

## **Post-Pandemic Indonesian Tourism Promotion in Instagram: A Multimodal Discourse Analysis**

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### ***Abstract***

Tourism is one of the most significant sectors affected by the COVID-19 pandemic. In Indonesia, tourism has lost billions of dollars due to the hotel, restaurant, and visit cancellations. However, the government keeps portraying tourism as a promising sector to improve the economic vibrancy through social media, including Instagram. This multimodal discourse analysis paper took the visual and textual data from @Indonesia.travel Instagram account, selected from October to November 2020. The visual and textual data are sorted from the keyword like “post-pandemic” provided in the picture captions and analyzed in their ideational, interpersonal, and interactive meanings. The textual data are examined from the ideational and interpersonal meanings through the transitivity process and mood structures, while the visual data are analyzed in their interactive meanings through contact, distance, and point of view. This paper figures out that Indonesian post-pandemic tourism is promoted by including physical nature, cultural

heritage, and traditional villages. Through the parallels of linguistic and visual strategies, Instagram positions its viewers as the participants that have the power to decide their visit in the post-pandemic era. It meets the caption purpose that offers Indonesian tourism destinations.

Keywords: post-pandemic, tourism, Indonesia, Instagram, multimodal

## **1. Introduction**

Indonesia has thousands of islands, hundreds of local languages, ethnic groups, dances, and diverse cultural heritage. With more than 13,000 islands and 700 languages, Indonesia is famous for its diversity, including its natures and cultures (Abdullah, 2014; Paauw, 2009; Salim, Ibrahim, & Hassan, 2018). The variety of Indonesian physical and social environments has triggered the development of the tourism sector that has been central to the country's economic growth. However, the COVID-19 pandemic that struck Indonesia in March 2020 has affected a significant loss in the tourism sector, export performance, and economic growth performance (Susilawati, Falefi, & Purwoko, 2020). By November 12, 2020, there were 448,118 confirmed cases of COVID-19 with 14,836 deaths in Indonesia ("WHO Coronavirus Disease (COVID-19) Dashboard," n.d.). This situation has reduced the income of the citizens' income who rely on tourism for their living. Among others, the sad truth is found in Bali, in which 60-80% or 40,000 cancellations of hotels by tourists result in a total value loss of IDR 1 trillion (Rahma & Arvianti, 2020). So far up to November 2020, the COVID-19 pandemic has wiped out about IDR 85 trillion (USD 5.87 billion) of Indonesia's tourism revenues, prompting business groups to call on the government to offer further stimulus to the virus-stricken sector (Akhlas, 2020).

Despite the low income from the tourism sector, the Indonesian government keeps promoting the industry through social media. The Indonesian government has involved online platforms such as Facebook, TikTok, Twitter, and Instagram. The accounts are said to be managed by the Ministry of Tourism and Creative Economy, mentioned in the account profile. People nowadays prefer social media to gather information before purchasing products and services, including the tourism sector (Nedra, Hadhri, & Mezrani, 2019). Ting

et al. (2015) assert that Instagram is a compelling communication and marketing tool to present products as images (Nedra et al., 2019). Moreover, Instagram aims to make an excellent impression to enable the browser's dreams through shared images with eye-catching visuals (Nedra et al., 2019). In the tourism sector, Instagram evokes the users' curiosity to visit the tourism destinations through particular shots and persuasive strategies presented in pictures and captions.

Scholars have paid attention to Indonesian tourism discourse: how the official website of Indonesian tourism reveals the authenticity of nature and culture (Salim et al., 2018), cuisine (Samad, Salim, & Akib, 2018), and the linguistic strategies through modality and language evaluation to present Indonesian physical environment (Isti'anah, 2020; Rahmasari & Lauwren, 2020). They argue that tourism's official website performs as an information source and promotional tool to invite prospective tourists. However, the Indonesian government also uses another promotional platform, Instagram, to access pictures and captions explaining the pictures. The language and images are purposively selected so that the global tourists still consider Indonesia a worthy country to visit. The employment of phrases like "post-pandemic trip" persuade the users to visit Indonesia when the situation gets better. Besides, the captions found under the picture describe the image, what activities the browsers can have, and when the browsers can visit the destinations. A hashtag is another feature on Instagram that enables the browsers to find out information about tourism sites. In sum, pictures, captions, and hashtags are postulated to be powerful tools in tourism promotion (Gurtner, 2016; Yu & Sun, 2019).

Previous studies have examined social media and post-disaster tourism, such as Instagram in Macau tourism (Yu & Sun, 2019), Twitter hashtags in post-earthquake tourism in Bali and Lombok (Yan, Chen, & Wang, 2020), post-disaster tourism in Aceh (Liu-Lastres, Mariska, Tan, & Ying, 2020; Yan et al., 2020), and post-terrorist attack in Bali 2002 and 2005 (Gurtner, 2016). Yu & Sun (2019) also researched tourism on Instagram by observing the Taiwanese food identified from the hashtags and the number of likes and comments. Studies mentioned previously have proven that tourism has an influential position in countries that experience a disaster or even terrorism since the countries attempt to find out the best strategies to improve their economic income from the tourism industry. Motivated by studies mentioned

earlier, the present paper aims to examine post-pandemic Indonesian tourism's linguistic and visual strategies in Instagram.

## **2. Literature Review**

### **2.1 Multimodal Discourse Analysis**

Kress and Leeuwen develop the visual grammar theory derived from Halliday's systemic functional grammar (SFG), treating language as a system of choice to create meanings through metafunctions: ideational, interpersonal, and textual functions (Kress & Leeuwen, 2006). Kress and Leeuwen use the terminology Multimodal Discourse Analysis to emphasize the inclusion of visual data in linguistic analysis (Dallyono & Sukyadi, 2019). Hence, they propose that pictures as meaning resources can be observed through representational, interactive, and compositional meanings. Multimodal Discourse Analysis depicts that meanings are understood not only from verbal modes but also through the integration among many semiotic resources, including verbal and non-verbal ones (Elsanhoury, 2020).

Representational meaning deals with how a semiotic symbol represents objects and their relations to the real world. Representational meaning is in line with Halliday's ideational meaning that concerns how language represents the speaker's experience of the real world through the transitivity analysis system. The transitivity system concerns the verbal elements identified from the types of verbs and their arguments carrying lexico-grammar relation. In contrast, visual grammar involves vectors to imply participants in an image. Interactive meaning is about the connection between the producer and receivers of the pictures, in line with Halliday's concept of interpersonal meaning about how language builds social relationships with the hearer. Compositional meaning deals with the composition structures to present information to the viewers, in line with Halliday's textual function on organizing a text based on a speaker's ideational and interpersonal intentions (Liu, 2019).

### **2.2 Contact, Distance, and Point of View**

Multimodal Discourse Analysis provides the choice of contact, distance, and point of view as interactive strategies of a picture—the presence or absence of a gaze between the participants

and the picture viewers. When interactive participants are absent, the images themselves demand a direct gaze, while indirect gaze represents an offer. A direct gaze demands the viewers' action towards the picture. On the other hand, an indirect gaze representing an offer gives information on the image (Liu, 2019). Distance is about the shot strategy in taking a picture, identified from the subject's depiction in a frame. A closely shot picture shows an intimate relationship to the viewers, while an image in a long shot strategy shows an impersonal relationship. The shot strategy is identified by depicting the subject in a frame. The close shot strategy shows head and shoulder, while the long shot strategy shows the human figure about half-height of the frame (Kress & Leeuwen, 2006). On the other hand, a very close strategy shows an object that is less than the head and shoulder in a frame. In the medium close shot the figure is cut off at the waist, while the figure is cut off at the knees in the medium shot. The medium long-shot shows the whole figure (Kress & Leeuwen, 2006). The identification of social relations determined by distance is also seen from how the reader/ viewer touches other persons in the picture. For example, 'close personal distance' is identified when 'one can grasp the other person,' and public distance is shown when the distance between people who are and are to remain strangers (Kress & Leeuwen, 2006).

Point of view or attitude can be analyzed from how the image producer shows a relationship to the viewers through the eye-level strategy. In identification of the eye level, two participants are included: the viewers and the object being presented. The eye-level here refers to the viewers since they are the subjects who observe the objects in a frame. When the viewers' eye level is above the objects, or when the objects are below their eye level, the visual analysis interprets it as the viewer's power. It is the viewers who have authority toward the objects in the frame. The other two visual strategies of point of view are "on the viewers' eye level" that shows equality between the viewers and the objects in the frame and "above the viewers' eye-level" that shows the power of the depicted (Kress & Leeuwen, 2006).

### **2.3 Transitivity and Mood**

Halliday's SFG proposed concerns on how language is used through ideational, interpersonal, and textual metafunction. Through the choice of lexico-grammar in a language, meanings are

realized to present the speaker's experience of the real world, the speaker's relationship to their audience, and the speaker's ways of packaging a message in communication (Halliday & Matthiessen, 2014). The transitivity analysis identifies the ideational function through verbs showing processes, such as doing, feeling, being, experiencing, saying, and behaving. The six transitivity processes marked by the verb phrase found in the clause are material, mental, relational, behavioral, verbal, and existential (Downing & Locke, 2006). The role of participants is then categorized based on the transitivity process employed. Below is the summary of transitivity processes (Isti'anah, 2014).

Table 1. Transitivity Processes

No	Processes	Meaning Category	Participants	Sample Verbs
1	Material	doing	Actor, Goal	give, choose
		happening	Actor, Affected	get, exposed
2	Mental	perception	Senser, Phenomenon	see, hear, notice
		affection	Senser, Phenomenon	like, love
		volition	Senser, Phenomenon	want, need
3	Verbal	saying	Sayer, Receiver, Verbiage	tell, say
4	Relational	attributive	Carrier, Attribute	to be, linking verbs
		identifying	Token, Value	to be, signify
		possessive	Possessor, Possessed	have
5	Behavioral	behaving	Behaver	smile, sniff
6	Existential	existing	Existent	to be

In interpersonal metafunction, a clause is structured on the Mood and Residue. As the carrier of arguments, Mood consists of Subject and Finite, while Residue consists of Predicator, Adjunct, and Complement (Matthiessen, Teruya, & Lam, 2010). Residue represents the clause's parts that do not indicate Mood. Below is the figure showing mood systems.

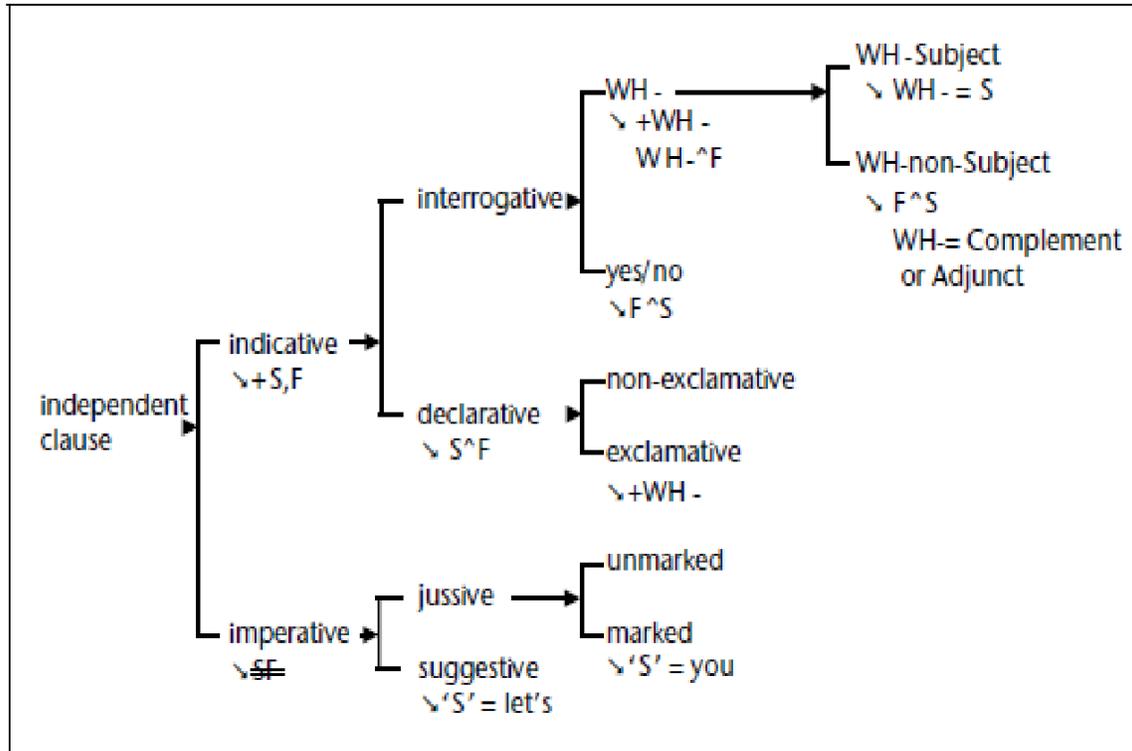


Figure 1. Mood systems (Thompson, 2014, p. 60).

The above figure shows the syntactic markers of Mood systems in clause levels. The Mood is divided into two types: indicative Mood, further branched to declarative and interrogative, and imperative Mood. Interrogative Mood is marked by WH followed by Finite or Finite followed by Subject, depending on the type of answer it requires. On the other hand, the declarative Mood is structured by Subject followed by Finite. Imperative does not require Subject-Finite construction since it is characterized by the absence of Subject in jussive type. However, the suggestive imperative takes Subject in expressions like “let’s”.

Interpersonal metafunction is about how language is exercised to demand or offer goods and services. As discussed above, the mood structure system reveals the speaker’s way of communicating their attitudes towards whom they are interacting (Webster, 2015). Therefore, interpersonal metafunction is about the syntactic pattern and the semantic system of speech. Below is the figure displaying speech functions by Halliday (2014).

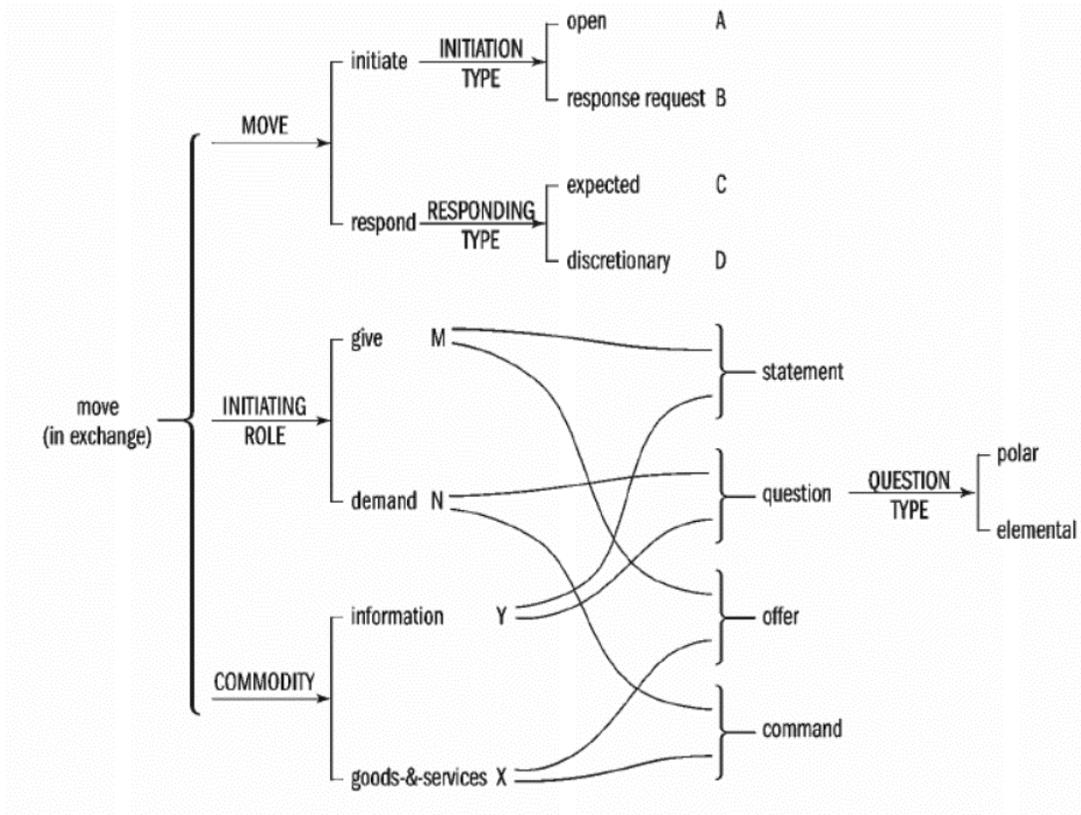


Figure 2. Speech functions of mood structures

According to the above speech function system, language has three meanings: move, role, and commodity. The initial meaning is interpreted in the contexts of initiation and response. Speakers in the initiation type can open and react to a request. The type of answer can be either expected or optional. The second meaning, initiating role, refers to giving and receiving. When a speaker provides information, he or she makes a statement, whereas when a speaker requests information, he or she asks a question. The final meaning, commodity, is concerned with information and goods and services. A statement is used by a speaker to provide information, similar to how a role is initiated. A speaker has the ability to offer or command products and services.

### **3. Methodology**

The data were taken from Indonesia.travel Instagram posts accessed on <https://www.instagram.com/indtravel/>. The Ministry of Tourism and Creative Economy was in charge of the account, which had 645k followers. The data were collected in October 2020 since tourism was pushed following the virus that devastated Indonesia in March 2020. There were 17 photographs submitted in October-November 2020, but this paper chose 13 pictures of post-pandemic tourism and detected 51 clauses in the descriptions. The post-pandemic tourist discourse was identified lexically, as evidenced by phrases such as "post-pandemic excursion," "when travel resumes," and "when everything improves." The photographs chosen as data were presented in the captions as post-pandemic travel. Pictures were essential in the investigation because they establish certain relationships between viewers and the world within the picture frame. (Leeuwen & Jewitt, 2004).

The following are the steps in the analysis. First, we collected visual data and identified the presented objects as animate or inanimate. The method used to examine the data was decided by the type of object. For example, when an inanimate object is depicted in a photograph, we did not detect eye contact between the things depicted. However, we detected it based on the viewer/eye reader's contact with the exhibited object. Second, we looked at the contact strategy as observed by the eye contact between the people in the image or the viewers and the object depicted in the image. Third, we investigated the depiction of the picture based on its shot strategy as observed from the size of the object displayed in a frame. Fourth, we noticed the presence of images through the viewers' eye level, regardless of whether the object is shown above, equal to, or below the viewers' eye level.

After describing the interactive strategies of the visual data, we classified the clauses in terms of their transitivity processes and Mood systems. To conduct transitivity analysis, first, we classified the types of verbs in each clause into their types of processes; for example, verbs of doing are classified as a material process. Second, each process is analyzed further into the participants it takes. Third, we analyzed the clauses further in terms of their mood structures. Each Mood type is marked by the structure of the Subject and Finite. Declarative Mood, for instance, is identified by the S<sup>A</sup>F structure. Each Mood structure is further

examined interpersonally as it shows the speaker/writer's intention of exchanging goods and services.

#### **4. Results and Discussion**

This paper hypothesizes that both visual and linguistic features employed in the Instagram posts and captions are integral to enticing tourists' visits in the post-pandemic era. Specifically, this paper figured out that the posted pictures have similar interactive meanings seen from the contact, distance, and point of view strategies. The following table displays three categories of tourism objects being promoted: nature, traditional villages, and cultural heritage. Here is the summary of the data's visual features and their picture descriptions. The 13 pictures are attached in the appendix.

Table 2. Summary of Visual Features

Pictures	Visual Features			Picture description
	Contact	Distance	Point of View	
1	Indirect gaze	Long-shot	below the viewers' eye level	A tourist is looking at a view in Raja Ampat, taken from above
2	Indirect gaze	Long-shot	below the viewers' eye level	A tourist is enjoying the beautiful view from Borobudur Temple
3	Indirect gaze	Long-shot	below the viewers' eye level	Traditional Sumba houses located near a beach, the picture is probably taken by a drone
4	Indirect gaze	Long-shot	below the viewers' eye level	A tourist wearing Tenun Manggarai is looking at a view in Wae Rebo village
5	Indirect gaze	Medium-shot	equal the viewers' eye level	A couple of tourists dressed in traditional Lombok clothing are standing in front of Pohon Cinta
6	Indirect gaze	Long-shot	equal the viewers' eye level	A tourist is in the middle of a savannah in Kenawa Island, the viewers are placed in the same position as the tourist

7	Indirect gaze	Long-shot	below the viewers' eye level	A tourist is entering Pancasari Village gate, the picture is probably taken by a drone
8	Indirect gaze	Medium-shot	above the viewers' eye level	A couple of tourists are holding hands with one another at the entrance of Lempuyang Temple, looking at a view from above
9	Indirect gaze	Medium-shot	above the viewers' eye level	A tourist is climbing up Sewu Temple stairs
10	Indirect gaze	Long-shot	below the viewers' eye level	A tourist is looking at East Parahiyangan Mountains in the middle of green rice fields
11	Indirect gaze	Long-shot	below the viewers' eye level	Karang Beach in Bali seen from above, the picture was probably taken by a drone
12	Indirect gaze	Long-shot	below the viewers' eye level	White Sand Island in Bintan seen from above, the picture was probably taken by a drone
13	Indirect gaze	Long-shot	below the viewers' eye level	two visitors are looking at a waterfall in Ciletuh national geopark

The visual features found above are supported by the Mood structures and their speech functions seen from the Instagram captions. Of the 51 clauses, declarative Mood is realized in 32 clauses that function as statements, command, and offer. Both interrogative and imperative Mood structures also offer tourism destinations to Instagram users in 18 clauses. The table below obviously supports the visual features above and supports the hypothesis that both verbal and non-verbal modes play the same significant role in meaning-making, that is, to offer Indonesian tourism sites.

Table 3. Summary of mood structures

Speech Function	Statement		Question		Command		Offer	
	Freq	Percentage	Freq	Percentage	Freq	Percentage	Freq	Percentage
Declarative	15	30%	-	-	1	2%	16	32%
Interrogative	-	-	3	6%	-	-	1	2%
Imperative	-	-	-	-	6	12%	8	16%
Total	15	30%	3	6%	7	14%	25	50%

In addition to visual and Mood structure analysis, this paper also examines the transitivity processes used in Instagram captions. In the ideational function of language, transitivity processes are resources to construe the language users' experience of the world. Relating it to the data, the world being presented is Indonesian tourism in the post-pandemic era. The processes are identified from the verbs classified into doing, feeling, being, saying, behaving, or existing. Table 4 summarizes the transitivity processes and their sample verbs found in the captions.

Table 4. Summary of transitivity process

Transitivity Processes	Frequency	Percentage	Sample Verbs
Material	19	37%	<i>create, plan, make, explore, offer</i>
Mental	18	35%	<i>immerse, know, want</i>
Relational	12	24%	<i>comprise, to be, lie</i>
Behavioural	1	2%	<i>heard</i>
Existential	1	2%	<i>to be</i>
Total	51	100%	

The table above shows the domination of material and mental processes in the Instagram captions. To integrate the visual and textual analysis of the data, the following parts discuss the elements of visual analysis of the Instagram posts on post-pandemic tourism in Indonesia: contact, distance, and point of view. The linguistic analysis is integratedly discussed with its visual analysis to show the connectedness between the visual and linguistic strategies in Instagram pictures and captions. The discussion below talks about some pictures qualitatively that share similar strategies, and the whole data are provided in the appendix so that the discussion does not repeat similar interpretations.

#### 4.1 Contact

Contact is one of the interactive meanings in a visual analysis that represents a demand or offer, identified from the eye contact between the pictures and their viewers. In representing the meanings, pictures are categorized into represented and interactive participants.

Represented participants refer to the objects without involving human beings interacting with one another, while interactive participants involve human beings interacting with one another. We found that both types of participants are present in the data. In the contact analysis, the gaze becomes a central key to interpreting the semiotic meaning of how information is exchanged. A direct gaze between the viewers and the objects represents demand, while an indirect gaze represents offer (Kress & Leeuwen, 2006).

Picture 1 below was posted on October 3, 2020, showing a female tourist having long blonde hair looking at the four islands in Raja Ampat. A drone probably took the picture since the viewers can observe the tourists, the water, and the four islands of Raja Ampat. Analyzed from the contact strategy, the picture does not invite a direct gaze to the viewers. The viewers are invited to look at the water and the tourist, the island, and the sky, and not focus on one object directly. The selected pictures in the Instagram post represent the authors or the government who advertise Indonesian beauty that the viewers can visit after the pandemic. Unlike face-to-face communication, the audience can respond to the talk directly with verbal responses or gestures, in the visual mode of communication, the audience's responses are imaginary. In Picture 1 below, the viewers are imaginarily positioned above the objects, looking at the view from a drone. Here, the viewers are set as observers, and the image producer offers Raja Ampat as a tourism object that offers breath-taking views.

**Picture 1.** Raja Ampat



**Picture 2.** Borobudur



Picture 2 above shows a female tourist with long hair, wearing a white dress and white shoes, enjoying the majestic view between Borobudur stupas. The viewers can look at the tourist from the back as if they enjoyed the same view as the tourist. The tourists in Pictures 1 and 2 did not look at the viewers, showing that the interactive participants did not demand the browsers' visit. Instead, the stupas speak for themselves and offer the viewers their beauty. The image does not choose tourists as interactive participants to promote tourism places, but the text creator allows tourism objects to promote their appeal. The stupas, as well as the green fields and hills visible directly from the temple, are accessible to the public. The same strategy applies in pictures of Sumba (Picture 3), East Parahyangan Mountain (Picture 10), Sanur (Picture 11), Bintan Island (Picture 12), and Ciletuh National Geopark (Picture 13). The viewers and the represented participants do not have a direct gaze because the viewers can only see a portion of an area, but they are encouraged to observe the surrounding areas such as the blue water, clear sky, and green islands. This strategy represents an offer.

The captions of Picture 1 strengthen the interpretation below.

*Witness* [mental process] *the grandiose of Raja Ampat, the sea kings of the Indonesian Archipelago* [Phenomenon]. *Raja Ampat* [Carrier] *comprises* [mental process] *1,500 small islands, cays, and shoals that surround four main islands: Misool, Salawati, Batanta, and Waigeo, and a smaller island, Kofiau* [Attribute].

Ideationally, the clause above is realized in a mental process marked by the verb "witness" that takes Phenomenon as its participant. The Instagram users are included as the participants who witness and feel Raja Ampat's beauty. The caption intends to involve the Instagram users' cognitive experience and emotional reaction to the true beauty of the place. This persuasive strategy is directly selected through the imperative Mood that seems to command the viewers, yet the caption offers them to visit the place. The absence of Subject in the imperative Mood is a persuasive strategy that involves the viewers in the discursive practice. The caption attempts to include the viewers' mental perception of the beauty offered in Raja Ampat. This purpose is shown by the surrounding places like the hill, water, and sky.

Mental process, relational process, and imperative Mood are similar linguistic strategies found in the captions of Picture 2. The clause below is the caption.

*Immerse* [mental process] *yourself* [Phenomenon] *in the beauty of the majestic Borobudur Temple that's surrounded by lush green fields and rolling hills* [Circumstance]. *It* [Carrier] *is* [relational process] *the perfect escapade to find serenity* [Attribute].

The viewers are not mentioned as the Senser in the mental process above. The Instagram caption directly chooses the mental verb “immerse” to emphasize the viewers’ feelings when visiting Borobudur. Its majestic beauty affects the viewers’ feeling, shown by the circumstance of place in the first clause. Though syntactically the clause is in the form of imperative, the speech function identified is an “offer”, not a “command”. As the text producer, the Indonesian tourism Instagram account further describes Borobudur temple in a relational process, as shown in the second clause above. The Attribute “the perfect escapade to find serenity” seems like an understanding of what people feel and experience recently due to the restriction amidst the Covid-19 pandemic. The tourism site is positioned to heal the viewers’ souls and find peace.

The analysis above reveals that both visual and linguistic strategies have the same purpose, to offer Indonesian tourism in the post-pandemic era. The visual strategy analyzed from contact shows how the visual materials depict the inter-relationships between the material (picture) and its viewers (Francesconi, 2014). The official website of Indonesian tourism obviously selects a consistent contact strategy to persuade the viewers that the Indonesian tourism site is worthy of visiting. Multimodal resources are essential in persuasive text since the text producer has more visual and verbal opportunities (Ananda, Fitriani, Samad, & Patak, 2019). Though some interactive participants are present in the picture, the viewers are not encouraged to communicate with the interactive participants since the direct gaze is absent. Instead, the viewers are invited to observe the natural objects, cultural heritage, and traditional villages that become integral parts of Indonesian tourism discourse (Salim et al., 2018).

## 4.2 Distance

Distance, or social distance, in visual grammar, is measured from the shot strategy. The longer the shot strategy, the more distant the relationship between the visual objects and the viewers (Kress & Leeuwen, 2006).

**Picture 3.** Traditional village in Sumba



**Picture 4.** Traditional village in Manggarai



The traditional Sumba houses are depicted in Picture 3 above, and viewers are encouraged not to focus on any one object, but rather on the surrounding objects, which are just as important as the traditional houses. This strategy shows long distance, from a 'lookout' position, a place not itself in the landscape but affording an overview of it (Kress & Leeuwen, 2006). Nature is positioned as a place for contemplation, as revealed by a far-long-shot strategy for representing natural objects. Clear skies, blue skies, a clean beach, white sand, a savannah, and a mountain provide ideal conditions for contemplation and escape. People may experience stress and burden due to the complex situation they are in during this pandemic era. They are invited to contemplate what has just occurred in Indonesian natural objects to heal their souls.

Picture 4 shows a man wearing Tenun Manggarai cloth and looking at Wae Rebo Village in East Nusa Tenggara, which uses a similar shot strategy. The tourist stands in front of the audience, but the audience is asked not to focus solely on the tourist. The traditional houses and the hills that surround them are also available to the viewers. This long-shot approach reveals a long-distance relationship. The audience is positioned as strangers who

have never visited the site before. This is because the Instagram account wants to showcase its natural authenticity, which includes traditional villages that are still rarely visited. There is pristine and peaceful nature there, far away from the crowded population and frantic traffic that viewers may encounter on a daily basis. In the data, there were seven other pictures that are presented in a long-shot strategy: pictures 1 (Raja Ampat), 2 (Borobudur), 6 (Kenawa Island), 7 (Handara Gare), 10 (Majalengka), 11 (Sanur Beach), 12 Bintan Island, and 13 (Ciletuh Geopark).

In the caption that follows, a declarative mood is used to provide information about the object in Picture 3.

*Located on the seaside, Ratenggaro Village [Token] is [Relational process] one of the many traditional villages in Sumba which preserves the traditional Sumba houses with tall grass-thatched roofs (uma mbatangu) [Value]. There [Token] are [Relational process] approximately 304 megalithic tombs in this extraordinary village, where the royalty and the warriors of ancient Sumba are buried [Value].*

Interpersonally, the Subject<sup>^</sup>Finite order in both clauses above indicates a declarative mood that functions as statements. In the captions of the Instagram posts, Ratenggaro Village is described in terms of its geographical and cultural identities in a relational process. The traditional village of Sumba is linked to its values through this lexico-grammar construction. The architect design's geographical identity denotes the tourism site's authenticity, which is critical in tourism promotion. (Salim, 2018). In addition to that, the caption further describes the village's cultural and historical authenticity of ancient Sumba.

Picture 4 uses the same method to expose the object and its surroundings as Picture 3. The caption also uses a declarative mood to describe the information about the things around it, which is stated below.

*@traveler.santai [Actor] proudly wearing [Material process] Tenun Manggarai, a traditional hand-woven fabric from the Manggarai district in East Nusa Tenggara [Goal]. Before him lies the peaceful Wae Rebo Village, also known as "the heaven in the clouds" by the locals [Existent].*

The first clause introduces the traditional Manggarai cloth known as Tenun, which is traditionally handwoven by locals in East Nusa Tenggara. An Instagram user named

@traveler.santai is the actor in the above material process. This is a persuasion strategy to get another tourism Instagram account to share their experience visiting the site while wearing Tenun. The second clause describes the tourist's background using declarative Mood to describe Wae Rebo Village. The village is portrayed as a peaceful location and metaphorically called as heaven. The COVID-19 pandemic is depicted to give people boredom, sadness, and probably depression. Traditional villages, such as those depicted in pictures 3 and 4, provide viewers with peace, happiness, and healing. The long-shot strategy and declarative mood place the audience in a distant relationship with the participants, who are unfamiliar with the villages. As a result, the linguistic strands in the caption emphasize the caption's goal of providing tourism sites.

Different from Pictures 3 and 4 that are shot in a long strategy, there are three pictures represented in a medium shot: a traditional village in Lombok (picture 5), Lempuyang Temple (Picture 8), and Sewu Temple (Picture 9). Below is an example of a medium shot strategy found in Lombok.

**Picture 5.** Traditional Village in Lombok



Picture 5 depicts a traditional village in Lombok's Sasak Sade. Because the viewers can see the entire human figures with space around them, the photograph was taken in a medium-long shot strategy (Liu, 2019). Traditional houses can be found on the right and left sides of the figures, though some of the front parts are missing. The image depicts a traditional

Lombok cloth known as Songket, which is hand-woven by locals. The two models in Picture 5 are standing in front of *Pohon Cinta*, or love tree, related to the stories around West Nusa Tenggara people of the couple who practiced *kawin lari* (eloping). The couple was believed to meet in front of that tree. The picture displayed above does not only promote its traditional village, but also stories behind them. The medium shot distance chosen in Picture 5 above builds a close relationship with the viewers. Rather than treating the viewers as strangers, the picture tries to include the viewers as the participants who witnessed the couple's meeting.

The interrogative Mood in the form of a question is used to engage the audience, as stated below.

*Did you [Senser] know [Mental process] that in Sasak Sade Village, Lombok, West Nusa Tenggara, there is a dead tree called Pohon Cinta (love tree) [Phenomenon]. The Sasak Tribe in Lombok [Actor] still adheres [Material process] to the local tradition of kawin lari (eloping) [Goal]. When a loving couple decides to elope [Circumstance], it [Actor] meets [Material process] discreetly near this tree, exactly where @najlannisa is standing [Circumstance]. Usually, the woman who wants to elope [Senser] should know [Mental process] the traditional hand-weaving techniques of Sade Village or else she won't be allowed to get married [Phenomenon].*

The caption above begins with an interrogative mood to question the viewers whether they know love tree or *Pohon Cinta* of Sasak Sade Village. Ideationally, the Mood is in a mental process to figure out the viewers' cognition of the tradition of eloping the villagers still adhere to. The following sentences in the caption are in material and mental processes that explain how the eloping tradition happens in the village and how the couple who practices eloping perform such a meeting under the love tree. At the end of the caption, a mental process explains women's cognition of hand-woven technique as an essential requirement to elope. The explanation of the local tradition is another authenticity provided in the Instagram posts to offer the viewers the uniqueness of local practice in Lombok. The linguistic choice in the captions complements the visual strategies that show a close relationship with the viewers by including an interrogative mood to build a virtual dialog with the viewers.

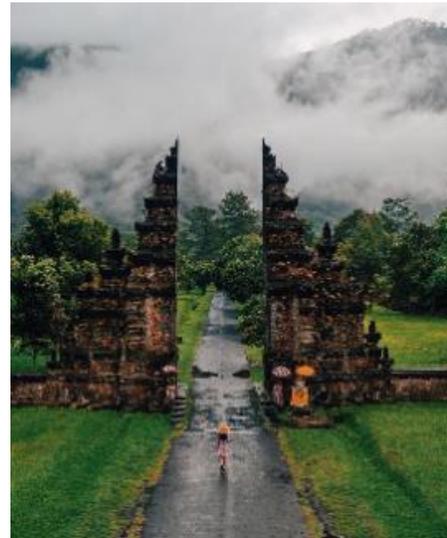
### **4.3 Point of View**

Point of view is the visual strategy measured from the eye level, whether the picture is presented below, above or equal to viewers' eye level. The eye contact produced by a specific camera position is vital to signal and guide attention (Norris, 2012). Because the picture is below the viewers' eye level, the power relationship between them and the data dominates the point of view found in the data. This strategy appears in nine images. In contrast to Picture 7, which is positioned below the viewers' eye level, Picture 6 is depicted on the eye level, symbolizing equality. The visual shot of Kenawa Island is presented at the viewers' eye level, suggesting an equal position and power between the viewers and the object in the picture.

**Picture 6.** Kenawa Island



**Picture 7.** Handara Gate



Picture 6 shows a view in Kenawa Island, located between Lombok and Sumba Island. Since its location is near Lombok, the Songket cloth is also displayed, along with a young man standing in the middle of the savannah. Behind him is a massive hill that resembles a grassland. The point of view strategy dictates that Picture 6 be shot from the front. The audience is positioned as an equal participant in the representation. The tourists on Kenawa Island are framed in the same power as the tourists in the photograph. The picture persuades the viewers to enjoy the savannah in Kenawa Island and feel the weather that seems windy

there. The equal eye-level strategy aims to include the viewers as imaginary participants in the tourism site. A different point of view strategy is found in Picture 7 that locates the viewers above the site. It symbolizes the viewer's power. Instead of locating the viewers as imaginary participants in the site, Picture 7 frames Pancasari Village as a unique destination tourists can choose in the post-pandemic era. The viewers are positioned as having more power than the image's depicted participants. The audience is encouraged to look down on the traditional village. This engagement strategy is one of the interpersonal metafunctions for increasing viewer interaction (Baykal, 2016).

In addition to the visual strategies discussed above, both places' captions are declarative and imperative Moods that function to offer Kenawa Island and Handara Gate in Bali. The data below are the captions.

*Serenity [Actor] awaits [Material process] you [Goal] in Kenawa Island, a small, secluded, magical island situated between Lombok and Sumbawa Island [Circumstance]. This island [Carrier] literally only consists of [Relational process] a savannah, a dock, and a huge hill [Attribute].*

*The iconic, exotic, traditional Balinese gate surrounded by breath-taking green scenery [Actor] provides [Material] the perfect backdrop for a memorable photo [Goal]. Don't forget [Mental process] to visit this place [Phenomenon] when it's safe to travel to Bali again! [Circumstance]*

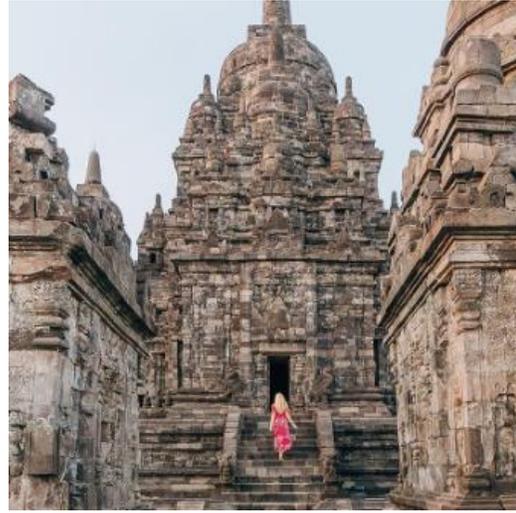
The tourism site is positioned as a participant in the material process that will await the arrival of viewers following the pandemic. Kenawa Island's geographical description is embedded in the context of place, and it is followed by a relational process that explains the island's Attribute. The clause is realized in a relational process marked by the verb "consist" that employs Carrier and Attribute as participants in the process. The physical environment becomes the focus of the attractiveness of Kenawa Island. A similar strategy is found in the caption of Handara Gate in Bali. The gate is depicted as an actor who provides a memorable photo opportunity. Furthermore, without mentioning the viewers as a Subject, the caption tries to engage them in an imperative Mood. This persuasion strategy casts the audience as active participants in the conversation.

The angle of the represented participants in Pictures 8 and 9 is different from what is discussed above. Picture 8 depicts a couple of tourists holding hands at the entrance to Lempuyang Temple. The image is shown below.

**Picture 8.** Lempuyang Temple



**Picture 9.** Sewu Temple



The above picture is shot in a vertical angle that shows image subjectivity. The temple's uniqueness is the center of attention built by the image producer. The viewers are invited to focus on the tall gate of Lempuyang Temple in Bali. The gate, which is depicted above the viewers' eye level and is located on the slope of Mount Lempuyang, offers serenity. This strategy denotes that the tourism object can entice tourists to visit (Kress & Leeuwen, 2006). It assures visitors that the magnificent scene in the temple will console them after the difficult situation they have faced as a result of the pandemic outbreak. The caption, as seen below, adds to this visual strategy.

*Lempuyang Temple [Actor] offers [Material process] a magnificently romantic scene where, just like [@billysebastian](#), you can take pictures while hold hands with your significant other in the middle of its entrance [Goal].*

Lempuyang Temple is chosen as an Actor that offers the viewers a romantic scene, and it is visually also found in the picture. The Goal is presented in a nominal group with a dependent clause of the viewers' activities when visiting the site. Though the clause is declarative, the

speech function examined is an offer. A similar strategy is also found in the caption of Sewu Temple as follows.

*Immerse yourself [Goal] in the grand architecture and picturesque scenery as you explore Sewu Temple [Circumstance. It [Carrier]'s [Relational process] the perfect spot to visit post-pandemic [Attribute].*

The caption above is in imperative Mood, but the speech function is an offer. The audience is referred to as a Goal without an Actor, but it actually refers to the audience. The Circumstance describes the physical features of Sewu Temple, which serve as a key component in immersing viewers in the temple's majestic view of its cultural site. The sentence that follows is a relational process that connects Sewu Temple to its Attribute as a perfect location in the post-pandemic era. The Indonesian government's tourism Instagram account lists physical, cultural, and historical sites as good places to visit in the post-pandemic era.

## **5. Conclusion**

In the post-pandemic era, the COVID-19 pandemic has had an impact on the tourism industry, encouraging people to visit. The official Instagram account of Indonesia presents three types of tourism: physical, cultural, and historical sites. Contact, distance, and point of view strategies are used to present an "offer", an impersonal relationship, and viewer power in the images. Using linguistic patterns in picture captions, on the other hand, triggers an intimate relationship between Instagram users and the sites because the captions provide users with experiences when visiting the sites. Unlike the Indonesian tourism website, Instagram is more persuasive in encouraging users to visit tourist destinations. The use of both visual and linguistic choices in the posts complements one another to make the posts as appealing as possible, encouraging users to visit Indonesia. This study concludes that Instagram's multimodal resources are an important tool for persuading users to visit Indonesian tourist destinations. The post-pandemic phrase in the caption is intended to instill hope in the users that the world will soon heal. The dominance of natural objects in the posts encourages potential tourists to ponder the state of the world. People have suffered mental and material losses as a result of the pandemic, and nature has been positioned as the object that can help them recover.

This study has limitations, despite the fact that it discussed both visual and linguistic elements used in Instagram posts. First, it restricted data on post-pandemic tourism in a government-run Instagram account. As a result, this paper suggests that future research collects additional data from other Instagram accounts, either from Indonesia or from other countries, that discuss post-pandemic tourism promotion. Second, this paper focused on the interpersonal and interactive meanings in its analysis. In other words, the analysis was limited to how Instagram posts build their social relationship with its users. Future researchers are suggested to examine both ideational and representational meanings on the Instagram posts to observe what kinds of experiences are offered. Third, this paper took the Indonesian tourism Instagram account as the object of study, assumed as the most familiar social media to local and global tourists due to its easy access. This paper, thus, suggests future researchers compare tourism social media to map the similarities and differences in how tourism is promoted, particularly in Indonesia.

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**Appendix**

Picture 1



Picture 2



Picture 3



Picture 4



Picture 5



Picture 6



Picture 7



Picture 8



Picture 9



Picture 10



Picture 11



Picture 12



Picture 13

