

A Genre Analysis of Car Brochure Advertisements: Exploring Move and Step Approach

Mutiara Romi Artika¹, Devi Sofilla², Teresia Anjelina Sembiring³,
Khairunnisa⁴, T. Thyrhaya Zein⁵

¹²³⁴⁵Universitas Sumatera Utara, Faculty of Cultural Sciences, English
Literature, Indonesia

mutiararomi@students.usu.ac.id^{1*}, deviallifos@gmail.com², teresiaanjelina127@gmail.com³,
khairunnisa9980@gmail.com⁴, t.thyrhaya@usu.ac.id⁵

Article Information	ABSTRACT
History Accept: 29 November 2024 Revised: 26 December 2024 Approved: 01 January 2025	The aims of this article is to understand the move and step of car brochures and explore how these elements vary across different examples. This article analyzed four car brochure from different brand using Bathia's framework of move and steps with qualitative method. The result of this paper is that the car brochures from Nissan, Chery, Toyota, and KIA showcase distinct strategies tailored to their audiences. Nissan emphasizes simplicity and reliability, Chery appeals to modern, urban buyers with stylish designs, Toyota balances detailed information with innovation, and KIA highlights sustainability and luxury with electric and premium models. Each reflects its brand's unique identity and audience focus.
Kata Kunci <i>Bathia</i> <i>Move&Step</i> <i>Brosur</i> <i>CGA</i>	Abstrak <i>Tujuan dari artikel ini adalah untuk memahami move dan step dalam brosur mobil serta mengeksplorasi bagaimana elemen-elemen ini berbeda pada berbagai contoh. Artikel ini menganalisis empat brosur mobil dari merek yang berbeda menggunakan kerangka move dan steps dari Bathia dengan metode kualitatif. Hasil penelitian menunjukkan bahwa brosur mobil dari Nissan, Chery, Toyota, dan KIA menampilkan strategi yang berbeda sesuai dengan target audiens masing-masing. Nissan menekankan kesederhanaan dan keandalan, Chery menarik minat pembeli modern dan urban dengan desain yang stylish, Toyota menggabungkan informasi detail dengan inovasi, dan KIA menonjolkan keberlanjutan serta kemewahan melalui model listrik dan premium. Setiap brosur mencerminkan identitas unik mereknya dan fokus pada audiensnya.</i>
Keywords Bathia; Move & Step; Brochure; CGA	



Copyright (c) 2025 Mutiara Romi Artika, Devi Sofilla, Teresia Anjelina Sembiring, Khairunnisa, T. Thyrhaya Zein

1. Introduction

Genre analysis has enabled understanding of the structure and how texts 'work' in certain modes of communication. Why a text was constructed in a particular way can be helpful and descriptive as well as interpretative thanks to genre before teaching students how to construct a text ESP researchers and educators. The concept of genre was first employed when writing academic papers by Swales (1990) who argued that genres serve specific social purposes, and are governed by conventions that define how these purposes are carried

out. This theoretical perspective of studying genres has been applied in different professional commercial domains, but the concept was initially applied to academic discourse. The concept of genre analysis has also been extended to advertising. Being the objects of car selling, car brochures inevitably belong to certain pragmalinguistic rules, meant to both inform and persuade potential buyers.

In the context of advertising, the methods of genre analysis allow scholars to explore the language, structural and functional parameters of specific commercials. In professional communication/coordinate genre, Bhatia (1993) also noted that besides a formal concept, genres are also marked for the specific societal purpose they perform in the society, such as the advert is meant to popularize a brand. In the context of advertisement, this framework has also been altered to indicate how brochures are developed to enable the potential consumers to make some choices. Possible persuasive appeals in automobile brochures include; Introducing the brand or car model, Highlighting or drawing attention to certain attributes of the car, Using appeal to emotion or passion while selling, and finally, A call to action. Such approach was used by Bhatia (2004) regarding professional genres within which the author identified ordered sequences as having goals of persuasion in commercials and legal documents.

Advertising as a tool of persuasion therefore provides a good understanding on how brochures influence consumer behavior. Elements of persuasion used in car brochures are the appeal to emotions that correspond with the product's objectives of the car and additional specification of the car. The 2019 Article titled "Persuasive Techniques in Advertising" by Irina D. Romanova and Irina V. Smirnova discuss the following strategies in advertising that mix an appeal to the emotions with referencing: In building the post purchase webs of meaning that create stories worth aspiring for the target purchaser, the study demonstrates how for instance, car advertisements often intertwine paradata (the factual or quantitative elements of the car such as its engine performance) with story data (rhetorically charged language). These strategies employ emotions also known as pathos; and another persuasion strategy that appeals to authority known as ethos. To understand how these pamphlets present arguments the following rhetorical concepts of ethos, pathos, and logos put forward by Aristotle (1991), are crucial. For instance the brand of the car establishes ethos, the lifestyle or even the emotional satisfaction that is associated with the car gives pathos while characteristics and specifications of the car are used to give logos.

Indeed, car brochures are indeed good examples of multimodal texts because its messages are conveyed in several parts, most of which are linguistic and visual. In coming with an understanding of why visuals are important in communication, the Social Semiotics Framework developed by Kress and van Leeuwen (2006) comes in handy. Far from being mere illustrations of the car models, visuals in auto brochures predictively shape consumers' perception of models. For example, a photograph of black car on a

roadside at high angle and amidst curvy roads is something that triggers a consumer's emotion and associates him to design and adventure of the car. This construction makes for a synergy between the words that are verbally conveyed by the car makers and the pictures that are physically offered as brochures to consumers. Similarly, Jewitt and Oyama (2001) argue that meaning making and audience regulation processes pertaining to commercial genres such as brochures largely depend on the relationships between texts and pictures. The literary treatment makes the picture of the car look more vibrant which often symbolizes status, performance, and desire in the background of auto commercials.

Car brochures are one form of the overall category of product brochures, which is a type of writing that has the purpose of educating customers about their product in order to make a sale. Typically, car brochures present data concerning the product and production characteristics, performance indicators, design features, prices, and brand identity; however, the form and the substance of car brochures may differ depending on the brand, the market segment, and the target market. The genre is, thus, intrinsically engaging and overlays emotional triggers (such as association with lifestyle) with rational data (such as technology features). Meyer (2015) explores how words and images are used in luxury car brand brochures in order to communicate sophistication and prestige.

In academic and professional discourse analysis, the Move-Step theory developed by Vijay K. Bhatia has been very helpful in adjusting and accomplishing the texts' social intentions within given genres. Building further on Swales' (1990) genre analysis, Bhatia (1993) added more specifics to the analysis of the purpose, structure, etc., of profession as well as academic discourses.

A move means a part of a text which is used for a specific communicative purpose. Actions are intended to achieve the purpose of the given category, and every action can be subdivided into Steps. They are plans or actions to achieve the communicative goal of the move. For example, in each of the promotional genres they explored, Bhatia described moves such as Establishing Credentials and "Offering Incentives" each of which involves several sub-steps that enable the effecting of the move in question (Bhatia, 1993). Bhatia's framework emphasizes how the socio-cultural and professional contexts of the different patterns are stated based on the different genres. His method can be applied in legal, business and academic settings, so it is useful to a broad range of researchers investigating intercultural communication and professional discourse.

There are several previous study that related to this paper. An article journal by Luo & Huang (2015) with title "Genre-Based Analysis of American Tourism Brochure". This study analyzed 35 American tourism brochures to develop a structural model and understand how moves and strategies build destination images using Bathia's theory. The brochures follow an eight-move structure: attracting attention, targeting the market, establishing credentials,

highlighting specialties, detailing destinations, offering incentives, providing service information, and soliciting responses. Essential moves like attracting attention and providing details are crucial, while others enhance promotional effectiveness. The study also shows how different moves shape visitors' perceptions, from refining initial impressions to encouraging revisits. These findings offer practical insights for improving tourism brochure writing and teaching English for Special Purposes (ESP) in tourism.

An article journal by Rafique, et al. (2023) with title "Genre Analysis of a Pakistani Footwear Brand Website: An Investigation of Content and Structure" which also analyze using Bathia's theory. This study analyzes the sales letter of a Pakistani shoe brand website. The finding of this study is that found seven moves which are: establishing credentials, introducing the offer, giving incentives, referring to the enclosed document, requesting additional conversation, applying pressure tactics, and concluding politely.

An article journal by Alharbi (2021) with title "A Comparative Genre-Based Analysis of Move-Step Structure of RAIs in Two Different Publication Contexts". This study employs a genre-based approach to examine the move-step structure of two groups of English-medium research article introductions (RAIs) in applied linguistics, using Swales' (1990, 2004) Create a Research Space (CARS) model for move-step analysis. The results reveal that while the three moves outlined in the CARS model were present in both subcorpora, variations were noted in the range of moves used within each subcorpus.

Another article journal that related to this paper is "Genre Analysis: Move Structure in Letters to Editor from English Newspapers of Pakistan" by Umrani, et al. (2020) which analyze three leading English newspaper of Pakistan using Swales and Bathia's theory. And an article journal by Dalimunte, et al. (2024) "Examining Moves and Steps in Discussion Chapters of TEFL Master's Theses by Indonesian Postgraduates: A Genre Analysis" which analyze theses from Indonesian postgraduates while writing the discussion chapter of their theses within the field of Teaching English as a Foreign Language (TEFL) using Chen and Kuo framework.

Although there have been previous studies discussing brochures, none have specifically focused on car brochure advertisements. This gap has sparked the researcher's interest in analyzing them. This study examines the moves and steps in each car brochure and identifies the differences between the brochures after analysis using Bhatia's theory. This study examines what are the moves and steps in each car brochure? and identifies what are the differences between the brochures after analysis using Bhatia's theory?

The purpose of this study is to conduct a detailed genre analysis of car brochure advertisements by identifying the moves and steps present in these brochures and to find out the differences between each brochure. Using Bhatia's theoretical framework, the research aims to understand the move and step of car brochures and explore how these elements vary across different examples.

2. Method

The researcher employed a descriptive qualitative method, utilizing Bhatia's theory of moves and steps to analyze the collected data. According to Sugiyono (2019), qualitative research focuses on studying natural phenomena, where the data gathered is predominantly qualitative and is processed using qualitative analysis techniques. For this study, data collection involved obtaining physical brochures from various brands, complemented by additional information gathered through screenshots from online sources.

The analysis process followed Bhatia's framework, starting with an examination of the "moves" present in each brochure, which refer to the distinct communicative purposes or functional sections of the text. Subsequently, the "steps" within each move were analyzed to understand how these purposes were realized in detail. Once the moves and steps were identified and thoroughly examined, the researcher compared the findings across brochures to highlight any differences in structure, content, or approach. This comparative analysis provided insights into the strategies employed by each brand in their promotional materials.

3. Result and Discussion

The researchers analyzed four brochures from different brand of car. Each brochure analyzed by move and step of Bathia's theory. Move are the larger structural components of a genre that serve specific communicative purposes. Move organize based on the function of the components. While, steps are the smaller, more detailed components within each move. The first data that will be analyzed is from "Nissan" car brochure.



Figure 1. Nissan's Brochure

From the picture above, it can be seen there are three moves with nine steps.

1. Move I : Brand Recognition

This move focuses on establishing a solid foundation for the company's identity by introducing the brand name and logo. It helps to ensure the audience can identify and remember the company.

a. Step 1: Provide the name of the company

Including the company's name establishes the entity behind the brand. The name serves as the cornerstone of the brand's identity, helping the audience to connect with the business. A clear and prominent display of the company name creates a formal introduction and sets the tone for further communication.

b. Step 2 : Provide the logo of the brand

The logo represents the visual identity of the brand. Including the logo alongside the company name strengthens the association between the visual symbol and the brand. Logos are powerful tools for creating recognition and emotional connections, as they often evoke specific feelings or memories associated with the brand.

2. Move II : Information about the product

Once the brand is introduced, it's time to focus on the products. This step is about showing what the company offers and making it easy for people to understand the options.

a. Step 1 : Provide the picture of the brand

Use an image that represents the brand or its key products. A picture is a quick way to capture attention and give people an idea of what the company is all about. Whether it's a flagship product or a general representation, the image sets the tone.

b. Step 2 : Provide the name of each car

Listing the names of the cars makes it easier for customers to understand the lineup. Names often reflect the personality or purpose of the car, like a sporty model having a bold name or a luxury model having a sophisticated one. Clear naming adds to the appeal.

c. Step 3 : Provide the price of each car

Sharing the prices of the cars is an important step for transparency. This helps potential customers decide what fits their budget and gives a sense of the value being offered. Clear pricing builds trust and simplifies decision-making.

3. Move III : Additional information

The final move is about providing all the extra details that make it easy for customers to take the next step. This is where questions are answered, and access to more information is offered.

a. Step 1 : Provide the contact number and address of the showroom of the car

Including the showroom's address and phone number makes it simple for people to get in touch or visit. This shows that the company is accessible and ready to engage with customers.

b. Step 2 : Provide terms and conditions regarding the price of each car

Clearly explaining any terms and conditions related to pricing helps manage expectations. Whether it's about financing, discounts, or additional charges, being upfront about these details builds trust and avoids confusion.

c. Step 3 : Provide the sponsorship which accompany with the company

Highlighting sponsorships or partnerships adds credibility. It shows that the company is active in the community or industry and has connections that reinforce its reputation.

d. Step 4 : Provide barcode to more information

Adding a barcode, like a QR code, makes it easy for people to find more details. A quick scan can lead to product catalogs, special offers, or the company website, giving customers an effortless way to explore further.

The second data of this article is brochure from "Chery", which have four moves with nine steps:



Figure 2. Chery's Brochure

1. Move I : Brand Recognition

This move focuses on establishing the brand's identity and building trust with the audience. By prominently displaying the brand name, logo, and detailed dealer information, it ensures the company is recognized as credible and professional. A strong brand presence reassures customers and lays the foundation for further engagement.

a. Step 1 : Provide the name or logo of the brand

The Chery logo is prominently placed, while the dealer's full details, including name and location (Chery Pekanbaru), build trust with the audience. The chery logo is prominently displayed to emphasize the brand's credibility and reputation. Additionally, the brochure includes detailed dealer information, such as names and locations, which adds an element of trust and assures readers of the legitimacy of the offers presented.

2. Move II : Presenting The Product Name

This move is designed to grab attention and communicate the purpose of the brochure clearly. A bold headline and clean layout guide the audience's focus, making it easy to engage with the content. This approach helps customers quickly understand the brochure's purpose and navigate through key details.

a. Step 1: Captivating Headline

The headline "Pricelist August 2024" uses bold and capitalized text to immediately grab attention. This headline clearly conveys the purpose of the

brochure as a price list, making it easy for the audience to understand the key focus at a glance. The bold design ensures that the headline stands out, effectively guiding the reader to explore further.

b. Step 2: Clear Font

Key product prices and specifications are displayed prominently with a large, easy-to-read font. This clear presentation prioritizes the audience's need to access pricing information quickly and effortlessly. By doing so, the brochure caters to a time-conscious audience who want to evaluate their options without additional effort, ensuring the content is user-friendly and practical.

3. Move III : Product Information

This move provides essential product details to help customers make informed decisions. By combining car names, pricing, images, and a modern layout, it presents the information in a clear and appealing way. This move balances practical details with a visually attractive design, making the content both informative and engaging.

a. Step 1: Provide the name of each car

Each car model is clearly labeled, such as Tiggo 8 Pro Max, Omoda 5 GT, and Tiggo 7 Pro, making it easy to identify the options. These names often reflect specific target markets, such as premium or sporty consumers, enhancing the appeal and recognition of each product.

b. Step 2: Variants and Pricing Detailed price

Detailed price breakdowns for different trims, like Tiggo 5X Champion priced at IDR 314,000,000, cater to diverse customer budgets. This allows customers to easily compare options based on their budget and preferences. By presenting the variations clearly, the brochure reinforces transparency and simplifies the decision-making process for potential buyers.

c. Step 3: Use of Car Images

Each vehicle is presented with high-quality images, showcasing design and features to entice buyers visually. Strategic use of high-quality car images showcases the vehicle's design and key features. These visuals not only capture the reader's attention but also provide a tangible representation of the product, helping buyers form a clearer picture of what they are considering.

d. Step 4 : Modern Background

A sleek cityscape background adds a premium, aspirational feel to the brochure, resonating with urban customers. The background design of the brochure conveys a modern and professional aesthetic. This enhances the perception of quality and aligns the visual style with the premium nature of the products being advertised.

4. Move IV : Additional Information

This move ensures all supplementary details are provided to support customer engagement. Clear validity periods, contact information, and showroom details make it easy for potential buyers to act. Including promotions or exclusive offers creates urgency and adds value, encouraging quicker decisions.

a. Step 1 : The Validity Period

The validity period (August 2024) and clear dealership details, including location and website, enhance clarity and accessibility. Let me know if you'd like further refinements! Additional promotional details, such as exclusive offers or discounts, provide added value for potential buyers. These incentives can encourage faster decision-making and create a sense of urgency among customers.

b. Step 2 : Contact Information and Address

Clear contact details ensure easy communication between potential buyers and the dealer. This step facilitates direct engagement, allowing consumers to ask questions, request further information, or set up appointments.



PAKET PENJUALAN TOYOTA PER 11 MEI 2023 PASSENGER CARS

Model	Transmission	Price (Rp)
AGYA	MANUAL	
	1.2 E	174.950.000
	1.2 G	182.450.000
	1.2 GR ONE TONE	244.450.000
ALPHARD	MANUAL	
	1.2 E STD	177.483.000
	1.2 E	180.583.000
	1.2 G	186.083.000
AVANZA	MANUAL	
	1.3 E	244.363.000
	1.5 G	268.363.000
	1.5 G CVT TSS	308.813.000
AYO	MANUAL	
	1.5 GR-S	336.870.500
	1.5 GR-S AIRBAGS ONE TONE	349.370.500
	1.5 GR-S AIRBAGS TWO TONE	353.370.500
BEAT	MANUAL	
	1.2 E	180.583.000
	1.2 G	186.083.000
	1.2 GR ONE TONE	244.450.000
CELICA	MANUAL	
	1.2 E	177.483.000
	1.2 E	180.583.000
	1.2 G	186.083.000
GRAND AVIS	MANUAL	
	1.5 GR-S	336.870.500
	1.5 GR-S AIRBAGS ONE TONE	349.370.500
	1.5 GR-S AIRBAGS TWO TONE	353.370.500
PROACE	MANUAL	
	1.2 E	177.483.000
	1.2 E	180.583.000
	1.2 G	186.083.000
RAV4	MANUAL	
	1.5 GR-S	336.870.500
	1.5 GR-S AIRBAGS ONE TONE	349.370.500
	1.5 GR-S AIRBAGS TWO TONE	353.370.500
SIENNA	MANUAL	
	1.2 E	177.483.000
	1.2 E	180.583.000
	1.2 G	186.083.000
VOXY	MANUAL	
	1.2 E	177.483.000
	1.2 E	180.583.000
	1.2 G	186.083.000
WELLFIRE	MANUAL	
	1.2 E	177.483.000
	1.2 E	180.583.000
	1.2 G	186.083.000
YARIS	MANUAL	
	1.2 E	177.483.000
	1.2 E	180.583.000
	1.2 G	186.083.000
ALTIS	MANUAL	
	1.2 E	177.483.000
	1.2 E	180.583.000
	1.2 G	186.083.000

Figure 3. Toyota's Brochure

The third data is from Toyota, this brochure have four moves with ten steps:

1. Move 1: Establishing a Brand Presence

This way helps to build up the first stage of brand awareness which is brand recognition and brand association through the brand image and / or the theme. The logo area is on the car top, so the model is easily recognizable; the phrase "Let's Go Beyond" means some intent, development and orientation to the future. Altogether, these constituents do not only create the believability of the brand, but at the same time, react positively to those aspirations of customers predefined by the pursuit of enhancement of quality and novelty. The move is also supported by the high quality of visuals of the cars as they create an appeal to the eye of the customers and professionally develop credibility. They also assist the brochure to explain the extent to which the brand cares about the quality of the products.

a. Step 1: Symbol

The logo of Toyota is adopted to represent the organisation's image to the clients and other audiences in a distinctive manner. Slogan: "Let's Go Beyond" is the slogan that creates the spirit and reveals the interests of the audience and the clients in Toyota brand.

b. Step 2: Returning to the proof points on the requirements side

Learning from the PSUs, there seemed to be more professional designs and visuals: The beautiful pictures immediately draw attention and creates a wonderful set of recollections of trust in a brand's repeat story.

2. Move II : Informing the Audience

In this brochure, the informational concept ensures that potential customers get crucial information about the car models provided by the company to encourage their trust. The make to include varies from detailed model specifications such as (AGYA, CALYA, YARIS and so on) engine types- (manual & automatic transmissions) air-bags and hybrid technology. This step allows customers to make independent appraisals in relation to the models they require. This shines the vision arised pricing information it's in Indonesian Rupiah which makes the brochure all the more transparent information which enables the buyers to choose with in terms of the price. Furthermore, the differentiation of the hue of the main color with the inclusion of premium color options, not forgetting the extra cost is on the goo of satisfying consumers who seek personalized items in the market. In this way, dealing with the customers' functional and hedonic needs and wants, this decision successfully communicates with the audience.

a. Step 1 : Longer model names:

Every model (AGYA, CALYA, etc.) has variants (1.2 GR One Tone) and transmission preferences (manual/automatic).

b. Step 2 : Pricing information

Due to exact pricing given in Indonesian Rupiah, the customers feel that they are not being charged in the back and behind in terms of pricing.

c. Step 3: Offering choices for extra colouring

Extra cost for colourful product also creates the function of colouring.

3. Move III: Persuading the Audience

By so doing, it incorporates indirect, but very powerful persuasive communication techniques to make cars sexier. Words like "New", "All New" are constantly repeated, and it hints at novelty and the fact that customers are offered really unique models. The price-value proposition is ingeniously solved by offering the vehicles in a range of prices starting from relatively cheaper ones, such as the AGYA and CALYA models for the economically constrained clientele to the more expensive models such as Alphard and Vellfire for the affluent customers in the society. Moreover, the brochure also floats the idea of using the hybrid technology in Camry and Corolla Altis, which would be appreciated by the clients thinking green. Moreover the mentioned servicing of the balance between the principles of rational financial cost-profit optimization, on the one hand, and the principles of environmentally responsible behavior, on the other, enlarges the circle of potential target audience and increases the persuasiveness of the above-mentioned informational vehicle – the tourist brochure.

a. Step 1: Aesthetic: Labeling

The use of words like "New" and "All New"t denote elitism.

b. Step 2: Total value:

GAC's focus on launching luxury models such as Alphard, Vellfire, as well as budget-friendly models Agya Calya are value to high-income earners and middle class respectively.

c. Step 3: Hybrid technology adoption

Promoting hybrid features in models including Camry and Corolla Altis is persuasive to environmentally sustainable users.

4. Move IV : Encouraging Action

The last action leads a certain response from the potential consumers in line with the purchase cycle making the shift smooth. The branding of the word ASRI Motor as dealership and the writing "Authorized Toyota Dealer" is likely to make the customers accept the credibility of this dealership and the purchase they are making. While the provided brochures sample does not give a positive impression the contact details is usually included on the last page or at any other appropriate page to enable the clients to get in touch with the company sales representatives or dealers. Similarly the dealers branding is an appeal which is steering the consumers' expectations and the directions they are given are to contact a dealer to get the models. Hence getting very specific on the subsequent phases that facilitate this shift also assist in reducing the gap between influence and sale.

a. Step 1: The logos include

ASRI Motor logo and the "Authorized Toyota Dealer" inscription which directs the potential clients to the right dealer.

b. Step 2: Dealers contact and follow up information

Occasionally, as in this specific segment of the car ads brochures, the contact information of dealers along with details where potential consumers can get other information, follow up, and even procure a car is missing but it is actually, very parts of most of the car ads brochures.



Figure 4. KIA's Brochure

The last data is the brochure form KIA, which have four moves with twelve steps:

1. Move I : Establishing a Brand Presence

The brochure effectively creates the KIA brand with a logo that is well known throughout the world, which is supported by the tagline, "Movement that inspires," the brand's characteristic name. The tagline talks about the company's innovative nature and its intention of expanding the limits and the right of the customer, executives, and suppliers are to be fulfilled. The impressive look is a significant aspect of this activity, besides, them being created, with first-rate and carefully set images against the white and modish screens. These photographs are not only devoted to the audience through their aestheticism, but they also show the technical and the style, while showing the loyalty of the company to the customer. All these parts are brought together to present a well-grounded and dependable brand, thus, having the customers who are likely to generate the most favorability to innovation and quality.

a. Step 1: Use of logo and tagline

The KIA logo is placed in large type with the tagline "Movement that inspires," which details the self-renewal process, the high/low expectation, and the status of being the leading light company.

b. Step 1.2: Visual appeal and high-quality images

The carefully selected and arranged pictures of the cars, set in the contrast to the blue-toned, or of the futuristic look, reiterate the fact that these cars are of eminent and of high technical capabilities, so that the brand should be honored by the materials they trust.

2. Move II : Informing the Audience

This move is devoted to informing their potential buyers in a comprehensive manner that will enable them to make actionable decisions. The sales leaflet arranges the cars in grades such as Carnival, Seltos, Carens, to match the seat capacities and the model options like GT Line, EXP (Carrozzeria Franco). There is a breakdown of the cost (in Indonesian Rupiah) and the type of vehicle that customers should buy to feel satisfied in their budget, which is a transparent information guide that propels the company growth. Furthermore, the introduction of electric car models, like EV6 and EV9, shows KIA's seriousness in the innovative and environmental-friendly technology, which is the right decision for the eco-friendly car buyers at the same time. The local price conditions are added to acquire the cons of transparent dealings such as those concerning Malang and the nearby cities or towns, as they are localized and thus, avoid confusion.

a. Step 1 : Model Specifications

To portray vehicles (e.g. Carnival, Seltos, Carens), the brochure sorts the vehicles first and points out the major characteristics, that is seat configurations (e.g. 6-seat, 7-seat) and model variants (e.g. GT Line, GT).

b. Step 2 : Prices Clarity

Indonesian Rupiah is used to show price differences in each car model and to ensure that buyers are always well-informed on how their financial conditions should be planned.

c. Step 3: Electric Car

The brand has unique products like EV6 and EV9, which are electric cars geared toward eco-conscious customers, thus making the brand stand out from the conventional vehicle options available in the market.

d. Step 4: Regional Specifics

The part on conditions boldly states that the prices are only valid in Malang and adjacent areas, indicating the influence of geographical differences in price tags and ensuring clear communication with potential buyers.

3. Move III: Persuasive Presentation

The brochure is rigged with persuasive elements: well-thought, careful choice of wording, photos, and merchandise models. While tabling descriptors like "GT Line" and displaying stylish, top-end car models, the brochure leverages the aspect of presidents and luxury to appeal to the upper class and their thirst for distorting chic. Conversely, the back and forth from the adult family vehicles like Carnival to the pioneering electric cars like the EV9 guarantees huge consumer traffic. The attention to the electrical vehicles in particular meets the requirements of the green-focused, young environmentally minded consumers, fitting in with the global trend of using greener technologies. The introduction of the upper-end models such as the EV9 even more solidifies the whole idea of exclusivity, thus, making KIA as a brand not only of higher but also innovative products.

a. Step 1: Functioning of luxury and exclusivity

The power of phrases such as "GT Line" and stylish pictures eloquently illustrates the luxury and innovation concept, which attracts the wealthier buyers.

b. Step 2: Emphasizing variety

For one, the inclusion of models that cater to various needs, from family-friendly SUVs like Carnival to futuristic electric vehicles, widens the target audience.

c. Step 3: Environment-friendly angle

By introducing electric models, the brochure becomes more eco-friendly, thus appealing to customers who care for sustainability trends.

d. Step 4: Contracts with exclusivity

Particularly, the high pricing issue of the EV9 underlines its luxury image and the scarcity of the product in the market.

4. Move IV : Encouraging Action

The brochure is treated to an effective and smooth transition from information to action. The dealership's name is clearly shown and the word "S. Parman Malang" is written next to the dealer's personal contact numbers, thus giving the clients literacy about the address where they will be able to obtain additional information, book a car for the test drive or make a purchase of it. By the visible display of a phone number for enquiries and drives, it removes the resistance for potential buyers, leading to an immediate response from them.

The brochure's seamless connection to branding, product information, and the procuring of the contact is a great advantage to the client due to the possibility of their money spent being converted to a deal in the sale of the product, a clear and understandable plan, and the contact being turned to a shoe-style request for info to be scheduled.

a. Step 1: Branding and contact details of the dealer

The name of the dealer, "S. Parman Malang" where direct contact number for inquiries and test drives are given, is brought to the fore making the process less cumbersome.

b. Step 2: Decision-making support

The addition of contact information motivates the customers to take the immediate action, for example, organize test drives, or ask for more details about pricing.

The Difference Between Each Brochure

The brochures from Nissan, Chery, Toyota, and KIA each reflect the unique approach of their brands in communicating with potential customers. While all of them aim to highlight their cars, the way they present the information shows their different priorities and personalities. Nissan's brochure is straightforward and practical. The layout is clean, simple, and easy to navigate. It focuses on providing key information such as car models, prices, and contact details in a clear and transparent manner. This approach is designed to build trust by being direct and reliable. There is no overwhelming design or unnecessary embellishments, reflecting Nissan's focus on offering reliable, no-frills cars to its customers.

Chery, on the other hand, adopts a more modern and stylish approach. The brochure uses bold headlines and sleek visuals to catch attention. Its design is more sophisticated, aiming to appeal to a younger, more urban audience. The visuals are designed to evoke a sense of aspiration, making customers feel that owning a Chery car will elevate their lifestyle. The layout and overall look give the brochure a premium feel, in line with Chery's goal to position itself as a contemporary brand with an emphasis on style and innovation.

Toyota's brochure balances information with persuasion. It presents detailed facts about the cars, but it also has a sense of aspiration. The slogan "Let's Go Beyond" speaks to Toyota's forward-thinking values and focus on innovation, particularly with its hybrid models. The brochure promotes a wide range of vehicles, from eco-friendly options like the Camry and Corolla Altis to luxury models like the Alphard and Vellfire. This variety shows Toyota's commitment to offering something for everyone, from practical eco-conscious buyers to those seeking a more premium driving experience.

KIA's brochure stands out with its focus on luxury and innovation. The design is sleek, using high-quality images that emphasize the brand's forward-thinking approach. KIA highlights its electric vehicles, like the EV6 and EV9, showcasing its commitment to sustainability. At the same time, it appeals to

more affluent customers by promoting high-end models that emphasize style and exclusivity. The overall tone of the brochure is about making a statement, whether through environmentally friendly choices or premium, cutting-edge vehicles. Each brochure reflects the distinct identity of its brand. Nissan's is about transparency and practicality, Chery's focuses on modern design and aspiration, Toyota mixes practicality with innovation, and KIA emphasizes luxury and sustainability. The differences in their presentations align with their target audiences and what they want to convey about their cars and their brand values.

4. Conclusion

After the analysis above it can be conclude that the analysis of the car brochures from Nissan, Chery, Toyota, and KIA highlights how each brand tailors its communication style to connect with its audience. Nissan focuses on simplicity and practicality, presenting clear and straightforward information that builds trust with customers who value reliability. Chery takes a more modern and stylish approach, using bold headlines and sleek visuals to appeal to younger, urban audiences who seek innovation and sophistication. Toyota strikes a balance between detailed information and persuasive messaging, offering a variety of models that cater to eco-conscious buyers as well as those looking for luxury. KIA stands out with its focus on sustainability and high-end appeal, showcasing electric vehicles and premium models that resonate with environmentally aware and affluent customers. Each brochure reflects the unique personality of its brand, effectively engaging their specific target markets.

References

- Alharbi, S. H. (2021). A comparative genre-based analysis of move-step structure of RAIs in two different publication contexts. *English Language Teaching*, 14(3), 12–23. <https://doi.org/10.5539/elt.v14n3p12>
- Aristotle. (1991). *On Rhetoric: A Theory of Civic Discourse* (G. A. Kennedy, Trans.). Oxford University Press.
- Bhatia, V. K. (1993). *Analysing Genre: Language Use in Professional Settings*. London: Longman. <https://doi.org/10.4324/9781315844992>
- Bhatia, V. K. (2004). *Worlds of Written Discourse: A Genre-Based View*. Continuum.
- Dalimunte, A. A., Ritonga, G. P. ., & Fathani, J. A. . (2024). Examining Moves and Steps in Discussion Chapters of TEFL Master's Theses by Indonesian Postgraduates: A Genre Analysis . *Acitya: Journal of Teaching and Education*, 6(2), 231–250. <https://doi.org/10.30650/ajte.v6i2.3955>
- Jewitt, C., & Oyama, R. (2001). Visual Meaning: A Social Semiotic Approach. In *Handbook of Visual Analysis* (pp. 134-156). Sage.
- Kress, G., & van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual*

- Design (2nd ed.). Routledge.
- Luo, J., & Huang, T. Y. (2015). Genre-based analysis of American tourism brochure. *Open Journal of Social Sciences*, 3 (9), 200–208. <https://doi.org/10.4236/jss.2015.39028>
- Meyer, B. (2015). Brochures, Branding, and Luxury Marketing: A Semiotic Approach to Textual and Visual Design. *Fashion Theory*, 19(2), 201-218. <https://doi.org/10.1080/1362704X.2015.1036012>
- Rafique, K., Ur Rehman, K. ., & Afzal, S. (2023). Genre Analysis of a Pakistani Footwear Brand Website: An Investigation of Content and Structure. *Review of Applied Management and Social Sciences*, 6(3), 533-544. <https://doi.org/10.47067/ramss.v6i3.302>
- Romanova, I. D., & Smirnova, I. V. (2019). Persuasive techniques in advertising. *Training, language and culture*, 3(2), 55-70.
- Sugiyono (2019). Metode Penelitian Kuantitatif, Kualitatif, dan R&D. Bandung : Alfabet.
- Swales, J. M. (1990). Genre Analysis: English in Academic and Research Settings. Cambridge University Press.
- Umrani, S., Memon, N., & Memon, S. (2020). *Genre Analysis: Move Structure in Letters to Editor from English Newspapers of Pakistan*.
- Xia, S. A. (2020). Genre analysis in the digital era: Developments and challenges. *ESP Today*, 8(1), 141-159.