NATURE IN INDONESIAN TOURISM: A MULTIMODAL DISCOURSE ANALYSIS

ALAM DALAM PARIWISATA INDONESIA: ANALISIS WACANA MULTIMODAL

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Abstract

In tourism promotion, nature has been considered a key factor in persuading tourists to visit. Nature has been studied by many researchers using linguistic analysis, such as metaphor and rhetorical devices, to attach it to beauty and paradise. However, tourism promotion in social media now also requires multi-modal modes to communicate with readers. The choice of shot strategies, frame size, and eye level in the visual source are powerful features to position readers in virtual communication. Therefore, this paper addresses multimodal strategies to present Indonesian nature in the tourism website from its interpersonal strategies. Theories of multimodality by Kress and Leeuwen are applied to discuss five samples of the multimodal resources of Medan, Raja Ampat, Lombok, Bintan, and Banyuwangi. The analysis found that the visual strategies identified from the gaze, shot distance, and eye level constitute an offer, while the textual strategies function as informative and descriptive. This paper confirms previous research that Indonesian tourism website is loaded with descriptive modes where persuasion is indirectly addressed.

Keywords: Indonesia; multimodal; nature; tourism, website

Abstrak

Dalam promosi pariwisata, alam telah dianggap sebagai faktor kunci dalam membujuk turis untuk mengunjungi tempat wisata. Alam telah dikaji oleh peneliti dengan analisis linguistik, beberapa di antaranya seperti metafora dan peranti retorika untuk melekatkan alam dengan keindahan dan surga. Namun demikian, promosi pariwisata dalam media sosial saat ini juga memerlukan mode multimodal untuk berkomunikasi dengan pembaca. Pilihan strategi pengambilan gambar, ukuran bingkai, dan tingkat mata dalam sumber visual merupakan fitur yang kuat untuk memposisikan pembaca dalam komunikasi virtual. Oleh sebab itu, artikel ini membahas strategi multimodal untuk menyajikan alam Indonesia pada situs web pariwisata dari strategi interpersonalnya. Teori multimodalitas dari Kress dan Leeuwen diaplikasikan untuk membahas lima sampel dari sumber multimodal teks Medan, Raja Ampat, Lombok, Bintan, dan Banyuwangi. Analisis menemukan bahwa strategi visual yang diidentifikasi melalui tatapan, jarak pengambilan, dan tingkat mata bertujuan untuk menawarkan, sedangkan strategi tekstual mengemban fungsi informatif dan deskriptif. Artikel ini menegaskan penelitian sebelumnya bahwa situs web pariwisata Indonesia memuat mode deskriptif yang memuat fungsi persuasif tak langsung.

Kata Kunci: *Indonesia; multimodal; alam; pariwisata; situs web*

1. Introduction

Nature is a major interest within the field of tourism, and linguistic devices portraying nature in its promotion have invited academic discussions on how nature is commodified and represented as the object of consumption (Jaworska, 2017; Mühlhäusler and Peace, 2001; Stamou and Paraskevopoulos, 2004). Nature is often portrayed as PARADISE and GEMS, metaphorical expressions that intertext across countries. Nature is often appreciated for its composition, including the country's enormous variations, as shown in Raja Ampat where its underwater life is portrayed as a land of plenty (Isti'anah, 2019). This proves that nature has become the most exciting tourist attraction.

Even though tourism promotion aims to improve financial benefit, the natural environment and tourists should be portrayed as a member of ecosystems where they are interdependent. This ecological awareness is constructed through the discourse around the society, and through language, our perception of the world is constructed (Stibbe, 2015). Due to the lack of maintenance of environmental quality, language should foster more sustainable fair-minded responsible policies and strategies (Pasquini, 2018; Sutawa, 2012). Therefore, as one of the official platforms managed by the government and tour operators, tourism websites should select the language and visual features that trigger their readers' awareness of natural sustainability. Through interactive and interpersonal features in multimodal modes, a tourism website can build social relations between interactants, whether it is personal or impersonal relations (Hu and Luo, 2016).

As tourism websites contain multimodal resources to maximize their communicative purposes, they do provide not only information about destinations and attractions but also shape the identity of a country (Arfin Muhammad Salim and Puad Mat Som, 2018; Cheregi, 2018; Ibrahim, Nurulhuda and Wong, 2013; Krisjanous, 2016; Malenkina and Ivanov, 2018). The websites also provide itineraries and access as a part of preparation and anticipation, so they are regarded as a reliable source of information for prospective tourists (Arfin Muhammad Salim and Puad Mat Som, 2018; Dallyono and Sukyadi, 2019; Wu, 2018).

Studies on the website have been found in the way Indonesian authenticity, comprising nature, cultural heritage, and cuisine, is presented through various linguistic and visual modes (Arfin Muhammad Salim and Puad Mat Som, 2018; Isti'anah, 2020; Rahmasari and Lauwren, 2020; Salim et al., 2018; Samad et al., 2018). Those studies agreed that Indonesian tourism has various unique selling points described through descriptive verbs, positive adjectives, and declarative sentences. The visual modes were discussed in terms of their topics. They also believe that verbal and visual elements complement each other as persuasive devices in communication. However, studies on multimodal texts from interpersonal relations are still lacking.

Motivated by the studies above, the present paper investigates how the website's visual and linguistic elements portray the Indonesian natural environment. Amidst the tourism discourse of authenticity and natural environment from an ecolinguistic perspective, the present paper focuses on the interpersonal and interactive features through Mood and modality, contact, distance, and natural environment point on the Indonesian tourism website. This paper aims to complement the previous research so that Indonesian nature in tourism is thoroughly discussed.

2. Method

This paper selected visual data on www.Indonesia.travel on November 15, 2019. The website was selected as the data as it provides institutional homepage materials, and includes multimedia products, such as images, sounds, texts, and hyperlinks (Flick, 2010). Visual information refers to the website's uploaded photos or images. Photographs are understood not as pure image reproductions but as reality displays. Pictures in the analysis are vital to extending the integrated perspectives on the Subject. Photos also reveal the symbolic worlds of the subjects and their views. Images also show the subjects' symbolic worlds and views (Flick, 2010).

Because the website described different tourism destinations, this research took typical sampling by looking at the website's destination highlights. Common characteristics are found in the five destinations chosen: the choice of natural objects as the cover of their pages (Dörnyei, 2007). In total, 17 pictures of the natural environment were found on the destination highlights, yet only five destinations included natural images. Those destinations were Medan, Raja Ampat, Lombok, Bintan, and Banyuwangi. Each destination was coded alphabetically in the analysis, followed by the city name and number of clauses. A/Med/1 refers to data A, Medan destination, clause number 1. The textual descriptions followed each visual data. Through the lexicogrammatical choice from each clause, this paper only selected clauses referring to the lexicon referring to nature to complement the visual analysis of how the Indonesian natural environment is presented on the website.

Under Multimodal Discourse Analysis (MDA), this paper discussed the multimodal resources' interactive and interpersonal meanings. Three visual features are analyzed: contact, distance, and point of view. Contact was identified from the participants, whether represented or interactive, accessed from the gaze. The presence of gaze signifies demand, while the absence of it means to offer. The distance was recognized from the distance of the shot, close, medium, or long shot. The shot strategies represent social relationships between the browsers and the website, whether impersonal or social. The point of view was divided into two, subjective or objective, seen from the choice of vertical or horizontal frame and the eye level of the browsers.

After analyzing the website's visual features, this paper also conducted a linguistic analysis of Mood and modality that are included in the interpersonal meaning of language. Interpersonal function deals with how information, goods, and services are exchanged in the interaction. It refers to whether a commodity is given or demanded. Mood structure provides the pattern of speech roles in the interaction. Mood is identified from the position of Subject^Finite, representing the role in exchange and commodity exchanged (Thompson, 2013). The clauses were then analyzed further to figure out the speech functions, such as giving statements, offering, questioning, or demanding. Modality is used to express the speaker's attitude about what is said, represented in the form of modal adjuncts and modal auxiliaries.

3. Results and Discussion
3.1. Results

The five tourism destinations have similar and different multimodal strategies. From its visual strategies seen from contact, distance, and point of view, Medan tourism text is displayed through indirect gaze, long-shot distance, and below-the-eye-level point of view, similar to that of Bintan and Banyuwangi tourism texts. On the other hand, Raja Ampat destination is shown an indirect gaze, long-

shot distance, and an eye-level point of view, the same strategy found in Lombok text.

In general, the data analyzed in this paper have similar linguistic strategies. From the choice of Mood, the website is loaded with declarative Mood, even though imperative Mood also appears in Medan, Lombok, Bintan, and Banyuwangi. None of the data includes interrogative Mood. In terms of modality, Medan and Bintan texts do not include any modals, while Raja Ampat, Lombok, and Banyuwangi exploit probability in their promotion. Furthermore, Lombok and Banyuwangi texts also include inclination in their description. A summary of multimodal strategies is provided in the appendix.

The analysis of Mood and modality is used to understand those five tourism destinations' interpersonal functions. According to the data, 72 clauses contain the natural environment on the Indonesian Tourism Website. There are two types of Mood used: declarative and imperative, and it is dominated by declarative Mood. This declarative Mood gives information to the viewer of each tourism destination on the website. In contrast, the imperative Mood offers the viewers activities and attractions to find. The modality is also expressed in the clauses of the website. Of the total 72 clauses, 11 represent probability found in Raja Ampat, Lombok, and Banyuwangi tourism destinations. There are also four clauses from the Lombok tourism destination which show inclination.

3.2. Discussion

The first destination discussed here is Medan, the capital city of North Sumatra. Medan is famous for its largest lake in South-East Asia, Lake Toba. Lake Toba has over 1,145 square kilometres in width and 450 meters in depth. Below is the visual shot of Lake Toba found on the front page of the Indonesian tourism website.

Picture 1. Medan

The picture above shows Samosir Island, located in Lake Toba, and its small islands. The viewers are invited to enjoy the surrounding location and view, such as the beautiful sunset, grey sky, and green islands. Those parts mentioned above of scenery are categorized as represented participants, natural objects that tell the viewers what they are about. This type of participant tells the viewers about the experience they can have when visiting the place. Seen from the contact, there is no direct gaze found between the viewers and the picture. The indirect gaze represents an offer (Kress and Leeuwen, 2006). The photo was taken in a long-shot strategy, meaning that the image does not focus on a specific area that shows a detailed presentation. Instead, the viewers can observe different parts of Lake Toba. This strategy indicates that the viewers are positioned as impersonal participants. The website regards the viewers as strangers, those who never experienced this spot before. The picture is placed below the viewers' eye level, showing the viewers' power. The image is presented objectively to let the viewers focus on the natural objects presented on the website.

From the linguistic features found in the description analysis, the captions used are in the form of the declarative and imperative Mood. The imperative Mood dominates the captions, found in four clauses, while there is only one declarative clause. The imperative Mood is shown by Finite^Subject or by the ex-

istence of Finite (F) or Predicator (P) only. Below is an example.

Retreat	to the soothing ambiance of the highlands	to visit Lake Toba and Samosir Island.
P	Adjunct	Adjunct
Mood	Residue	

The Subject is absent as the imperative mood marker in the structure above. The clause above's mood structure above is Mood-Residue, marked by the predicator "Retreat" that initiates the clause. The two adjuncts present the Residue. The first Adjunct answers the question of "where", while the second Adjunct answers the question of "why". The clause above has a speech function as an offer since it indicates the exchange of the highlands' exchange to visit Danau Toba and Samosir Island. The website browsers are not mentioned explicitly in the Subject position as it aims to engage them as a part of commodity exchange. This strategy is in line with the absence of the direct gaze of Lake Toba's visual presentation.

The second picture of the tourist destination is Raja Ampat. The following image displays a snorkeler swimming and enjoying the clear blue water, alone, and the viewers are positioned as if they were on a boat observing the beach, islands, and clear sky. The four main islands around the snorkeler are Waigeo, Batanta, Salawati, and Misool.

Picture 2. Raja Ampat

The first interactive meaning, contact, represents an offer since a direct gaze is absent. Instead of inviting the viewers to focus on an object, the picture invites the viewers to feel a snorkeler's experience, as depicted above. Besides experiencing being a snorkeler, the website also presents the beauty of the four islands that are close to each other, separated by a clean beach under a clear sky. Similar to picture 1, picture 2 above is also taken in a long-shot strategy. Kress and Leeuwen assert that "the longer the distance, the more remote relations by the viewers and represented participants are implied". Unlike picture 1, the viewers' eyes are positioned equally with the picture that set the viewers as the snorkeler. This strategy implies equal power between the picture and the viewers. This interpretation proves that high modality attracts viewers as conducted by Liu's research (Liu, 2019) and the shot strategy. The photographer has a vital role in positioning the viewers and objects. Instead of portraying real pictures with high modality, the process of shooting the image, selecting it, and setting the viewers are inseparable factors in building interactive meanings between the browsers and the website.

Twenty-one clauses related to the natural environment on Raja Ampat tourism destination website are in the form of declarative Mood. The declarative Mood found on the website functions as statements to inform the viewers about Raja Ampat Destination's specific area. Below is an example.

Raja Ampat's sheer numbers and diversity of marine life and its huge pristine coral reef systems	are	a scuba dream come true – and a fantastic site for snorkelers too.
Subject	F	Complement
Mood		Residue

The clause above is categorized as a statement that states Raja Ampat as a good place that scuba divers and snorkelers can enjoy. This

clause presents information to the viewers. This S^F structure introduces Raja Ampat in the Subject position as a destination with sheer numbers and diversity of marine life, including coral reefs. The use of possession in the Subject position and further information about Raja Ampat are pivotal to introducing how worthwhile Raja Ampat is. The Residue is in the form of a compliment that emphasizes Raja Ampat as a fantastic place for scuba divers and snorkelers.

Moreover, the relationship between the Raja Ampat tourism destination with the viewers can be seen from the use of modality in the clause. Four clauses contain modals and all of them are classified as probability. The example is in the sentence below.

1) Far from the view-blocking skyscrapers, dense and hectic concrete jungles, congested traffics, flickering electric billboards, endless annoying noises, and all the nuisances of modern cities, you **will** find a pristine paradise where Mother Nature and warm friendly people welcome you with all the exceptional wonders in Raja Ampat, the islands-regency in West Papua Province.

In the sentence above, the modal 'will' is found in the declarative Mood whose Subject is "you" and "a pristine paradise…" as its Complement. The modal "will" functions to show the median probability of the paradise the tourists can find when visiting Raja Ampat. The Complement contains a relative clause explaining "paradise". The website portrays Raja Ampat as a paradise that provides nature and friendly people in West Papua Province. The website intends to introduce the tourism site and the local people. In this clause, the natural environment is positioned as a place to escape from a hectic life, noise, and busy schedules. The tourists or "you" may find paradise when they visit Raja Ampat.

Despite involving the browsers as the Subject, the website also uses the tourism site

as the Subject position in a declarative clause as shown below.

2) Manta Rays and wobbegongs **will** glide right by you.

The Subject of the above clause is "Manta Rays and wobbegongs", members of marine life when diving in Raja Ampat. These two marine creatures possibly glide close to scuba divers. The possibility of meeting manta rays and wobbegongs lies in marine life, not the browsers. Therefore, the browsers are mentioned in the final position of the clause. The level of probability of modal "will" is median, meaning that they have a fair chance to glide near the divers.

The following picture is found in the Lombok area showing Segara Anak Crater Lake located on Rinjani Mountain.

Picture 3. Lombok

The contact built in the above picture is an offer. The viewers are invited to gaze at the crater and the scenic view they can experience above the mountain. The viewers are invited to observe the crater, rocky cliffs, and exotic sky, probably showing sunrise. The picture is taken in a long-shot strategy building an impersonal relationship. The prospective tourists are positioned as those who have never visited the place. However, the image also arouses the viewers' willingness to experience the view since the picture is presented at the same eye level as the viewers. They are placed as if they were on the top of Rinjani Mountain, experiencing the view of Segara Anak Crater

Lake. The website recognized the viewers with the same importance as the picture. The website attempts to be both informative and persuasive. The picture tells what it is about, and Segara Anak Crater Lake is an example of Indonesian nature authenticity (Salim et al., 2018), a unique destination browser that cannot find elsewhere. The picture represents participants that tell the viewers what they can experience when visiting the place. On the other hand, the website is also persuasive in positioning the viewers as if they were there.

On the description of the Lombok tourism destination website, the captions used are declarative and imperative Mood. The declarative Mood dominates the captions in 16 clauses and the rest is in the form of an imperative mood. The declarative Mood can be seen in the following clause.

North Lombok	is	where you can embark on the great hike to Mount Rinjani and linger until the sunset at Gili's beautiful beaches.
Subject	F	Complement
Mood		Residue

On the description of the Lombok tourism destination website, the captions used are declarative and imperative Mood. The declarative Mood dominates the captions in 16 clauses and the rest is in the form of an imperative mood. The declarative Mood can be seen in the following clause.

The Subject "North Lombok" precedes the Finite "is", indicating the structure of declarative Mood, S^F. The Residue is in the form of Complement, "where you can embark on the great hike to Mount Rinjani and linger until the sunset at Gili's beautiful beaches", realized as a noun clause. The declarative Mood above functions as an offer of Mount Rinjani and Gili Beaches. The website brows-

ers are invited to imagine hiking activities they have when visiting North Lombok. Not only do they hike, but the prospective tourists will also enjoy the beauty of the sunset on Mount Rinjani. In addition to the declarative Mood that functions as an offer, the website also uses imperative Mood as follows:

Challenge	yourself with a trek up steep volcanic peaks.
Predicator	Complement
Mood	Residue

In the structure above, there is no subject as one of the imperative mood markers; it is shown by Predicator 'challenge' as a mood. This Predicator triggers the website browsers' curiosity about hiking Mount Rinjani, which has steep volcanic peaks. Though the clause is shown in an imperative mood, it does not function as a command. Instead, it is an offer for those who want to arouse their adrenaline by hiking the steep trek on Mount Rinjani. The website chooses a distinctive way to promote a destination by positioning itself as the one having power. The Subject or browsers is missing, signifying that they are engaged in the text.

The next picture analyzed here is Bintan, shown by a view of a resort. The scenery is taken from above the island by a drone.

Picture 4. Bintan

Picture 4 invites the browsers to look at Bintan Island from above. The contact made is an of-

fer. The browsers are focused on different things: mountains, scenery, resort, and the sandy white coast of the South China Sea. The picture is taken in a long-shot strategy to show public value. The image is taken at a vertical angle whose power is given to the browsers since the picture is presented below the browser's eye level. The long-shot strategy gives the viewers a feeling of objectivity, meaning they are convinced to take action (Liu, 2019). The website invites the browsers and encourages them as influential participants in the tourism destination. The browsers can choose Bintan resort as one of their tourism meeting lists. It is a persuasive strategy since the browsers have options to choose which destination to visit. It agrees with picture 1, which offers Lake Toba.

According to the analysis of the linguistic features, there are three clauses related to the natural environment on the Bintan tourism destination website description. The clauses are dominated by declarative moods functioning as statements. Below is an example of a declarative mood.

As the largest island in the Riau Island,	Bintan	is	the perfect heavenly getaway for leisure and adventure seekers.
Adjunct	S	F	Complement
Residue	Mood		Residue

The clause above is categorized as a statement and it states about Bintan, the largest island in Riau Island. However, the Complement above offers the beauty of Bintan as a perfect place for leisure and adventure. Syntactically, the clause above begins with an Adjunct that states the facts about Bintan. The Subject of the

Mood above is "Bintan" and followed by the Finite "is", structured as S^F. The Residue is in 2 forms: Adjunct and Complement. The clause complements "the perfect heavenly getaway for leisure and adventure seekers", realized as a Noun Phrase (NP), and the Adjunct "as the largest island in the Riau Island" as a Prepositional Phrase shows more information about how big the area of Bintan Island is. The viewers are invited to enjoy some spectacular resorts with sandy white coasts of the South China Sea as seen in the picture. Not only does the website offer resorts, but the website also offers recreational facilities and attractions to the viewers. In addition, the web also uses imperative Mood as in the example below.

Head	on to the eastern shores of Bintan island and you would come across Trikora Beach.
P	Complement
Mood	Residue

As seen in the previous table, the clause's mood structure is Mood-Residue with the absence of the Subject. It is a marker of imperative Mood. The Mood is realized in a Predicator "head", and the Residue is in the form of Complement "on to the eastern shores of Bintan island and you would come across Trikora Beach". Although the clause is in an imperative mood, it has a speech function as a statement. The clause gives the tourists information that they can find Trikora Beach on the island's eastern shores. The absence of a Subject in the clause aims to engage the website browsers in the text.

Like other destinations offered from their coastal sites, the Banyuwangi page also includes a picture of Red Beach or Pantai Merah. The visitors are invited to enjoy the stunning

sunsets they can enjoy on the beach from the contact built. A tourist is presented in the picture, but h/she does not build interactive communication with the browsers. Instead, the browsers are positioned as if they were behind the tourist, having the same activity, walking on the beach to enjoy the sunset. From a social distance, the picture is taken in a long-shot strategy as the browsers look at the sand, beaches, hills, sky, and sunset. Seen from the point of view, the browsers' eye level is positioned equally as the picture. Unlike salience and modality found in Toraja tourism destinations that involve interactive participants who join the traditional festival, the natural environment in Banyuwangi and other destinations discussed here do not include interactive participants (Arfin Muhammad Salim and Puad Mat Som, 2018). Preferably, the visual choice only represents participants focusing on the natural environment. Since tourism discourse is different from traditional festivals in Toraja that involve many people, the natural environment does not require interactive participants. The website intends to build interpersonal relationships in how the browsers are the interactive participants who imagine being on the site and enjoying the view.

Picture 5. Banyuwangi

Also, in the description of the Banyuwangi tourism destination website, the definitions used are declarative and imperative Mood. The declarative Mood dominates the captions in 20 clauses, and only two clauses are in the imperative Mood. Below is an example of declarative Mood.

Moreover,	Red Beach	has	stunning views of sunsets that attract many international visitors and leave them in awe!
Conj.	S	F	Complement
Residue	Mood		Residue

From the table above, the structure of declarative Mood is S^F, the Subject "Red Beach" precedes "has" as the Finite. The rest of the clause the Complement "stunning views of sunsets that attract many international visitors and leaves them in awe!", is marked as the Residue. The Adjunct "moreover" at the beginning of the clause is assigned as the Residue and answers the question of "what". This statement has a function to offer the exchange commodities at Banyuwangi. Through this caption, the viewers are invited to feel and imagine the stunning view of the sunset as Red Beach's commodity at Banyuwangi. Not only does the stunning view of sunset at Red Beach, but the website also offers another commodity, as explained in this example of imperative Mood below.

Make	your way through the waterway onto Tabuhan Island, which is located between Java Island and Bali Island, 20 kilometers away from the town of Banyuwangi.
P	Complement
Mood	Residue

In the above structure, there is no Subject as the marker of the imperative Mood. The mood structure of the clause is Mood-Residue, and it is marked by the predicator "make" that initiates the clause. The Residue is com-

posed of Complement "your way through the waterway onto Tabuhan Island, which is located between Java Island and Bali Island, 20 kilometres away from Banyuwangi". Although the clause structure in table 9 is imperative, it offers the website browser the waterway to go to Tabuhan Island, which is located 20 kilometres from Banyuwangi. Predicator "make" is not a command but invites the website browser to enjoy Tabuhan Island by passing the waterway. The Subject position does not mention the website browser explicitly to engage them in the text.

Besides, the modality is used in the description to show the relationship between the Banyuwangi tourism destination with the web browsers or the viewers. Two types of modality are found in the explanation of Banyuwangi tourism destination: probability and inclination. It deals with information exchange and exchanging goods & services. Below is an example of a modal that shows probability.

3) Mountain climbers **can** hike up from Banyuwangi to the stunning Ijen Crater and be amazed by its legendary blue flames that spring out among the yellow sulfurous rocks, which are cut and gathered manually by traditional miners.

Modal "can" is found in the declarative Mood, with "mountain climbers" as the Subject and "hike up from Banyuwangi…." as the Complement. The modal "can" shows a low probability because it aims to give information about an alternative way through Banyuwangi if the mountain climbers want to visit Ijen Crater. The clause above also implies introducing the mountain climbers to the other side of tourist destinations around Banyuwangi, which its beauty can enjoy.

There are 4 clauses with inclination to represent the tendency and capability. The ex-

ample below is the sentence that employed the modal verb "can".

4) You **can** also go trekking through the savannah of Baluran National Park, where you can see the large Java water buffaloes called "banteng", small Java mouse-deer known as "kancil", peacocks, eagles, macaques, and also many other wild animals.

The modal verb "can" used in the clause above aims to show the suggestion and willingness to go to Baluran National Park's savannah. According to the clause, the Subject "you" or the website browsers are suggested to go to Baluran National Park's savannah when they are visiting Banyuwangi destination. The use of the relative clause "where" also explains the savannah. The website introduces the website browser or the viewer to enjoy the natural beauty and the other wild animals such as the large Java water buffaloes called "banteng", small Java mouse-deer, peacocks eagles, and macaques.

4. Conclusion

Tourism is an important industry to support a country's economic growth, including Indonesia. The employment of linguistic and visual features on the Indonesian tourism website proves that the government selects particular language and image patterns to persuade readers to become actual tourists. The website positions the browsers as digital participants who are included as powerful viewers who have options to visit their favourite destinations.

In the interactive meanings presented from visual elements, the website uses particular strategies to select the pictures on the web. The chosen pictures aim to offer the tourists' visit marked by the absence of a direct gaze between the browsers and the website. The social distance strategies are dominated by long-shot strategies that reveal impersonal

relationships to browsers. Since this paper only focuses on the interpersonal and interactive meanings of Indonesian tourism destinations' figures and clauses, future researchers can pay more attention to the ideational and representational meanings of the same data. They can also explore the textual and compositional meanings by analyzing Theme-rheme and salience so that the analysis of the Indonesian natural environment on the tourism site is more thoroughly presented.

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Appendix
Table 1
Summary of Visual and Linguistic Feature of Natural Environment

Tourism Destination	Medan	Raja Ampat	Lombok	Bintan	Banyuwangi
Visual Features					
Contact	indirect gaze	indirect gaze	indirect gaze	indirect gaze	indirect gaze
Distance	long-shot	long-shot	long-shot	long-shot	long-shot
Point of View	below eye-level	on eye-level	on eye-level	below eye-level	below eye-level
Linguistic Features					
Mood	declarative, imperative	declarative	declarative, imperative	declarative, imperative	declarative, imperative
Modality	-	probability	probability, inclination	-	probability, inclination