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MULTIMODAL DISCOURSE ANALYSIS OF RELIGIOUS TOURISM ON MADURA ISLAND, INDONESIA

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ABSTRACT

The objective of study is to explore the relationship between visual and verbal elements within the frame of multimodal discourse analysis in Madura tourism promotion. Promotion in the form of moving images with verbal language makes it easier for readers and potential tourists to see tourist attractions more closely and realistically. This study is descriptive qualitative using 3 videos of Madura tourism promotion, in particular tourism promotions of Bangkalan, Pamekasan, and Sampang regencies on Madura Island, Indonesia. Only scene representing religious tourism as the data of this study in which there are 8 data of religious tourism images. There are two parts of data analysis: visual and verbal analyses. Visual semiotic mode of scenes and images were analyzed using visual grammar by Kress and van Leeuwen (2006). In addition, verbal data are all of utterances generated during the scenes and the still images were analyzed based on appraisal framework by Martin and White (2005) especially on the attitude system. Results show that tourism promotional videos use more than one mode of communication or semiotic system elements to create meaning through representational and interactive structures, compositional meanings, and verbal language. All of the compositions can come together to create messages to the public, in this case information about tourist attractions and their locations that represent the religiosity of Madura.

Keyword : *Multimodal Discourse Analysis; Religious Tourism; Local Wisdom Heritage.*

INTRODUCTION

Tourism is currently an important part of the economic sector in Indonesia. In the last four years, according to the World Travel and Tourism Council (2019), this sector has experienced rapid growth as indicated by the increasing tourist visits. Seeing this great tourism potential, each area seeks to increase tourism promotion in its area. The pandemic in 2020 has dreadfully paralyzed various sectors including the tourism sector. To gain more tourist visits, every effort is made to promote tourist destinations in each area.

Tourism promotion is the key source of information for potential tourists. The tourism promotion aims to convince people to make decisions about the tourist

destinations they want to visit. In this digital era, greater attention has been given to tourism development and the digital media have been used by most countries in the world to promote all of their tourism potential. Tourism also constitutes an information-intensive business as tourism discourse mediates the relationship between tourists and their tourism destinations by manipulating various kinds of linguistic and audio-visual resources to persuade potential consumers and turn them into real clients (Jack & Phipps, 2005).

Studies on tourism promotion have been made by previous researchers, among others by Kim, Hwang, & Fesenmaier (2005) Molina & Esteban (2006) and Zhang (2011). The results showed that one of the factors having substantial effect in making decisions to persuade or attract potential tourists was the role of language in introducing and promoting tourist destinations. Therefore, the role of language is crucial in promoting tourist attractions thereby they can attract tourist visits.

The tourism promotion in the digital era no longer relies on promotion in the form of conventional brochures containing narratives about tourist attractions, but it is already in digital online form, both in the form of images and videos with language elements. These forms of tourism promotion seek to present tourist attractions in such a way as to attract tourists to visit. Nowadays, the forms of promotion frequently used are colored images and videos that display more attractive moving images.

Madura is one of the islands in Indonesia consisting of four regencies namely Bangkalan, Sampang, Pamekasan, and Sumenep. The four regencies have a variety of tourism potentials covering natural, religious, cultural, culinary tourism potentials, and other alternative tourism potentials. Despite having different kinds of tourism potentials, until now the visit levels in all tourist destinations in Madura have not been maximized yet. Thus, the existing tourism potentials still need to be introduced to the local, regional, national, and international potential tourists to enhance the visit level thereby will have significant impact on both the economy and the standard of living in general in Madura. Continuous and sustainable promotional efforts using diverse media must be made in line with the number of existing tourist attractions.

One of the potential tourisms on Madura Island is religious tourism. This religious tourism not only includes places of worship especially for Muslims as the majority of population on Madura Island is Muslim, but pilgrimage tourisms to the cemeteries of kyai and kings, the cemeteries of respected people and those who are considered sacred, and *bhuju'* (cemeteries) existing in some different places have also become the religious tourism icons on Madura Island.

As a form of Madurese local wisdom, these tourist destinations are able to attract tourists to visit. In fact, the religious tourism is mostly visited by tourists compared with other tourist attractions. In 2018, the number of visits to religious tourism destinations in Bangkalan Regency was 1,038,068 people with details of 282 international tourist visits and 1,037,786 domestic tourist visits. This is contrast to natural tourism visits which were only 116,215 people. Likewise, the number of tourist visits to religious tourism destinations in Sumenep Regency also reached the highest visits.

Religious tourism destinations in each regency are shown in their tourism promotional videos. In the tourism promotional videos, there are moving images and texts that complete the moving images. In the promotional images and videos, some modes used are verbal, visual, and audio elements which are part of verbal and non-verbal communication language to attract attention. These elements have associations to create meaning and determine the quality of tourism promotion.

The meaning of these elements can be understood using multimodal approach because the video is a text that can be formed by more than one combination in semiotic system. According to Anstey & Bull (2010), there are five semiotic multimodal systems in text which include linguistic elements: vocabulary, generic structure, and grammar of oral and written language; visual elements: color, vectors, and viewpoint in still and moving images; audio elements: volume, pitch and rhythm of music and sound effects; gestural elements: movement, speed and stillness in facial expressions and body language; and spatial elements: proximity, direction, layout position, and organization of objects in space.

As the branding effort of Madura tourism, media and promotional content must be of concern because numerous previous studies have stated that promotion is an effective media to persuade or attract tourists to visit the tourist attractions. Still and moving images (videos) can complete tourism promotions besides written text form. Images and videos will make it easier for readers and potential tourists to see tourist attractions more closely and realistically.

Since promotional images and videos use more than one mode of communication or semiotic system elements to create meaning, the promotional images and videos can be treated as multimodal text. Therefore, this study seeks to explain the relationship between visual and verbal elements through multimodal discourse analysis in Madura tourism promotion to understand the Madura tourism representation. Multimodal Discourse Analysis of tourism promotion of texts and moving pictures is not yet widely used to explore the tourism promotion in Indonesia. The representation of promotional images and videos can be a branding effort for Indonesian tourisms, in particular Madura tourism destinations.

METHODOLOGY

This research used descriptive-qualitative method. This approach was adopted in carrying out multimodal analysis based on Visual Grammar by Van Leeuwen (2006) to analyze visual semiotic mode and verbal analysis on the use of language. The data sources in this study were the Madura tourism digital promotions in the form of videos of tourist destinations in Madura, Indonesia, especially religious tourism destinations in Bangkalan, Sumenep, and Pamekasan Regencies as three regencies that have religious tourism. Sources of data of this research are 3 videos of tourism promotions of those three regencies. They are available online at <https://www.youtube.com/watch?v=2Ym4Jj-vHdc> for Bangkalan regency tourism promotion, https://www.youtube.com/watch?v=tJQXhdI_mEo for Pamekasan tourism promotion, and <https://www.youtube.com/watch?v=KgGw9T9zPr8> for Sumenep tourism promotion. Data were collected from data sources that have been obtained

in the form of visual and verbal modes including the language used together with the visual mode representing the religious tourisms in Madura Island.

The data of the research were collected using content analysis method with careful, detailed, systematic examination and interpretation of certain materials as a means to identify patterns, themes, biases, and meanings. There are several steps to collect the data. 1) search for data sources on websites that present Madura tourism promotions in the form of images or videos presenting tourism promotion products that specifically also display religious tourism destinations, 2) identify moving and still visual images to classify scenes and images to be taken when analyzing data; 3) select scenes with utterances generated by taking screenshots of religious tourism promotion scenes in the form of places of worship or mosques, cemeteries of kyai or kings of Madura; 4) write transcriptions to identify texts from images and videos; 5) select data transcription consisting of images or videos and texts.

There are two parts of data analysis: visual and verbal analyses. Visual semiotic mode of scenes and images were analyzed using visual grammar by Van Leeuwen (2006). In addition, verbal data are all of utterances generated during the scenes and the still images were analyzed based on appraisal framework by Martin & White (2005) especially on the attitude system. The steps are as follows: 1) present images and scenes; 2) explain the captured images and scenes and classification of verbal data, 3) analyze verbal data using assessment analysis especially in attitude system classified into three categories: influence, assessment, and appreciation proposed by Martin & White (2005), 4) analyze visual data based on Van Leeuwen (2006) covering narrative processes, conceptual processes, interactive structures, and compositional meanings. Narrative processes include the analysis of vector or movement and categorizes them into actional and reactional processes. Conceptual representations classify data into classificational, analytical, and symbolic processes. Interactive structures involve the analysis of view or contact and social distance from frame size. Compositional meanings cover the analysis of salience, differences in sharpness, foreground or background, and exaggerated size, 5) interpret and explain the relation between findings of verbal and visual data. Then make conclusions on the analysis that has been done.

RESULTS AND DISCUSSION

The discussions are divided based on the religious tourism destinations of each regency, in this case three regencies of Bangkalan, Sumenep and Pamekasan which have religious tourism destinations. There are verbal and visual elements in the tourism promotional videos of Bangkalan Regency especially those displaying the religious tourism elements in Madura, among others are texts completing images, representational structures, interactive structures, and compositional meanings.

From the whole videos, there are 8 (eight) images in the videos representing religious tourism in the three regencies. Table 1 shows the image and location of the religious tourism destination.

Table 1. Religious Tourism Destination in Madura Island

Image No	Location	Name of Destination
1	Bangkalan regency	Syaichona Kholil Mosque
2	Bangkalan regency	Aer Mata Cemetery
3	Bangkalan regency	Aer Mata Cemetery
4	Bangkalan regency	Aer Mata Cemetery
5	Bangkalan regency	Potre Koning Cemetery
6	Sumenep regency	Sumenep Mosque
7	Pamekasan regency	Vihara Avalokitesvara
8	Pamekasan regency	Vihara Avalokitesvara

From the table 1 above, it is elaborated and explained for each image as the followings from image 1 to image 8.



Image 1

Image 1 above shows a mosque in Bangkalan, Madura. There are English texts of Shaykhona Kholil mosque and cemetery written on the image. This mosque has a golden and green colored dome and the wall paint is dominated by golden and white colors.

This image shows building designs rather than actional processes carried out by humans. Therefore, there are no participants who have the roles as actors or reactors. On the other hand, the verbal elements also emphasize the name of place in the image. Since there is no information stating the name of the mosque, the goal of verbal elements is to complete the image by providing more detailed information to the viewers.

Symbolic attribute in this image is the place of worship for Muslims and the gold as dominant color in the mosque. The mosque is the first image shown on the video, this provides crucial information that the majority of Madurese community are Muslim while the gold color means success, luxury, and prosperity. The verbal elements also confirm that this mosque contains the cemetery of a well-known *wali* (Islamic saint) in Madura and highly respected by the Muslim community.

Interactive structure in this image is formed when there is no eye contact between represented participants and viewers. Therefore, the viewers are positioned as observers because they do not make demand of eye contact but offer something. The observers are offered to observe what is in the Syaikhona Kholil mosque. This

image was taken in the middle distance shot to engage viewers. This provides information to viewers to assess or observe the circumstances of the Syaikhona Kholil mosque in the form of a complete image.

The composition of essential elements in this scene is the mosque size, which is relatively bigger than the other represented participants. Thus, the mosque has an important highlight to be offered to viewers which shows the circumstances of the mosque that is worth visiting. While the verbal elements on the image also provide information that the place also contains the cemetery of a well-known *wali* (Islamic saint) named Syaikhona Kholil who is highly respected by the Muslim community for pilgrims to visit.

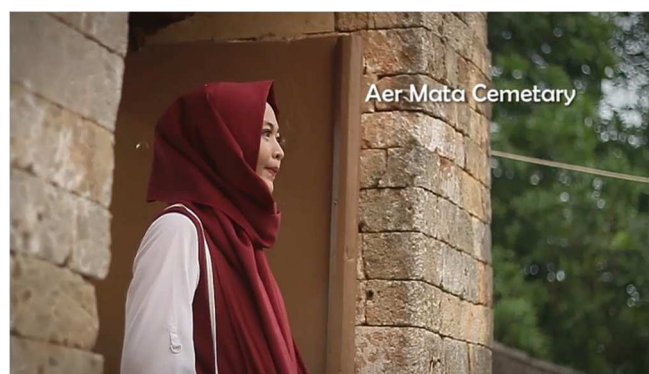


Image 2

Image 2 above displays a woman in a place around Bangkalan area wearing red and white clothes. The verbal elements of *aer mata cemetery* indicate the place where the woman is. There is reactional process categorized as non-transactional process because there is no phenomenon that complements the reactor. The women's eye line vectors represent the reactional process. This participant is called as reactor which gives reaction to unknown objects. Therefore, this makes the viewers imagine what the participant is seeing and thinking. This will also reinforce the viewer's feeling of empathy to identify something. The texts on the image also provide information about what the participant will see. This information explains to the viewers that the woman visits the *aer mata* cemetery.

Symbolic attributes in this image are the meanings of red and white clothes. The red and white colors are synonymous with Indonesia and Madura. The colors are usually used for the symbols of Indonesian flag and as Madurese traditional clothes. The red color has meanings of bravery, passion, spirit, strength, and energy while the white color has the meanings of pure, sacred, light, and freedom. The verbal elements also confirm that the name of this place is *aer mata* cemetery. This provides critical information that the cemetery is special for Madurese people. Since the first two images on the video are cemeteries, this confirms that the Madurese people highly value their ancestors by visiting the cemeteries.

Interactive structure in this image is formed when there is no eye contact between represented participants and viewers. Therefore, the viewers are positioned as observers because they do not make demand of eye contact but offer something. The observers are offered to observe what is in the participant. This image was

taken in close distance shot which means that the viewers and the participant have engagement. This distance allows the viewers to take a closer look at the image to assess or take information from the image.

The composition of essential elements in this scene is the focus on the sharpness of camera on the female participant. Thus, the woman has an important highlight to be offered to viewers which shows what reactions or actions are used to see the situation around her. While the verbal elements on the image also provide information that the place the woman visited is a cemetery for pilgrims to visit.



Image 3

Image 3 above shows the designs of cemetery in Bangkalan, Madura. The cemetery has unique engraving designs. There are English texts of *aer mata* cemetery written on the image. The cemetery's headstone has white limestone carving designs with beautiful artistic values although it was built in the past time.

This image shows building designs rather than actional processes carried out by humans. Therefore, there are no participants who have the roles as actors or reactors. On the other hand, the verbal elements also emphasize the name of place in the image. Since there is no information stating the name of the cemetery, the goal of verbal elements is to complete the image by providing more detailed information to the viewers.

Symbolic attributes in this image are the cemetery designs which are synonymous with Muslim's cemetery with a characteristic of the combination of carving artistic values in Hindu and Buddhist cultures. The verbal elements also confirm that the cemetery is called *aer mata* cemetery in Bangkalan. This place contains the well-maintained cemeteries of people who played an important role in Madura in the past time.

Interactive structure in this image is when there are no eye contacts between represented participants (object) and viewers. Therefore, the viewers are positioned as observers because they do not make demand of eye contact but offer something. The observers are offered to observe what is in the *aer mata* cemetery. This image was taken in the close distance shot to clearly show the viewers the headstone designs. This provides information to viewers to assess or observe in detail the cemetery designs with beautiful artistic values.

The composition of essential elements in this scene is the focus on the sharpness of camera on one of the headstones than the other represented participants (object). Thus, the headstone designs have important highlight to be offered to viewers which show the circumstances of the cemetery that is worth visiting

because it has beautiful artistic values. While the verbal elements on the image also provide information that the name of the place is *aer mata* cemetery containing the cemeteries of a well-known queen and people who have hereditary royal family and respected by the Muslim community in Madura for pilgrims to visit and enjoy the beautiful artistic values of limestone carving designs that were made centuries ago and still exist today.

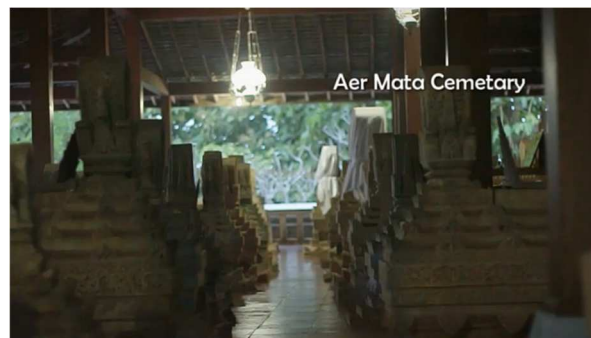


Image 4

Image 4 above shows the designs of cemeteries in Bangkalan, Madura. The cemeteries have similar carving designs. There are English texts of *aer mata* cemetery written on the image. The cemeteries' headstones have white limestone carving designs having beautiful artistic values although they were built in the past time.

This image shows building designs rather than actional processes carried out by humans. Therefore, there are no participants who have the roles as actors or reactors. On the other hand, the verbal elements also emphasize the name of place in the image. Since there is no information stating the name of the cemetery, the goal of verbal elements is to complete the image by providing more detailed information to the viewers.

Classificational processes of the same classes in this image are headstone designs that have the same shape, size, and material of construction. Thus, its structure is covert taxonomy (covert classificational system). A classificational system in which the superordinate is derived from any similarity as what the viewers think between the subordinates. In this case, the superordinate class is *aer mata* cemetery while the subordinate class is one of headstone designs in this cemetery.

Symbolic attributes in this image are the cemetery designs, which are synonymous with Muslim's cemetery characterized by the combination of carving artistic values in Hindu and Buddhist cultures. The verbal elements also confirm that the cemetery is called *aer mata* cemetery in Bangkalan. This place contains the well-maintained cemeteries of people who played an important role in Madura in the past time.

Interactive structure in this image is formed when there is no eye contact between represented participants (object) and viewers. Therefore, the viewers are positioned as observers because they do not make demand of eye contact but offer something. The observers are offered to observe what is in the *aer mata* cemetery.

This image was taken in the middle distance shot to engage the viewers. This distance provides information to viewers to assess or observe the cemetery designs with beautiful artistic values in the form of a complete image.

The composition of essential elements in this scene is the size of cemeteries which is relatively bigger and there are more cemeteries there than the other represented participants (object). Thus, the headstone designs of the cemeteries have important highlight to be offered to viewers which show the circumstances of the cemetery that is worth visiting as it has beautiful artistic values. While the verbal elements on the image also provide information that the name of the place is *aer mata* cemetery containing the cemeteries of a well-known queen and people who have hereditary royal family and respected by the Muslim community in Madura for pilgrims to visit and enjoy the beautiful artistic values of limestone carving designs that were made centuries ago and still exist today.



Image 5

The image above shows an information board of *potre koning* cemetery in Bangkalan, Madura. The board is in the form of banner mounted on an iron pole and placed in the forest. There are Indonesian texts providing some information about the *potre koning* cemetery, including the location, plot, RPH, and BKPH.

This image shows the information board object rather than the actional processes carried out by humans. Therefore, there are no participants who have the roles as actors or reactors. On the other hand, the verbal elements also emphasize some information about the place in the image. The information indicates the existence of a place that will be seen further in the next images. Therefore, the goal of verbal elements is to complete the image by providing more detailed information to the viewers about the next destination.

Symbolic attribute in this image is an information board from the forestry agency to provide more detailed information about *Potre Koneng* cemetery. The verbal elements also confirm that the cemetery is called *Potre Koning* cemetery in Bangkalan. This place is the well-maintained cemetery of a well-known queen in Madura in ancient times and visited by pilgrims.

Interactive structure in this image is formed when there is no eye contact between represented participants (object) and viewers. Therefore, the viewers are positioned as observers because they do not make demand of eye contact but offer something. The observers are offered to observe what is in the information board of *Potre Koneng* cemetery. This image was taken in the middle distance shot to

engage the viewers. This distance provides information to viewers to assess or observe the texts on the information board of Potre Koneng cemetery in the form of a complete image.

The composition of essential elements in this scene is the size of information board which is relatively bigger than the other represented participants (object). Thus, the contents of information board have important highlight to be offered to viewers which show the description of cemetery to be visited. While the verbal elements on the image also provide information that the name of the place is Potre Koneng cemetery and other detailed information.

The next is a tourism promotional video in Sumenep Regency which only shows the grand mosque of Sumenep, mainly with shooting angle of front view which is the entrance gate to the mosque area.



Image 6

Figure 6 shows a unique front building of Sumenep mosque. The building is painted in white, yellow, and gold colors and has unusual decoration. There are verbal elements in the form of texts in the image specifying the place where this image was taken, namely Sumenep, Madura in East Java, Indonesia.

Verbal elements in the form of English phrases in the audio complementing the images of this video have social cultural meanings. Verbal elements in these words are belonging to positive appreciation category in attitudinal system in the language of appraisal. The appreciation brings positive appraisal of the building object compared with the panorama or the presence of behavioral and actional processes of the community. The visual elements also complement the verbal elements to provide information about the building that contains the community's cultural elements. This appraisal can enhance the level of strength or confidence about the feasibility of tourism in Sumenep regency in the proposition of the text writer's proposal to the viewers.

This image shows building designs rather than actional processes carried out by humans. Therefore, there are no participants who have the roles as actors or reactors. On the other hand, the verbal elements also more emphasize the positive appreciation in the historical building. The goal of the appreciation is to boost the level of positive strength and confidence in viewers thereby they will be attracted to visit.

Symbolic attributes in this image are the white, gold, and yellow colors used in the historical building. White color means pure, sacred, light, and freedom. Yellow color means cheerful, energetic, optimistic, and happy. While gold color signifies luxury, quality, wealth, and happiness. The verbal elements also inform that they give positive appraisal to the place with historical buildings to strengthen or convince the viewers to be interested in coming to visit.

Interactive structure in this image is formed when there is no eye contact between *represented participants* (object) and *viewers*. Therefore, the viewers are positioned as observers because they do not make demand of eye contact but offer something. The observers are offered to observe the historical buildings in Sumenep. This image was taken in the middle distance shot to engage the viewers. This provides information for viewers to assess or observe the circumstances in the form of a complete image.

The composition of essential elements in this scene is the size of front building of this mosque which is relatively bigger than the other objects. Thus, this building has an important highlight to be offered to viewers which shows the unusual building condition. While the verbal elements on the audio complementing the moving images also add information in the image that the cultural buildings still exist here. This information wants to increase the strength and confidence of the observers' assessment on the image to agree with the proposed producer's point of view.

The religious tourism promotions in Pamekasan regency do not display mosques or cemeteries, but rather emphasize the places of worship for the Tridharma people.



Image 7

Image 7 above shows the building of the largest Tridharma place of worship in Madura, which is one of the tourism destinations in Pamekasan. The building is dominated by red and gold colors. There are texts stating the name of the tourist attraction and the distance from city center.

This image shows the shape of building with an absence of a single person rather than the actional processes carried out by humans or panorama. Therefore, there are no participants who have the roles as actors or reactors. On the other hand, the verbal elements inform that the name of tourist attraction is Vihara Avalokitesvara. Therefore, the goal is to show the name of the place and the

distance of the location from city center in detail to make it easier for visitors who are interested in finding this place.

Symbolic attributes in this image are the shape of buildings and the dominating red and yellow paints. The building represents the presence of Hinduism in Pamekasan as a place of worship for the surrounding Hindus. Red color is used as symbol of Indonesian flag and Madurese traditional clothes. The red color has meanings of bravery, passion, spirit, strength, and energy. The gold color has meanings of success, luxury, and prosperity. The verbal elements also show the name of the place and the distance of the location from city center in detail to make it easier for visitors who are interested in finding this place.

Interactive structure in this image is formed when there is no eye contact between the *represented participants* (object) and viewers. Therefore, the viewers are positioned as observers as they do not make demand of eye contact but offer something. The observers are offered to observe what is in this place of worship. This image was taken in the middle distance shot to engage the viewers. This provides information for the viewers to assess or observe the texts on the information board in the form of a complete image.

The composition of essential elements in this scene is the size of building which is relatively bigger and there are more buildings than the other represented participants (object). Thus, this place of worship for Hindus brings an important highlight to be offered to viewers which exhibits the beauty of the worship building. While the verbal elements also complement the information specifying the name of the place and the distance of the location from city center in detail to make it easier for visitors who are interested in finding this place.

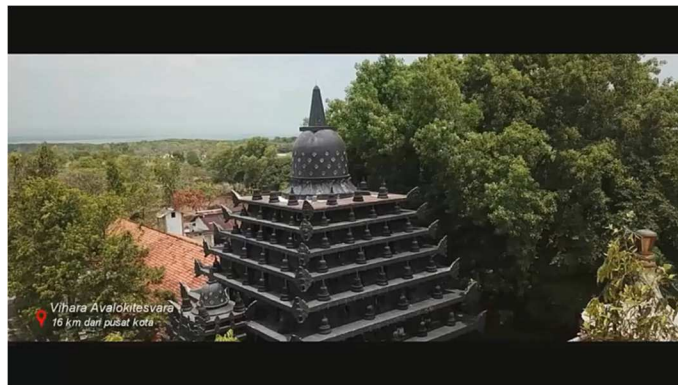


Image 8

Image 8 above shows a building with a distinct place of worship in the form of Vihara, which is one of the tourist destinations in Pamekasan. The building is dominated by black color. There are texts stating the name of the tourist attraction and the distance from city center.

This image shows the shape of building with an absence of a single person rather than the actional processes carried out by humans or panorama. Therefore, there are no participants who have the roles as actors or reactors. On the other hand, the verbal elements inform that the name of tourist attraction is Vihara Avalokitesvara. Therefore, the goal is to show the name of the place and the

distance of the location from city center in detail to make it easier for visitors who are interested in finding this place.

Symbolic attributes in this image are the shape of temple building and the dominating black color. The building represents the presence of Tridharma people who have something to do with the long story of Majapahit in Pamekasan as a place of worship for Tridharma people. The black color has meanings of elegance, prosperity, sophistication, and full of mystery. The verbal elements also show the name of the place and the distance of the location from city center in detail to make it easier for visitors who are interested in finding this place.

Interactive structure in this image is formed when there is no eye contact between the *represented participants* (object) and viewers. Therefore, the viewers are positioned as observers as they do not make demand of eye contact but offer something. The observers are offered to observe what is in this place of worship. This image was taken in the close distance shot to clearly show the viewers the temple. This brings information for viewers to assess or observe the temple that has beautiful artistic values in detail.

The composition of essential elements in this scene is the size of building which is relatively bigger and there are more buildings than the other represented participants (object). Thus, this place of worship for Tridharma people has an important highlight to be offered to viewers displaying the beauty of this place of worship's building. While the verbal elements also complement the information specifying the name of the place and the distance of the location from city center in detail to make it easier for visitors who are interested in finding this place.

CONCLUSION

Promotions of Madura tourism especially for religious tourism dominantly presented images of buildings or objects rather than participant or human elements involved as actors or reactors. Meanwhile, the image of human that appeared in the religious tourism destination was non-transactional as there was no interaction. The verbal language used was designed to show the name or location of the religious tourism as information for viewers, without any appraisal from the producers of promotional videos or the involvement of the actors. The symbolic attributes reflected positive identity. The relationship between verbal and visual elements created meanings and delivered messages easily understood by the audiences, in this case information about tourist attractions and their highlighted locations.

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