Portuguese descendants. The last image at the bottom of Figure 7 portrays the Malay dance.

The findings show that besides persuading tourists to come to Malaysia through traditional dance, the brochures also deliver information regarding the traditional dances and simultaneously its main function includes to educate others about the traditional dances.

4.5. Traditional games

The last element of cultures is traditional games, for instance, traditional giant kite or wau is a traditional game from Kelantan, the east coast of Malaysia. Another popular game that is promoted in the Malaysian tourism brochures is congkah (see Figure 7). Congkah is the traditional game that belongs to the Malay ethnic group. Extract 8 explains what congkah is and from the extract we can construe that congkah is a board indoor game with two players, of which indoor game and congkah are the linguistic cues. Even the image in Figure 7 also shows there are two players for this game.

EXTRACT 8 Congkah

An indoor game of two players, *congkah* is played on a board with two rows of seven holes. On each end is a larger hole known as rumah (home). Played by turns, the objective of the game is to be the first to fill up the player's rumah with as many tokens as possible from the seven holes.

The board of congkah game has two rows and each row has seven holes. This is elaborated in the linguistic text and the board is illustrated in the image in Figure 7, of which the board is placed in between the players.



Fig.7 . Congkah is the Malay traditional game.

Obviously, the function of the linguistic text (Extract 8) is to explain what a congkah is and the image is to illustrate how the game looks like. This is to say that the image and text complement each other in an exemplificatory type of relationship, and the aim to assist readers construe the intended meaning (Hassan, 2012; Van Leeuwen, 1991).

Apparently, the linguistic and non-linguistic elements can be juxtaposed in delivering intended messages. Table 1 shows the linguistic cues used to represent Malaysian cultures in Malaysian tourism brochures.

Table 1: The linguistic cues representing Malaysian cultural elements

Cultural elements	Linguistic cues
People	ethnics, Malay, Chinese, Indians, Kadazan, Dusun, Iban, Bidayuh, Portuguese, British, Dutch, Thais, Muslims, Christians, Hindu
Festivals	Cultural festivals, Hari Raya Aidilfitri, Chinese New Year, Chap Goh Meh, Deepavali, Thaipusam, Ponggal, Tadau Ka'amatan, Hari Gawai, Christmas, Chingay Procession, the International Dragon Boat, Penang Bridge International Marathon, Hungry Ghosts
Traditional Lifestyles	Traditional dwellings, traditions, customs, village, Malay house, longhouse, lifestyles, cooking utensils, traditional tools, longhouse,
Traditional Music	Dance, musical instruments, Chinese dances, lion dance, dragon dance, fan dance, lantern dance,
Traditional Games	Congkah,

From Table 1, it is obvious that the linguistic cues used are able to portray the various Malaysian ethnics, for instance, Malay, Chinese, Indian and in Borneo like Kadazan, Dusun, Iban and Bidayuh. Besides multi-ethnic, Malaysians are also represented as followers of different religions, for instance, Muslim, Hindu and Christians. The representations of a variety of cultural festivals celebrated by different ethnics, by means of linguistically and non-linguistically, can intrigue the potential tourists. Traditional houses, traditions and customs are used to portray the traditional lifestyles of Malaysian ethnics. Different ethnic dances are also included as part of representing traditional music and finally congkah is the only traditional game found in the brochures.

5. Conclusion

In summary, there are five cultural elements which are portrayed in Malaysian tourism brochures. The elements are people from different ethnic groups, festivals, traditional lifestyles, traditional music and dance, and finally traditional games. These elements of culture are the vital commodities to Malaysia, this is due to the tourists' interest in seeing the uniqueness of 'others' (Hassan et al, 2008; Rojek and Urry, 1997). The findings of this study obviously show that linguistic cues and visual images are two profound elements employed in representing Malaysian diverse cultures.

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