

Hooks and Endings in Magazine Articles to Engage Readers

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Abstract

In view of the lack of research on types of hooks and endings which are commonly used in articles for leisure reading, this study examined hooks and endings in magazine articles. A total of 19 articles from Kuching In and Out (KINO) magazine published in Malaysia were selected for analysis (6 by males, 13 by females). The most common types of hooks to draw readers into the next sentence and set the tone for the rest of an article were flashback, description, and facts. Flashback and self-introduction were new, probably due to the nature of the KINO magazine which features the life experiences of writers from Kuching who are presently living in other parts of the world. Less-frequently used hooks were empathy, mystery, plot twist, and questions. Most endings were a return to the writer's hook or information mentioned earlier in the article, taking the form of reflections or issue resolution, as well as two other less-used endings, questioning and giving revelations. An ending that was different was taking leave, which reflected a talking style similar to "a good-bye" in social interactions. The study suggests that some hooks and endings are specific to the subject matter and readership of magazines.

Keywords: *Magazine articles, organisational features, hooks, endings*

Introduction

Magazine articles are written to entertain, which is why they are mostly stories of human interest. Even when an article is about technical subject matter in specialist magazines, the articles are set in more casual settings and written to attract the audience's attention, capitalising on captivating pictures, catchy headings, and hooks. Magazine articles may not have a clear organisational structure like academic texts because the casual tone leaves a lot of space for writers to structure articles in their own ways. However, the introduction and conclusion parts of magazine articles define their success; in magazines, these are referred to as hooks and endings respectively (Copeman, 2006). To our knowledge, there is a lack of academic research on the introductions and conclusions of magazine articles, and most of the available information is from websites on magazine writing. Therefore, little is known about the types of hooks and endings which are commonly used in magazine articles. The extant studies on magazine writing focused on gender-based variations in magazines for women and men (Argamon et al., 2003; Arvidsson, 2009; Kapidzic & Herring, 2011; Miller, 1987; Rusling, 2010; Schler, 2006; Willemesen, 1998).

This study investigated hooks and endings of articles in a magazine written for a largely Malaysian readership. The analysis focused on the introductory and concluding paragraphs of the magazine articles. A genre analysis of the entire article was not conducted because magazine articles may not have a clear organisational structure like academic texts. The casual tone of magazines gives leeway for writers to structure their articles in their own ways, and there is great variability in organisational structures. This study adds to knowledge in the field of magazine writing, in view of the lack of previous academic research on the use of strategies to hook readers and to leave a memorable impact on them in the conclusion.

Literature Review

In this section, articles on strategies used in hooks and endings of magazine articles will be reviewed. The hook refers specifically to the first sentence in the introduction. The purpose of the

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hook is to entice the reader to read the next sentence and to set the tone for the rest of the article (Clear, 2016). Hooks address the 5Ws in journalism, drawing readers in and encouraging them to continue reading (Vannini, 2013). Researchers using content analysis techniques such as Copeman (2006) identified four types of hooks: asking questions, providing unexpected facts, including helpful new information, and combining both writing and talking (“chalk and cheese” approach). The unexpected facts, which can be in the form of quotations or statistics, may create expectations or intrigue (Evans, 2012). In addition, Evans (2012) also stated that some writers show empathy as a hook to draw readers into the article. These strategies hook readers by drawing them into the world of the article and providing perspective (Stewart, n.d.). The framework for the analysis of hooks in magazines has to be constructed from publications in websites rather than from academic journals due to a lack of such studies about magazine articles.

The endings of magazine articles is as important as the hooks because an effective conclusion leaves the reader feeling satisfied. Due to the lack of academic research findings, the available information from magazine writing websites on endings is used to construct a framework on endings of magazine articles. Copeman’s (2006) content analysis of magazine endings showed that common endings were a chronological ending, or a return to the writer’s hook (i.e. either by resolving the issue, or by answering the question posed earlier). By offering more information about something introduced earlier in the article, the ending developed naturally from the article. A powerful ending has to surprise readers and give them something new to think about, but it should not be so foreign that it does not fit into the article (Pawlak-Kienlen, 2020). In addition, writers can create an image (e.g., providing a picturesque description, ending with action or dialogue), or use reflection to convey feelings (Mack, 2012). Shen’s (2019) analysis of endings in 94 articles from the Atlantic, Fast Company, and the New York Times Op-Ed section showed 23 elements of endings. The most frequent elements were quotes, questions, zingers (memorable statement), optimism, and zooming out (from the topic to the wider scenario). A zinger may also take the form of a memorable fact, detail, image, or a lesson (Hegarty, 2015). Besides quotes and questions, summaries and statistics may also be used in almost any kind of ending, which is why the frequency of usage was high (number 10 and 15 respectively), but higher frequency does not imply better quality (Shen, 2019). To Shen (2019), the effectiveness of conclusions depends on the subject matter and the effect the author wishes to have on the readers.

Study Methodology

The corpus for the preliminary descriptive study was comprised of 19 issues of the magazine *Kuching In and Out (KINO)*, which is published in English for a Malaysian readership. Kuching is the capital city of Sarawak, an East Malaysian state located on the island of Borneo. The articles were selected from “I Love Kuching”, a regular section featuring travel experiences of writers from Kuching who are living elsewhere. The print form of the magazine is provided free at the counters of shopping complexes, and it can also be downloaded from <http://www.kuchinginandout.com>. KINO is published six times a year. Articles in the lifestyle magazine are usually one page in length (about 500 words) and consist largely of descriptions.

The magazine article writers are usually Malaysians or foreigners who have lived in Malaysia for some time before returning to their home countries. They do not work for KINO. The Malaysian writers are at least bilingual, and can write in both English and Malay, although their proficiency in these languages may vary. Others are also able to write in Chinese. In Malaysia, English is the second most important language after Malay, and many people read magazines in English, particularly the English-educated (Idid, 1988). Nevertheless, the most popular magazines are Bahasa Malaysia titles which have a wider reach compared to English and Chinese titles (Advertising, 2018). As previous studies have concentrated on magazines with a global reach, this study will offer information on the types of hooks and endings which characterise magazine articles written by Malaysians for a largely Malaysian readership.

The articles were descriptive writing which involved description of events or places in great detail (Meer, 2011). Writers were free to organise their writing and not bound to any structure like narrative

writing, which contains a plot, conflict, theme, and characters. The issues analysed were from the time when the magazine was first available online (Issues 3 to 22, August 2013 to December 2016). An article in Issue 6 (February 2014) was excluded because the article had more than one writer. A total of 19 articles (6 by males; 13 by females) were selected for analysis.

The analysis of organisational features of the magazine articles focused on the hook and the ending. To develop the framework for analysing hooks, existing descriptions of types of hooks were referred to (Copeman, 2006; Evans, 2012). After the preliminary analysis, two new types were added (flashback and self-introduction). The analysis framework was specified or combined until most of the hooks could be placed in a meaningful category (Table 1). An example of a hook is “creating mystery and deploying elements”, which differs from plot twists. Plot twists means that unexpected information is provided, whereas mystery is created by including facts that pique readers’ curiosity, leaving them in suspense, which leads them on to read the rest of the article.

Table 1 Types of Hooks in Magazine Articles

Hook	Definition	Example
1. Giving flashbacks	Describing their lives at some point in the past	It is almost 43 years since I left Kuching; a young and naïve 15-year-old destined for British Public School life, in an effort to make something of a poor set of Senior Cambridge results.
2. Describing	Describing a place or scenario for readers to imagine	As I emerged onto the street behind the crowds queuing for Madame Tussauds, and my eyes slowly adjusted to the glare of the sun, I felt slightly superior to my fellow tourists. I had seen the real London.
3. Giving factual information ²	Using quotes or statistics	Nearly 66% of companies on the Fortune 100 list in 1990 are not on the list some twenty-odd years later.
4. Providing self-introduction	Stating names, birth year, educational background, and other personal details	I was from a small farming village in Samarahan Nonok. My parents were farmers and we grew cocoa and coconuts on our land. I have seven other siblings and I am number five.
5. Showing empathy ²	Presenting the problem as one that is common and readers are not alone	Have you ever thought you could be a great writer... If only you had the time?
6. Creating mystery and deploying elements ^{1,2}	Providing facts to pique the readers’ curiosity	You may not believe me, but I have news about global warming: Good news, and better news.
7. Providing plot twists ²	Including unexpected information	It was a bright, cold day in April, and the clocks were striking thirteen.
8. Asking questions ^{1,2}	Posing question(s) to readers	Did you know that there are 7 writing mistakes that a spell checker won’t spot?

Note. ¹Copeman (2006); ²Evans (2012)

The analytical framework for the endings was based on Copeman (2006), Mack (2012), and Hagerty (2015). A new ending (“taking leave”) which emerged from the preliminary data analysis was added to the framework, along with a definition and example from the data set (Table 2). In addition, “resolving an issue presented earlier” was added to the analytical framework, based on the preliminary data analysis. “Resolving an issue presented earlier” is different from answering a question that was posed earlier in an article, because the latter refers to an explicit question such as “Is the increase in allergies in any way linked to our increased use of chemicals around the home?”

Table 2 Types of Endings in Magazine Articles

Ending	Definition	Example
1. Reflecting ⁵	Using quotes or writer's thoughts about what has happened. May take the form of dialogue.	... I wished that he had been beside me so that I could have searched his face for the answers which only the future would give me now.
2. Resolving issue presented earlier ^{1,4}	Providing a solution to the problem raised in the hook	Hook: But you don't need to go to the gym to get these benefits; you can exercise effectively at your desk. Ending: So, go on, before you reach for that digestive, reach up and stretch your abs instead. You know your bank balance and your body will feel better for it.
3. Answering questions posed earlier ^{1,4}	Answering questions asked in the hook or article	Hook: Is the increase in allergies in any way linked to our increased use of chemicals around the home? Could it be that by cleaning our homes we are killing our children? Ending: While some scientists remain skeptical of the hygiene hypothesis (explained in article), they cannot rule it out as a possible trigger for allergies. I know one thing for certain. Mrs. X won't be using any more antibacterial cleaners in her home, and after talking to her, I don't think I will be either.
4. Giving a revelation ⁴	Including details that are surprising	Although, if you are really looking for a reason to leave an angry comment, I did eat a dog in Vietnam like three weeks later.
5. Reinforcing with facts, details or images ^{4,5}	Creating a picture in the readers' minds to reiterate the article's central point	Here we were: two grown men in roomy seats, each blubbering in his own élite puddle of light.
6. Taking leave	Taking leave of readers, such as thanking them, wishing them well, or explaining why they have to take leave	A big warm thank you to all my friends in Kuching.

Note. ¹Copeman (2006); ⁴Hegarty (2015); ⁵Mack (2012)

Results and Discussion

This section describes the results regarding hooks and endings in KINO articles. The female writers are referred to as F1 to F13, and the male writers as M1 to M6.

Hooks in KINO Magazine Articles

Table 3 shows that the most common hooks in KINO articles were flashback, description and facts, which were used. Flashback and self-introduction are new, and had not been identified by previous researchers in the field (Copeman, 2006). The rest of this sub-section presents excerpts to illustrate the eight types of hooks.

Table 3 Types of Hooks Used in KINO Magazine Articles

Type of Hook	Frequency
1. Flashback	7
2. Description	5
3. Facts	3
4. Self-introduction	2
5. Empathy	2
6. Mystery	1
7. Plot twist	1
8. Question	1

Note. Some writers use two types of hooks in the introduction

The most frequently used hook was a flashback, or a description of the writer's life in the past. This hook was new to this study. In Excerpt 1, M3, a pilot now living in Amsterdam, described his life in Kuching 43 years ago before he went to the UK for his secondary education.

Excerpt 1

It is almost 43 years since I left Kuching; a young and naïve 15-year old destined for British Public School life, in an effort to make something of a poor set of Senior Cambridge results. Fast-forward to the present (via spells in UK, the US, Switzerland, and Holland) and I am on the verge of retiring from a 34-year flying-career. The invitation to write this contribution raised many long-buried emotions. (M3)

Excerpt 2 shows the use of flashback as a hook by F1. F1's personal sharing of details about herself and her family is very different, from an almost-third person viewpoint at some points, from M3's hook, where he referred to himself as "a 15-year-old destined for British Public School life". In contrast, F1 concentrated on herself, a foreigner who had studied in Kuching before returning to Jeddah 40 years ago. In her article, F1 compared life in Kuching and Jeddah.

Excerpt 2

I studied in Kuching for 12 years. My late father was the Mufti of Sarawak, and when his 12-year contract ended, my family and I returned to Jeddah, Saudi Arabia. That was in 1970. I had lost touch with my old classmates both from St. Theresa's and St. Joseph's schools. But despite all these 40 odd years, my memories of my years in Kuching still linger on vividly. (F1)

Flashback is like the orientation of recounts (Derewianka, 1990) where the reader is given the background information to understand the text. Good flashbacks can heighten interest in a story, as they create excitement through the situation and present information that happened long ago (Kress, 2008).

The second most frequent type of hook in KINO articles was description. Description provides imagery. In Excerpt 3, readers get an insight into M1's thoughts and actions as he chanced upon a satay grill advertisement. This description led into his article, where he recalled his younger days of eating satay at a hawker centre along the side of a monsoon drain. M1 used many adjectives (e.g., yummy, flashing, simple, exotic, steel, charcoal, authentic) in his description.

Excerpt 3

I was surfing the internet in the usual fashion, looking at yummy foods and thinking about what to prepare for supper. Then a flashing advertisement link appeared on the left screen. A link of all links. Satay grill for sale! Can this be, I thought. And so the fingers left the keyboard for the mouse and off it clicked the link to the website. Voila. A simple website listing all kinds of exotic South East Asian foods and cookware based out of Washington State. Nothing out of the ordinary until one scrolls down to the satay grill. Stainless steel. Charcoal. So simple and it looks authentic. Never have I expected that I was US\$50.00 away from preparing something that I had not ever contemplated: making satay. (M1)

Excerpt 4 shows F9's description, also full of adjectives (e.g., cobblestone, small, historical, gorgeous, gothic) to create images of her first impression of the University of Oxford. Writers who use many adjectives in their descriptions hook readers by appealing to their senses and transporting them to the situation that is being described, so that they can imagine the writer's experiences, sights, and sounds.

Excerpt 4

A year ago I arrived at the University of Oxford to pursue my master's degree, armed with two suitcases and the feeling of anticipation. Oxford exceeded my expectations in terms of beauty. With its cobblestone streets, colleges with quadrangles and small historical pubs peppered between gorgeous gothic architecture, it was love at first sight for me. (F9)

The third type of hook is factual information. Facts are sometimes provided in hooks for the benefit of readers who are unfamiliar with the place or situation. In Excerpt 5, M4 informed readers that Kuching is the capital of Sarawak (where he once lived) and Tasmania is an Australian island (where

he is now living). M4 also said that Tasmania “feels” like “home”, and focused on geographical facts, different from F5 who described a time period. Excerpt 6 shows F5 using facts on Chinese New Year to hook readers to read her article on the celebration of the festival in Taiwan, and did not express her own personal feelings in the article. She informed readers of alternative terms for Spring Festival and that Taiwan is a Chinese-dominated country.

Excerpt 5

Born and raised in Kuching, the capital of Sarawak – a land laden with stunning geographical and cultural heritage – I somehow found myself, a good 20 years later, studying in one of the most unlikely of places which I would dare say feels like “home”. Located a couple kilometres south from mainland Australia, in a cosy little island of just over half a million people, it is called Tasmania. (M4)

Excerpt 6

It may be quite safe to say that Chinese New Year, otherwise known as Spring Festival, is everyone’s – well, almost everyone’s – favourite event of the year. Preparations in a Chinese dominated country can begin as early months ahead as homemakers start looking out for festive bargains as well as clearing and cleaning their homes up. (F5)

The analysis indicated that although both M4 and F5 used factual information, M4 was inclined to focus on impersonal facts about a place, whereas F5 focused more on the human aspects. Quotations or statistics also constitute facts (Evans, 2012), but none of the writers used these as hooks.

Next, self-introduction is a hook that was used only by male writers in this study. Self-introduction can be defined as writers introducing themselves by stating their names, birth year, educational background, and other personal details that are commonly given in self-introductions, as shown in Excerpt 7. M2 also introduced himself as a farmer’s son and gave other family background details, such as being number five among seven siblings. Self-introduction is a commonly used hook in a magazine pitch (Vannini, 2013). In the case of high-profile writers, a self-introduction can be an excellent hook (Ivanič, 1998), but the writers of KINO articles are not in this category as they are people who have lived in Kuching but are now temporarily or permanently living in other countries—either because they are studying overseas or have migrated.

Excerpt 7

My name is Laurence Jong Choon Jin. I was from a small farming village in Samarahan Nonok. My parents were farmers and we grew cocoa and coconut on our land. I have seven other siblings and I am number five. My kampong school was Chung Hua Semera, and later I studied at Sekolah Menengah Tun Haji Openg Stampin, Kuching. (M2)

Empathy is a hook used by F10 and F13 to tell readers that they understand a problem. Empathy is relevant because the magazine articles were taken from the section allocated for former Kuching residents who were living in other countries. Many writers wrote about life adjustments, like F10 about her difficulties in learning French (Excerpt 8).

Excerpt 8

Living in a foreign country might sound hard at first, especially at the thought of adjusting yourself to the new environment. My first few months in France were spent living with my in-laws while waiting for our flat and we were like a chicken talking to a duck at the beginning. But it had its advantages too as she really made great efforts to teach me the language. ... (F10)

Creating a mystery is an uncommon hook used by only one writer, F2. Phrases like “weekly ritual” and “timing was utterly essential” (Excerpt 9) suggest a mystery brewing, but it was only to buy the delights of hawker food in the evening.

Excerpt 9

It was the weekly ritual. As soon as twilight set in, there was the late night calling. With only a narrow window to satisfy any intense cravings, timing was utterly essential. (F2)

A hook that is different from creating a mystery is incorporating a plot twist. F4 was the only writer who used a plot twist. Excerpt 10 illustrates how F4 created a plot twist by providing surprising information about a famous café in Melbourne to hook readers. This was followed by a description of her new-found identity as a Malaysian in Melbourne because she had grown up watching American television, and wanting to be Westernised.

Excerpt 10

If you are really lucky on a weekend, you might get a table in The Hardware Société (Melbourne's top brunch café) under half an hour. Otherwise the queuing time can stretch up to a maximum of three hours, but despite the insane wait the place is constantly packed. (F4)

Finally, questions can engage readers to momentarily reflect upon their own lives, and this is used as a bridge to the writer's experiences. Only one writer used a question to hook readers. Excerpt 11 shows F12 starting off her article with a general question which created intrigue about what was the unfamiliar turn that caused her to live in Osaka.

Excerpt 11

Have you ever taken an unfamiliar turn when you're driving and ended up in a totally unexpected location? In 1974, when I left Kuching to go to Christchurch for university, I never for once imagined that I would end up spending a major chunk of my life in Osaka, Japan. (F12)

To sum up, the most frequently used hooks in KINO articles were flashback, description, and facts, but other hooks were used by one or two writers only (i.e. self-introduction, empathy, mystery, plot twist, and question).

Endings in KINO Magazine Articles

Table 4 shows that the most common endings in KINO articles are reflection and resolving issues. The exclusively female endings are answering an earlier question, taking leave, and giving a revelation.

Table 4 *Types of Endings Used in KINO Magazine Articles*

Type of Ending	Frequency
1. Reflection	10
2. Resolve issue	4
3. Answer questions posed earlier	2
4. Take leave	2
5. Revelation	1

Reflection is the most common ending for the KINO article writers. Two writers (F7 and F9) tied their reflection type of ending to their hook. Excerpt 12 shows how F9 felt as she was about to leave the University of Oxford and what she would do. Her hook (Excerpt 4) described her first impressions of the university. Reflections are written as if the writers have taken a step back, looked at what has happened before in their lives, and assessed how they feel about it.

Excerpt 12

As I wrap up my masters course in Oxford, I will miss the beautiful libraries that I spent most of my time studying in. More importantly, I will miss being able to have the opportunities given to me to talk to some of the world's most brilliant minds. That being said, I look forward to returning to Kuching, the city I call home and the place I feel most alive in. (F9)

The second most frequently used type of article ending is resolving issues. In Excerpt 13, F10 presents a resolution – she loves everything French – to language difficulties she encountered when she first lived in France (hook in Excerpt 8). F4 resolved the issue of her wanting to be American by telling readers that “you can never take the Kuching out of the person”, meaning that she is finally settled with the idea that she is a Kuchingite and a Malaysian. M1 resolved his indecision to buy a satay grill by telling readers that he had completed his PayPal transaction and the grill would arrive in

two weeks. M2 ended his article by showing how a poor farmer's son had become the head chef of a famous restaurant chain in Hong Kong. The resolution is like the last stage of a narrative where personal comments may be added (Derewianka, 1990).

Excerpt 13

But gradually, it was no problem adapting myself to the local cultures. Honestly, I love France. I love French cuisine. I love their wines. The French adore their cheese and moi aussi! (F10)

The other three types of ending were only used by female KINO writers. F8 and F12 answered a question they posed in the hook and earlier parts of their article. Excerpt 14 shows F12 ending her article with two questions; the first is a hypothetical question asking readers what they would do in her situation; the second is a rhetorical question that suggests a last resort that people who marry and live in foreign countries keep in mind. Questions are more commonly used in hooks (Copeman, 2006; Evans, 2012), but the analysis revealed that some KINO article writers used questions to end their articles—and with good effect.

Excerpt 14

I have often been asked, "If you had the choice, all things being equal, where would you live?" Obviously Osaka is where our hearts are at this point in time. But, hey, I'm hanging on to my Malaysian passport! Who knows what the future holds?" (F12)

Using a revelation to end a magazine article is a strategy identified by Hegarty (2015), but in this study, only F11 used included details that were surprising or unexpected to readers (Excerpt 15). F11 announced that she would not want to move back to Kuching, different from the longings of other writers to return home. This revelation is considered a surprise because she had described how easy it was to buy food at the market and to eat out in Kuching, but she turned around and said that food was no longer such an attraction to her. Furthermore, the printed KINO magazine is widely distributed in cafés and restaurants in Kuching, and the readers would see F11's revelation as rejecting the fondness they have towards their homeland. F11's choice of using a revelation was probably effective as it aroused readers' feelings, albeit negative ones.

Excerpt 15

After 40 years of living in Germany now, if given a choice to move back to Kuching, it would be a difficult situation for me as I have learned to love the four seasons and living in a country with one season could be quite monotonous. In the evening of my life, even food is not such a big attraction anymore to tempt me to move back for good. (F11)

Strange as it may seem, two writers (F1 and F5) ended their articles by taking leave of their readers—a new ending not identified in previous studies. F1 wrote, "A big warm thank you to all my friends in Kuching". F5 wrote, "Speaking of which, I have to stop writing now as I am off to an early annual dinner ... bon appetit to me and Gong Xi Fa Cai to you!" F5 wrote as if she was close to her readers. The strategy of taking leave engages readers. It is also a sign of informal writing where writers feel free to "speak" to their readers, and it is also a sign of audience awareness in writing.

To sum up, the most common endings were reflecting and resolving issues. Female writers of the KINO articles analysed in this study tended to end their article by answering questions, taking leave, and giving revelations—which seemed designed to engage with their readers.

Conclusion

This study has identified a variety of hooks and endings of magazine articles, some of which were unique to KINO and had not been indicated in previous findings. Eight types of hooks were used, and the most common were flashback, description, and facts. Flashback and self-introduction were new, and have not been identified by previous researchers in the field such as Copeman (2006) and Shen (2019). Flashback resembles the hook Copeman (2006) termed as "including helpful new information". Flashback provides new information to readers who did not live in Kuching in the early days or those who have not been to Kuching at all. Flashback is unique to the present study, partly because of the

nature of KINO magazine, which features the life experiences of writers from Kuching who are presently living in other parts of the world. The nature of KINO may have contributed to the emergence of another new hook, self-introduction. Only male KINO writers liked to be upfront about their identity and provide background information about themselves.

In contrast, mystery, plot twist, and questions were used by female writers to create suspenseful moments. In this way, they invited their readers to find the answers in their articles, and this could be a strategy to engage with readers. In the light of Copeman's (2006) finding about asking questions and providing unexpected facts as common hooks, female KINO writers were normative in their use of hooks. The KINO articles did not use quotations, statistics, or empathy in hooks to create expectations or intrigue (Evans, 2012). It is possible that the personal sharing of life experiences in the KINO articles made these hooks irrelevant. Topics may influence the strategies used in introductions of magazine articles, as indicated by Shen's (2019) finding that the conclusion varies with whether the topic is about entities (people or things) or ideas.

As for endings, Copeman (2006) identified only two common types of endings in magazine articles, that is, chronological endings and a return to the writer's hook. The chronological ending did not surface in the present study. Instead the most common ending was reflecting, followed by resolving issues raised earlier in the article. A closer look at these two endings showed that they were what Copeman (2006) described as a return to the writer's hook. This result indicates that the ending of the KINO magazine articles developed naturally from them, and reinforced the value of what was built throughout the articles.

The other three types of endings were only used by female KINO writers, namely, answering questions, taking leave, and giving revelations. Answering questions is in the category of a return to the writer's hook, broadened to include questions raised in other parts of the article. Similarly, giving revelations takes off from information introduced earlier in the article, but the revelation may surprise, or even amuse readers (Hegarty, 2015). Finally, taking leave is a different kind of ending which was unique to the present study. It reflects a combination of both writing and talking, which Copeman (2006) identified as a type of hook, but in the present study, the talking style surfaced in two conclusions written by female writers. In social interactions, "taking leave" takes the form of "good-bye", but in magazine article endings, it may take the form of "A big warm thank you to all my friends in Kuching". The "taking leave" type of ending was high on reader engagement because it assumed a close relationship with readers. The KINO magazine articles did not use any of the common endings identified by Shen (2019) from his analysis of magazines published in the United States. This suggests that the KINO magazine articles, which were written with a local flavour for readers united through their Kuching connection, called into play different hooks and endings for reader engagement.

This study suggests that some hooks and endings are specific to the subject matter and readership of magazines. The study did not investigate readers' responses to the types of hooks and endings used in magazine articles. Readers' response is important to determine which type of introduction and conclusion is engaging, taking into consideration that 89% of readers never get to the end of an article (Shen, 2019). Although we do not advocate that writing and journalism courses teach a particular way of writing, awareness of readers' preferences may increase the chance that readers will read to the end of articles.

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