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Linguistic Constructions as Cognitive Representations in the Metaphors of Tourism Advertorials: A Case Study on Indonesian Tourism Promotion

Heriyanto[1], Lestari Manggong[2] , Eva Tuckyta Sari Sujatna[3]

[1](Department of Linguistics, Universitas Padjadjaran, Indonesia)
[2](Department of Literature and Cultural Studies, Universitas Padjadjaran, Indonesia)
[3](Department of Linguistics, Universitas Padjadjaran, Indonesia)
Corresponding author: Lestari Manggong

ABSTRACT: Metaphors are often found in the tourism advertorials since they play a crucial role in the efforts to attract tourists. These kinds of discourse are often influenced by some aspects of place and product branding which among other things are built up through the linkage between the characteristics of the tourist destinations on the one hand, and the metaphors, including various linguistic constructions as the cognitive representations on the other hand. In line with such a thought, the objectives of this study, which is based on the qualitative method, are first to explain the linguistic constructions as cognitive representations in the metaphors of tourism advertorials, second to investigate the existing forms of the destination-image linkage found in the metaphors employed in those advertorials, third to reveal the exoticness of the destination as expressed by the metaphors.

KEYWORDS: linguistic construction, cognitive representation, metaphor, advertorial

I.INTRODUCTION

The language of Indonesian tourism advertorials has specific characteristics of its own which are interesting to explore since Indonesia has hundreds of ethnic groups with distinctive cultural backgrounds and vernaculars; and these influence the types of metaphors used in the promotion texts, in the sense that the linguistic constructions as the cognitive representations found in the metaphors more or less are influenced by the culture of the destination's native ethnic group. In Bali whose people are mostly Hindu, for instance, water is an essential thing in every aspect of their life, therefore metaphors involving the word '*water*' are often used like in '*holy water is a container of mysterious force*' (*Garuda*, July 1995), where—based on their belief and imagination—*holy water* is compared with *a container* in which mysterious force exists. In such a case, there is a close interconnection between culture, belief, and imagination which appears as a metaphor with its linguistic construction as the concrete form of cognitive representation.

Another metaphoric example is '*the exotic emerald of the equator*' which is frequently used to depict not only the forests but also the agrarian culture of Indonesian people where rice fields become the basic source of living. The green color of the emerald represents not only the green forests and rice-fields spread all over the country, but also its tropical beauty. This metaphor is an example of linguistic construction that needs shared knowledge to understand. This is the concrete form anyone can see or read. It represents the result of a cognitive process in one's mind that involves cultural background, meaning, imagination, and also perception of an image.

In this paper, the term linguistic constructions is used to refer to the meaningful constructions as the concrete forms of the combination of meaning and image manifested in the language system. Meaning and image are both terms referring things related to the result of a process happening in the human's mind; and to refer to the result of such process which mostly involves cognition, the term cognitive representations is also used here; and they may appear in the forms of units that may be lexical and/or grammatical. In other words, lexical and grammatical units allow a language to present a cognitive representation, encoding and externalizing thoughts and ideas (Allwood, 1998; Danesi, 2004; Evans and Green, 2006).

It is also important to point out that because of its complicated definition there is an opinion that the notion of meaning is best left undefined. It is regarded as something that everyone has got the understanding intuitively, and no one can really afford to explain it clearly. For some semioticians, the term *meaning*, though it is different from *signification*, are both often used interchangeably. Essentially, significationor the notion of

meaning is what happens in our mind when we use or interpret a sign of an object; and to understand the object we need to elicit in our mind the *image* that becomes its main characteristics. The evocation of this type of basic imageis known as *denotation*, as the opposite of *connotation* or the additional meaning beyond the basic meaning (Allwood, 1998; Danesi, 2004; Evans and Green, 2006).

In Indonesia, the study on tourism discourse, especially in the form of advertorial (an advertisement that is designed to look like an article) is still rare. Sujatna et al. (2017) have pointed out that Indonesian tourism discourse, which is inseparable from the cultural background, generally aims to meet the essential requirements of advertising discourse, for instance to attract people by capturing attention, arousing interest, creating desire to visit a destination, and finally converting the readers into visitors. In order to fulfill these functions, specific language styles are often used to allure the readers by awaking their imaginations, and this effort surely involves cognition. One of the language styles used in many kinds of tourism discourse is metaphor; and because of the fact that there are a lot of ethnic groups in Indonesia, the existing types of metaphors are of course different one from another. For instance, research that involves *Sundanese* culture-based metaphors in general has been conducted by several scholars from various angles, such as those conducted by Pamungkas et al. (2016) who have studied pictorial metaphors, Sujatna et al. (2017) who have discussed metaphor generally used in the tourism advertisement, and Djajasudarma et al. (2018) who have emphasized on the translation of metaphor. However, they haven't elaborated the cognitive aspects of the metaphors found in Indonesian tourism advertorials yet.

The present study thus tries to explore deeper facets of the metaphor related to tourism. It is triggered by the fact that the knowledge and images of a destination in a tourist's perspective may be gained, and also expressed, through various linguistic constructions, such as phrases, clauses and sentences, along with their meanings as revealed in many tourism discourses. Images here may be regarded as a broader notion than just thought-pictures of real concrete objects only, because there are many abstract things involved in tourism activities as well. That's why, besides construction with denotative meanings, there are other constructions that often appear in such discourse in the forms of expressions with metaphoric meanings, since images are also often related to 'mental tourist attractions' too. Thus, this kind of construction, which is related to the concept of 'abstract to more concrete' explanations or illustrations, plays a significant role in presenting the characteristics of a destination, its attractions and also its local products.

Besides metaphoric expressions, symbolic expressions are also frequently used in order to give more vivid depiction of the tourist site since a symbolic text is always more interpretable, in the sense that it is up to the reader to interpret it on the basis of his own knowledge. Both metaphoric and symbolic expressions are closely related to the perception and process in one's mind. The process itself involves pattern of thought, encoding and transmitting complex and subtle ideas and so on (Allwood, 1998; Danesi, 2004; Evans and Green, 2006).

Based on that, this article tries to address an array of intertwined questions related to meaning and image; the meaning and image which are constructed from various elements, and also their representations. Besides, this article will also elaborate the imagination, which often arises in cultural tourism activities, among other things through product labels, place branding, metaphors, symbolism; and also cultural background and the characteristics of tourist destinations. All this will be conducted on the basis of the assumption that the study of any aspect of tourism is frequently carried out by means of interdisciplinary approach (Weaver and Opperman, 2000; Pender and Sharpley, 2005; Williams, 2010; Sujatna et al., 2017).

II.METHODS

This study is a qualitative exploration of metaphor in Indonesian tourism promotion, and the data are taken from various tourism magazines. The authors scrutinize the metaphor which in most general sense involves perceiving one thing in terms of another (Martin, 1987; O'Grady et al., 1996; Richardson, 2007), or in other words as Lakoff and Johnson reveal, *the essence of metaphor is understanding and experiencing one kind of thing in terms of another* (1980: 5). Therefore, we are of the opinion that the metaphorical framework employed in tourism promotion not only involves perceiving, but also experiencing, since as stated by Dann (2002: 6) *of all the metaphors used to capture the postmodern condition, none has perhaps been employed more frequently than that of 'the tourist'.* Besides, as Martin has mentioned in his book, *spoken words are the symbols of mental experiences; words in their primary or immediate signification, stand for nothing, but the ideas in the mind of the speaker that uses them* (Martin, 1987: 20). Related to various *Sundanese* tourism activities, metaphor and also its cultural background has played a significant role in promoting and giving added values to the tourist destination in West Java where *Sundanese* people live and are blessed with a combination of cool climate and fertile soil.

Speaking more specifically, the article also tries to elaborate the relationships between West Java tourist destinations, the metaphors used to promote them and the *Sundanese* cultural background found in the metaphors on the one hand, and the place branding as a tool to attract potential tourists on the other. The analytic interrelationship between tourism, *Sundanese* culture, language style or figures of speech, and the place

branding may offer possibilities in conjuring up meanings and images of a destination's uniqueness and certain tourism attractions.

Tourism, of course, is nonsense without destinations, therefore considering the destination is of the ultimate thing to do before a tourist starts his journey. As a place worthy to travel to, it is of great importance to know a lot of information about it, because it is the place where the traveler has chosen to stay awhile for leisure experiences (Swarbrooke and Horner, 2001; Theobald, 2005; Jaworski and Pritchard, 2005). The information gained by the potential tourists may lead them to a decision where to go or which destination to choose, and this is frequently influenced by the branding attached to a certain place. West Java, where *Sundanese* people live with their unique culture, is one of the favorite tourist resorts in Indonesia with various tourist attractions worthy to be discussed in this paper.

The development of the *Sundanese* cultural tourism can provide benefit to West Java communities by bringing visitors to interesting places all over the region, by increasing awareness of the identity and image of the places, and by promoting local products to domestic and international tourists as well. The term '*place*' here is used in general sense whose meanings among other things are suitable area, town, village, building, situation, occasion, and so on, while '*destination*' means the place where someone is going to. In *Sundanese* socio-cultural organization, a village geographically and administratively may be divided into smaller areas, namely *dusun* and *kampung* 'kampong' and frequently they are used not in literal meaning, structurally they often appear in a combination with certain attributes which metaphorically show the characteristics of those places such as *kampong daun* 'the kampong of leaves' that indicates the green surroundings because there are so many fruit and vegetables gardens, besides the fact that *Sundanese* people like eating certain young leaves. The choice of such a name is intended to make visitors eager to come and spend their holidays in that place which still has fresh air and cool climate, besides its panoramic scenery.

III.RESULTS AND DISCUSSIONS

In many countries, including Indonesia, tourism industries have become one of the most promising businesses. In line with that phenomenon, tourism discourse, as has been discussed by Dann from sociolinguistic perspective (1996), has appeared as one of the most widespread discourses. Cronin (2000) has elaborated travel, language and translation, while Jaworski and Pritchard (2005) have emphasized the importance of tourism discourse and communication in the global interactions. Tourism, especially nostalgia or cultural heritage tourism, is related to several aspects of activities in our mind and thought, as remembering or imagining, which cannot be separated from imaginaries—notions describing something created and exists in one's mind. In connection with what is regarded as tourism imaginaries, Ricoeur (1994) in Salazar (2011) says: "I conceptualize imaginaries as socially transmitted representational assemblages that interact with people's personal imaginings and are used as meaning-making and world-shaping devices. The imaginary is both a function of producing meanings and the product of this function" (Salazar, 2011). In this context, when a tourist visits a historical monument, for instance, there may appear many things in his mind, and it is difficult to differentiate which one is real, in the sense that something really took place in the past; and which one is fictitious. This often happens in historical novels where the places and figures are true but the happenings are frequently the creation of the author. It also often happens in folklore-related cultural tourism site such as *Mount TangkubanParahu* in West Java. The mountain is surely real, but the myth of *Sangkuriang*,who is believed by some local people as the figure who made the mountain long-long time ago, is fictitious (Kunto, 1984; Leech & Short, 1994; Black, 2006; Kartodiwirio, 2006; Riley, 2008; Sujatna et al., 2015).

What 'meaning' means, and what 'image' appears in one's mind are also influenced by the thought patterns of each individual. For example, when you are talking about '*the exotic emerald of the equator*' one of the pictures that may appear is '***rice-field** all over the land*', but we are not sure that everyone has the same thing in his mind. Does this linguistic construction imply the same meanings for all hearers? For a local farmer '*a rice-field*' is 'land' that can be cultivated, and from which he gains his earnings. Therefore, it has nothing to do with '*emerald of the equator*'. However, for a foreign tourist it is 'landscape' that can be enjoyed, and from which he gets pleasure. Thus, land is the real place on which the farmer works, while landscape is the image that the tourist gets; the image or picture in the tourist's mind of how something is, or what it looks like. Therefore, the lexico-semantic content in each utterance can invoke images. In other words, we need to study empirically how people perceive their condition, how they perceive and understand information - what they hear and what they see - and how they feel about the image empirically which may open up a range of different meanings according to the context, which have to be understood. Thus, it is not only linguistic matters, but 'touristic' matters as well, so the metaphor '*the exotic emerald of the equator*' as the result of structuring process in the speaker's mind appears in the form of the cognitive representation in which the lexical entities *exotic*, *emerald*, *equator* are the content, and the grammatical entities *the*, *of*, *the* specify which emerald, where and what does it represent(O'Grady et al., 1996; Danesi, 2004; Jaworski & Pritchard, 2005; Evans and Green, 2006).

The thought patterns of a farmer are much different from that of a tourist. These matters are also related to various expressions that are frequently used in tourism discourses as a means to attract readers, and in the end, hopefully they are successful in 'transforming' the readers to the potential tourists. Because becoming a tourist is a choice, in the sense that after someone read a tourism text he may get an image of the site presented, and then he may imagine how to spend his holiday, and finally he makes a decision to visit a place that he thinks worthy to travel to (Jaworski & Pritchard, 2005; Theobald, 2005; Page, 2007). Thus, the following ramification that may arise is what 'image', 'imagine', 'imagining', 'imagination', and 'imaginary' are. The words are frequently used in tourism promotional discourses, especially those related to cultural heritage tourism and nostalgic tourism. These types of tourism often have connection with the promotion of visiting an exotic tropical country whose natives' identity and their cultural elements are often unique from the point of view of Western tourists.

As has been previously mentioned, it is not always easy to explain the meaning of 'image'. Many scholars have explained it in relation to various fields of studies. The general meaning of 'image' is a picture in your mind or an idea of how someone or something is; or the way that something or someone is thought by the other people (Woodford & Jackson, 2003). In other words, mental images, which comprise images of sights, sounds, tastes etc., are substitutes for real things, allowing a person to plan and predict things. Images, which are hardly free of cultural conditioning, need not only be sensory in nature; they can be 'pictures' of abstract, fictitious, or narratives things. An example of an abstract image is 'think of love', something that surely everyone has ever talked about, the universal feeling you can find in various discourses all over the world, but impossible to imagine its shape, you can only see the symbol (Danesi, 2004).

It is crucial to explore associations between label reading and the interpretation of the meanings behind the syntactic constructions employed in a label, because a label can illustrate many things, ranging from the content and quality of a product to the history of a company, even the ideology of the group of people 'behind the curtain', since the owners of the company are those who have the power to direct where the company should go. A label may emerge in the form of a word or a phrase which is used to describe the characteristics of a product; or to depict a company which produces goods for sale. It may appear in a piece of paper or other material which gives you information about the object it is fixed to (Woodford & Jackson, 2003). In short, product labels are product markers that are presented to consumers or purchasers in order to distinguish a product of a certain company from the other products of other companies; or a type of product, for instance a 'green' product from 'conventional' product. Thus, the green label gives you an image that the product is environmentally friendly, and it represents the ideology behind the producers who advocate the action for an environmentally better future (Bostrom & Klintman, 2008). Thus, a product label can construct the image of not only the goods but the company as well. Besides, it also can be construed as an element of the identity of the consumers as a whole, like the 'halal' label which represents or is associated with the Moslem community; and it plays an important role to attract tourists from Arab countries or other Moslem countries outside Middle East.

In the field of tourism, a product label has important role as part of promotion because there are at least three actions by which a product label may influence, namely *to inform*, *to remind*, *to persuade*. In other words, a product label is a type of information produced firstly to inform the product itself, secondly to remind people of anything related to the product, or even to the memory of receiving, buying, using, and consuming that product. For instance, you received a product on your birthday long time ago, then someday you come across that product or its label, automatically your memory will fly to an event, a place, a person or a situation related to that product, though it happened long time ago. Thirdly, and this often happens in the tourism domain, especially in nostalgia and cultural heritage tourism, the product label may emotionally but indirectly persuade you not only to buy the product but to visit a memorable place which is associated with that product (Hart, 1995; Goddard, 1998; Theobald, 2005; Bostrom & Klintman, 2008; McCabe, 2009; Chhabra, 2010).

The other thing that is also very important in tourism product marketing is the brand. A brand is a mark or a distinct type of product made by a certain company with a special design or symbol intended for distinguishing it from other similar products, and for promoting that particular product (Cook, 2001; Pender & Sharpley, 2005). Brand or brand name is of utmost importance as an identifier of a product that it is strongly guarded by the manufacturers, as stated by Danesi as follows:

> To create a personality for a product, one must construct a signification system for it. This is achieved, first and foremost by giving it a *brand name* and, whenever possible, creating a visual symbol for it known as a *logo*. By assigning it a name, the product, like a person, can be recognized in terms of its name. No wonder, then, that *trademarks* – which is the legal term for *brand name* – are so fiercely protected by corporations and manufacturers (Danesi, 2004: 261).

Related to tourism, brand name is closely related to brand image, namely the sum of impressions hold by people towards something. It can be a product, a service or a place; and it is often hardly free of cultural aspects. In the tourism industry, an image is a very crucial thing to consider because it is what the tourist has in his mind; it is about what the tourist thinks of a certain tourist destination (Weaver and Oppermann, 2000; Danesi, 2004; Chhabra, 2010); while brand image is recognized as one of the significant driving forces in the promotion of a

product, and it refers to the consumer's perception and feeling of that product. In relation to tourism activities, it not only refers to goods and services prepared to meet the tourist's needs, but most of all it refers to the representation of a destination (Hart, 1995; Page, 2007; McCabe, 2009). In West Java tourism, especially the one related to traditional *Sundanese* culture, brand image of a product often goes hand in hand with brand image of the tourist destination itself. Let's say traditional food, handy crafts, and printing batik, for instance, where the famous production centers in West Java are Tasikmalaya and Ciamis, cannot be separated from the place where it comes from. Not far from Tasikmalaya and Ciamis, there is a favorite scenic beach which is popular not only among domestic tourists but international tourists as well, namely Pangandaran, where people can purchase many kinds of products related to traditional food, handy crafts and printing batik; and also where visitors can enjoy its scenic beauty, various fishery products, and many kinds of delicious seafood in the restaurants along the seashore. The other famous place in that area is *Batu Hiu* 'Shark Stone' which is metaphorically illustrated as a giant shark because of its shape, and also as a symbol that most of the local people live their life from the benefit of fishery.

Branding is the act of giving a company a particular design or symbol in order to advertise its products and also services (Theobald, 2005; Page, 2007; McCabe, 2009), Therefore, in *Sundanese* cultural tourism place branding or destination branding has become an increasingly important strategic tool for gaining competitive advantage through a particular description of a resort's characteristics or uniqueness in order to attract tourists to visit the place or destination promoted. In *Sundanese* cultural tourism, a product that is regarded as an offer to fulfill the tourist's needs includes services and physical goods. In a *Sundanese* restaurant, for instance, the visitors can enjoy not only various delicious food, but also friendly greetings and *Sundanese* music, or sometimes even a traditional *Sundanese* dance.

3.1. Paris van Java

It is not just a name, nor merely a syntactic construction with lexical meaning only, more than that, the name can tell the long history of Indonesia. It is the representation of the relationship between what in the past were 'the colonizer' and 'the colonized'. It is an example of how the exotic past is represented by naming and by designing the buildings in such a way that look like those from the Dutch colonial era.

Made famous by the imagination of Bandung in the colonial era, when the Dutch called it *Paris van Java* because of its beauty, this city has become one of the important tourist destinations in Indonesia for those who are searching leisure and pleasure, besides like shopping as the hobby. Bandung's most liked shopping center is *Paris van Java*. Located on the north part of the city, this huge complex comprises a lot of shops, restaurants, boutiques, beauty parlors, hair-dressers, stalls and many other units offering various services and interesting goods. As a favorite place to spend the holiday, a great deal of visitors come to this unique tourist site for several reasons; one of them is the architecture, it is stunning on daylight; more alive and attractive at night when it is bathed in colorful lights.

3.2. Kampung Daun (Kampong of Leaves)

Kampung Daun as has been mentioned before, literally means 'the Kampong of Leaves'. This provides visitors with both a physical and an experiential linkage with the region and the *Sundanese* people. For domestic tourists, especially people from other places of Indonesia who once ever stayed in West Java, especially Bandung, this type of tourism destination belongs to a kind of nostalgic tourism. *Kampung Daun,*where visitors can enjoy the atmosphere of a traditional village with rice fields, ponds, and gardens, is a typical *Sundanese* kampong in the past; and the ornaments like traditional cooking and eating utensils, support the illustration of an aspects of *Sundanese* culture, the lifestyle. The *Sundanese* people of West Java, especially the mountainous area around Bandung, like Lembang, are fortunate because of the fresh cool air and fertile land they are blessed with. They have gardens to grow various vegetables, and alongside their gardens, *Sundanese* villagers have their *balong* (ponds) in which various fish, especially *ikan mas* (fat fish) are bred. This destination is an amalgam of beauty, traditional lifestyle and nostalgia where visitors can forget the hustle and bustle of the metropolitan life.

3.3. Tangkuban Parahu (Upside Down Canoe)

Tangkuban Parahu which literally means 'the upside down canoe' is a volcano 25 kilometers north of Bandung. It is one of the famous tourist destinations in West Java. It is called so, because when seen from the city of Bandung it has a distinctive shape, that is a huge upside down canoe. *Tangkuban Parahu*, as a place of outstanding beauty, cannot be separated from the *Sundanese* legend of a young man, *Sangkuriang*, and a peerless beautiful woman of that area in the past, *Dayang Sumbi*, whose gorgeousness had made Sangkuriang completely fall in love with her. Knowing that actually Sangkuriang was her own son, Dayang Sumbi in an indirect way intended to reject him by asking him to make a lake and a canoe within a night. By his supernatural power Sangkuriang almost finished his work but Dayang Sumbi who also had a great magic power made daybreak come earlier, so Sangkuriang became furious and kicked the canoe becoming a volcano which is now called *Tangkuban Parahu* whose shape is like an upside down canoe.

IV.CONCLUSION

The data illustrate that there still exists the historical relationship between the ex-colonized and the ex-colonizers, in terms of heritage cultural tourism. The Dutch expressions are often used in product labeling and place branding. Besides, the data also indicate that the place branding is closely related to the metaphors used to reveal the uniqueness or characteristics of the tourism destination. The metaphors also illustrate some aspects of *Sundanese* culture like belief and lifestyle. The gorgeousness of the tourism destination is often, directly or indirectly, compared with the beauty of fictitious women in *Sundanese* legends.

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