

Fostering The Indonesian Culinary Through Language and Visual on Social Media: Tourism Discourse Perspective

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ABSTRACT

The growth of culinary tourism has become a tourist attraction in many countries worldwide. Culinary is important in endorsing the uniqueness and authenticity of the country and nation. This paper investigates the role of language and visual images in fostering Indonesian cuisine on social media, Facebook, Instagram, and Twitter in multimodal perspectives. This research adopted multimodal discourse analysis to manipulate the data gained. The study focuses on the language and visual elements employed in social media. The choice of words and stylistic strategies on Facebook, Instagram, and Twitter become the concern of the analysis. The main visual analysis concerns are modality, participant and salience. The find shows that social media relies heavily on exaggerated language and images to foster culinary tourism in Indonesia. It thus contributes to our understanding of how multimodal discourse about Indonesian culinary tourism develops with changing Indonesian tourism.

KEY WORDS: Culinary; Language; Images; Attraction; Tourism.

INTRODUCTION

The issue of culinary tourism has been a meaningful discussion in this millennial era. The enhancement of information technology pushes everyone to search for and promote culinary products. Social media, websites, and other online tools are widely used to explore and provide information to the public, including prospective tourists. Consequently, tourism promotion has been a critical issue for tourism development. With all its aspects, Indonesian cuisine has a great prospect in depicting and promoting

different types of dishes and constituent materials.

The growth of culinary tourism has become a tourist attraction in many countries, for example, Malaysia, Singapore, and Thailand (Ab Karim & Chi, 2010; Pérez Gálvez et al., 2017; Samad et al., 2018). Traditional Indonesian cuisine has become one of the potential tourist attractions. The uniqueness of the local food represents and articulates the "identity" of the nation (Björk & Kauppinen-Räsänen, 2016; Horng & (Simon) Tsai, 2010). The research shows that there five top tourist activities which experiencing local food (46.3%), Sightseeing (36.4%), historical sites visit (23.1%), shopping (15.6%), and museum/art gallery (12.6%) (Sustainable tourism research Cluster, 2016; Khye Ling et al., 2018). Hence, cuisine has an important function in endorsing the uniqueness and authenticity of the country and nation.

In Industrial Revolution 4.0, online marketing has become the primary medium to market and promote the product. Social media, for example, is one of the favourite promotional tools to introduce products, including tourism products. Many countries promote tourism products, known as tourism promotional modes, including printed- based and internet-based promotions (Yousaf & Xiucheng, 2018). Several researchers (Alonso et al., 2018; Hilmi & Ngo, 2011) suggested that tourism stakeholders should advertise their services because publicity is an essential marketing tool to attract potential tourists. Online tourism promotion has become a vital role in promoting tourism attraction. Marketing activity through social media creates intangible value for firms (Colicev et al., 2018; Del Vecchio et al., 2017). Conventionally, promotion activities

aim to construct consciousness and convince tourists by developing the brand's identity, demand, and positioning (Truong et al., 2018).

Furthermore, researchers (Siliverstovs & Wochner, 2018; Lund et al., 2018) claim that nearly 50 % use the online search tool to get information. Previous studies (Lu et al., 2018; Salim, 2017; Gibson & O'Rawe, 2018) have identified the usefulness of online promotional tools and popular media, which enhances the tourism attraction image. For instance, one natural and communicative advertising medium is the website, where language and visual components are crucial to conveying the locations of interest.

The food industry's development pushes culinary tourism to become popular in some countries. As recognised, Indonesia, as one of the big countries in Southeast Asia, has a hundred languages and ethnic groups worldwide. Subsequently, there are many various local food from Saban to Merauke. Several researchers (Sukenti, 2014; Law et al., 2015; Samad et al., 2018) contend that tourism promotion is a comparatively new discourse on culinary tourism and its advantages in Indonesia.

Natural resources, culture, and tradition are just a few of Indonesia's uniqueness that set it apart from other nations, notably in cuisine (Samad et al., 2018; Sukenti, 2014). The richness of Indonesian culture and heritage is reflected in its cuisine. This abundance helps Indonesia become a popular tourism destination. For instance, Indonesia's diversity of cultures makes it unique in terms of culinary tourism. As a result, each ethnic community has its signature foods, drinks, and snacks. They have a significant impact on the growth of Indonesian tourism (Hasan, Anas, and Zainuddin 2021; Rizkiyah et al. 2022; Syahril et al. 2020). The representation of Indonesian cuisines has evolved into a crucial requirement for travellers.

Previous studies (Salim, 2017; Buick et al., 2000) reported that 24% of the tourism industry uses three or more different promotional materials and that more than 25% depends solely on the tourism board. A study by (Leung et al., 2013; Salim et al., 2017) has recognised how different stakeholders view the value of different promotional strategies, including the following: a) word-of-mouth; b) web media; c) brochures; d) mobile and AAA guidebooks; and e) B&B guidebooks. One of the common media that improves the image of a tourist site is the internet.

Furthermore, photo images are exceptionally selective and must appear as "real" in the eyes of consumers. Hence, the website developer must sound convincing to readers in such a way as to make them realise the benefits of a particular product or service. With the rapid economic growth and travel needs increasing, social media have become a vital means for tourists to take a tour. Social media need to construct the layout differently in such elements: cohesive devices, lexis, grammar, and discourse structure. Therefore, discourse analysis in social media becomes an interesting study.

Language and visual elements effectively construct the destination image (Dann, 1996; Hallett & Kaplan-Weinger, 2010). Language and visual elements become significant aspects in enhancing the destination's image. Branding the image of the tourist attractions can strengthen the portrayal of the destination. However, only a few studies, if any, investigated the integration between language use and visual images on social media (Salim et al., 2012); (Salim et al., 2017; Samad et al., 2018). Therefore, this study investigates the integration of language use and visual elements in enhancing the tourist destination image in social media. The significance of conducting this current study is to examine the language and visual elements used in social media in fostering the culinary as a tourist attraction.

Tourism has become an essential element of human social life in the millennial age. For example, tourism can be drawn back to the Grand Tour period at the end of the 18th century, when young European aristocrats were encouraged to travel for educational purposes. Tourism is a leisure activity involving people's environmental movement to tourist attractions (Urry, 1990). Tourist attractions are critical to influencing tourism since they stimulate the travel and tourism system (Aquino et al., 2018). Attractions, as expected and perceptually imagined by prospective tourists, offer the motivation and magnetism for moving from one place to another.

Tourism comprehensively reflects leisure activity, which is enhancing people to travel to specific destinations at a particular time. As a global industry, tourism involves tourist attractions, activities, and services that everyone can adore (Goeldner, Charles R and Ritchie, 1995). The tourism industry also represents the country's identity and culture (Jansson, 2018). Jansson goes on to say that the traveller can recognise and experience the culture and traditions of the locals through the images of tourism. The tourism sector can help to maintain the ceremony even though the locals may

have stopped performing it. As a result, the national identity can be observed in their culture, which makes it a popular tourist destination.

In an academic context, tourism refers to the relationships and phenomena that occur during the travel and lodging portions of vacations. (Leurs & Hardy, 2019). Travellers' decisions on what to see, where to go, what to do and what not to do, and how to combine tourism with other activities are all influenced by their thoughts and opinions about tourism. According to sociology, travel relationships result from people travelling to and staying in various locations (Urry et al., 2002). The language of tourism is common and accepted in society. The media also employ it as part of a persuasive strategy to appear to be having a discussion. Tourism employs language to manipulate reality and turn a secret place into a tourist destination. In this context, language becomes the most influential driving force in a tourism campaign, whose aim is "to persuade, lure, woo and seduce millions of human beings, and, in so doing, adapt them from potential into actual clients" (G. Dann, 1996).

As a discourse, tourism has become the everyday community discourse, with several people involved in its construction when entering many communicative situations (Manca, 2018; Gunnar et al., 2010). From the promotion perspective, tourism is the interpretation of its specialists, and patrons have its discourse (Rázusová, 2009). Realised in this light, the language of tourism is, therefore, exceedingly more than a representation. Thus, language and visual images tend to persuade, lure, woo, and seduce people and, in doing so (Dann, 1996). Hence, language and visual images represent neutral reflections of reality in the world (Quattrone, 2017; Maire & Liarte, 2018). Social media ideally realise language and visual images to offer respective tourist attractions. Thus, the assimilation of language and visual images may represent and portray tourist products and destinations on social media.

Furthermore, visual elements such as modality and salience can enhance the destination's image. For example, Salim & Som (2018); Jaworski & Thurlow (2010); investigate the tourism promotional media. They have shown that language plays a vital role in portraying the destination. The studies, however, uncover all critical aspects that construct the tourism discourses, for example, visual elements (Salim & Som, 2018; Liasidou, 2018; Choi et al., 2007; Kress & van Leeuwen, 2006). Language and visual elements enhance the destination image (Samad et al., 2018). Therefore, this research becomes more important to investigate the different

roles of language and visual elements on tourism websites in fostering the tourist destination image, particularly with the utilisation of a discourse approach.

Many scholars investigated the tourism promotional media, from TV commercial publicity programmes to more current online platforms such as social media (Sundermann & Raabe, 2019; Colliander & Dahlén, 2011; Hvass & Munar, 2012; Grimm & Needham, 2012). However, few researchers have explicitly addressed the functions of language and visual image in valorising the destination on social media (e.g. Cousins, J. A., J. Evans, 2009; Salim et al., 2012; Salim et al., 2017). These studies focus mainly on the content that appears on social media, often overlooking an essential aspect of the discourses of tourism promotion. Truthfully, language and visual images are the aspects which may generate specific discourses, in particular, the image and identity of destinations (Jabreel et al., 2017; Xiang & Gretzel, 2010). Indeed, social media use both language and visual images to enhance the tourist destination (Wattanacharoenkil & Schuckert, 2015; Komito, 2011; Jaworski & Thurlow, 2010).

Tourism is a movement that comprises the direct interaction between the tourist and the hosts. Indeed, people do travelling and holidays to enjoy exoticism and experience the destination (Mendes & Guerreiro, 2015; Dann, 2012). This wish boosts people to seek romantic and authentic places to pursue untouched, primal nature. Therefore, the tourism industry providers and stakeholders offer a variety of holiday places or destinations in which the images figure out the beautiful scenery with an old culture.

Many researchers (MacCannell, 1976; Urry, 1990; Park et al., 2018; Djumrianti, 2018) paid attention to the relationship between language and tourism. They argue that tourism development depends on how language constructs and defines the tourist experience and destination images. Indeed, as Abreu Novais et al. (2018) discovered, it is not that so many destinations are integrally touristic; instead, the language used made them interesting. Dann (1996), who further categorised the role of language use in tourism promotion to contextualise the tourist's experience, then developed this concept. Tourism discourse is how language and communication describe tourism as an authoritative domain of existing social life (Malenkina & Ivanov, 2018; Hallett & Kaplan-Weinger, 2010; Jaworski & Thurlow, 2010; Figueiredo, D.de Carvalho, 2016). Despite differences in emphasis, discourse is an essential concept in understanding society's responses to it and language as a

discourse (Thurlow & Jaworski, 2011; Malenkina & Ivanov, 2018).

Hjalager (2002) and Jawad (2018) explain that tourists pursue food and beverage recipes and eating experiences that substitute culture. Furthermore, culinary is a critical aspect of tourists' satisfy hunger and gaining an in-depth understanding of the local cuisine and culture (Raji et al., 2018; Kim et al., 2009). Traditional cuisine has become a tourism product that offers a different attraction to the tourist for a holiday, such as; direct purchases from farms and restaurants, allowing local products on their menus. There are essential aspects of food that make it beyond the purposes of pure nourishment. Promsivapallop and Kannaovakun (2019) state that the image of food taste image is the preference and consumption among tourists and the influences upon the nationality of tourists.

Culinary is a pleasure and experience, an indicator of ideology in different community social statuses. Therefore, local foods play a significant role in constructing the different tourists' experiences and offer economic funding to the local community welfare (Raji et al., 2018). In Muslim practice, for instance, they avoid putting nonhalal culinary such as pork in the same place on their menus. In this manner, Debevec & Blanka (2006) argued that in the same place in the world, culinary is social jelly, a substance that binds and separates people. Food can represent religious differences and help build social cohesion among people from different cultures. Many social researchers investigated culinarily and its various types (Peter & Hannele (2017) food as a tourist destination; Raji et al. (2018) food creates tourists' experience and Promsivapallop & Kannaovakun, (2019) food destination image. The word culinary often appears through much research and refers to various local and global consumables.

The essential principle of outstanding culinary tourism experiences were more specific than those for memorable tourism experiences, and destination (Lee et al., 2016; Stone et al., 2017). For example, this term describes fresh products, meat, and poultry, or processed and cooked foods or packaged snacks and meals. Moreover, culinary tourism is vital in offering new gastronomic experiences to potential tourists (Ignatov & Smith, 2006; Okumus et al., 2007; Horng & (Simon) Tsai, 2010). Hence, culinary tourism offers the uniqueness of tourist destinations, particularly in this millennial era, through an actual association between local cuisines and national identity (Okumus et al., 2007). Cohen & Avieli (2004) state that countries or regions

become popular because of their unique and authentic cuisines. Besides, exploring food's role as a tourism vehicle needs powerful media (Long, 2013). However, research on culinary tourism from a discourse perspective is necessary (Salim et al., 2012; Kivela & Crofts, 2005).

Daries-Ramon et al. (2018) contend that culinary is one component of cultural tourism. The dominant approach to understanding culinary and its consumption in social science is an artistic approach between psychological and economic strategies (Testa et al., 2019). Anthropology accounts for the majority of food culture studies. Jacob (2018) and Mintz and Bois (2002), for example, examine the role of food as a code that conveys information about social events and relations. They also discussed various foods that differentiate cultures. Food consumption focuses on how society patters them. Anthropologically, food interrelates with culture, which means food is the representation of a particular community. Hence anthropologically, food is a means of social differentiation and social conditions (Jawad, 2018).

METHODOLOGY

Culinary food is one of the essential elements in tourists' destination choices and travellers' decision-making. Culinary is, therefore, gradually charming as a vital subject to researchers in the field of tourism. Thus, the need for adequate culinary tourism in fostering and marketing is undeniable. Conversely, very little research has investigated culinary tourism on social media such as Facebook, Twitter, and Instagram (Okumus & Cetin, 2018; Arora et al., 2019). The effectiveness of language and visual components in promoting culinary tourism on social media is investigated in this study. This study's research design was created using a qualitative technique. This decision was made because qualitative research methodologies provide a clearer understanding of the underlying philosophies of the current study. This study was qualitative in tourism research since it explored how language and visual components were used to promote culinary tourism in Indonesia. The study used multimodal discourse analysis to assess social media's written and visual components. The study focuses on the verbal and visual components used to convey information about culinary, culinary-related activities, and culinary.

Due to advances in information technology, the use of the internet, mainly social media, has continued to rise. At the same time, tourism promotional media remains a supporting mediation for tourists in decision-making. The object of the study is social media such as Instagram, Facebook, and

Twitter. Some previous studies support this study (see Loda & Way, 2011; Pan et al., 2011; Salim, 2017; Arora et al., 2019).

The data was collected by surfing and searching popular social media such as Facebook, Twitter, and Instagram. The data were collected electronically using three popular social media; Facebook, Twitter, and Instagram. The period of conducting this research was for three weeks in January 2020. As social media are in digital form, they assist in analysing text and images in ways that would otherwise be too taxing or time-consuming. One more practical point is that because online culinary fostering does not have the same space constraints as hard copy brochures and pamphlets, tourist attraction sites seemingly have a more significant opportunity to include discussions of different destinations. As the nature of social media means they were regularly updated, the researcher needed to justify the time of documenting the data. However, the researcher considered the occasional changes and updates on social media.

Moreover, social media have a variety of types; the data collection focused only on popular ones such as Facebook, Twitter, and Instagram. Therefore, this study used two types of analysis: textual and visual. Textual analysis is a method to analyse the text in the social media stipulated, particularly lexical and syntactical choices. In contrast, visual analysis is used to examine the visual components that focus on the modality, the salience, and the use of collage on tourism websites.

RESULTS AND DISCUSSIONS

Previously, the theoretical framework that emphasises social constructionism concerns how language and visual images construct social activities (Berger & Luckmann, 1991; Burr, 1995). Consequently, all social activities, including tourism, are socially constructed through discourses. Regarding culinary tourism as a social activity, social media portray the culinary through specific discourse “discourse of authenticity” (Quattrone, 2017; Maire & Liarte, 2018; Dann, 1996). The result of the study is related to the construction of discourses, which fosters Indonesian cuisine through text and visual images in social media. The main objective of this section is to conceptualise the findings into the theoretical and practical concepts of tourism discourse. The Table illustrates the discourse identified in social media.

Extract 1

Opting for nasi jinggo is a way to save money if you're travelling in Bali, while still enjoying delicious traditional food. Since each portion is very small, expect to eat several portions of this spicy dish in one sitting. You can find nasi jinggo in Jakarta at Nasi Jinggo Thamrin. (foodgram_yk, 2019)

Syntactically, food lovers in their social media foster culinary tourism through specific language (Manca, 2018; Johannesson, G.T., & Huijbens, 2010). The findings show that food lovers present traditional culinary using narrative sentences. *Extract 1* illustrates one famous conventional food, "Nasi Jinggo", from Bali. The text clearly explains the sensation of the traditional cuisine of Indonesia. This food is one of the famous traditional food from Indonesia, which has been the tourist gaze. It shows the textual aspect the food lover uses on their social media to foster thrilling and sizzling Indonesian cuisine. The process of constructing and globalising culinary tourism provides not only for the tourist consumption but also for the country representation, for example, '*Opting for nasi jinggo is a way to save money if you're traveling in Bali, while still enjoying delicious traditional food.*'

Furthermore, the findings also show a careful selection of linguistic cues used to seduce and charm tourists to enjoy Indonesian cuisine. The linguistics aspect makes Indonesia's traditional cuisine excellent (Malenkina & Ivanov, 2018; Hallett & Kaplan-Weinger, 2010; Jaworski & Thurlow, 2010). Social media such as Instagram fosters culinary to engage potential tourists worldwide to enjoy Indonesian cuisine (Daries-Ramon et al., 2018; Arora et al., 2019).

Furthermore, the visual element has become one of the essential data sources in this study. This study employed visual analysis to examine the discursive themes found in the visual aspect (Wattanacharoensil & Schuckert, 2015; Jaworski & Thurlow, 2010b; Komito, 2011; Promsivapallop & Kannaovakun, 2019). This analysis identifies discourses constructed through four strategies: modality, salient, participant, and composition (collage). Modality is one visual element that illustrates the photo image's reliability (Kress & van Leeuwen, 2006). Social media employs photo images to foster culinary tourism.



Figure 1. (foodgram_yk, 2019)

Moreover, the image in Figure 1 illustrates *Nasi Jinggo* as the traditional cuisine from Bali, which is tempting potential tourists. *Nasi Jinggo* consists of different dishes, such as *tempe*, rice, satay, fried noodle, and *sambal*. Authenticity is a big discursive theme in fostering culinary tourism in Indonesia (Kress & van Leeuwen, 2006). In Indonesia, traditional food is an attraction oriented toward health. The photo images use high full-colour saturation and bright colour tones to attract potential tourists (Hallett & Kaplan-Weinger, 2010); (Jaworski & Thurlow, 2010). Given that, Indonesia is one of the most popular culinary destinations.

Extract 2

Tegal is not only famous for its warung tegal (warteg), which can be spotted basically everywhere in Jakarta but also hailing from the region is nasi begana, which is conveniently served by wrapping the rice inside a banana leaf. You can find nasi begana in Jakarta at Sate Khas Senayan (arifdito, 2019)

Like Extract 1, Extract 2 employs the declarative sentence style to foster the authentic traditional food from Tegal, known as Nasi Bagana. The originality of Nasi Bagana evokes the potential tourists' perception. For example, "*Tegal is not only famous for its warung tegal (warteg), which can be spotted basically everywhere in Jakarta but also hailing from the region is nasi begana, which is conveniently served by wrapping the rice inside a banana leaf.*" This sentence persuasively describes the famous and authenticity of Indonesian cuisine. Moreover, the text uses negative sentences to emphasise that Indonesian cuisine is famous not only for its origin but also in some other places in Indonesia (Dann, 1996; Jaworski & Thurlow, 2010).

Similar to the textual analysis, visual analysis shows that photo images in Figure 2 demonstrate the "truthfulness" of

images used in social media (Promsivapallop & Kannaovakun, 2019). The photo image illustrates the flourishing of Indonesia's traditional cuisine. The green banana leaf is the background of the dish, and a slice of the egg is in the foreground. The dish is the salience of the picture, which appeals to the viewer's mind towards the authenticity of Indonesian cuisine.



Figure 2. (arifdito, 2019)

The visual image in Figure 2 plays a significant role in fostering the authenticity of Indonesian cuisine as a tourist attraction (Kress & van Leeuwen, 2006; Terzidou et al., 2017). The use of colour saturation and the camera angle give the actual image of the object (Kress & van Leeuwen, 2006). Thus, the photo image is the dominant medium to enhance the quality and originality of Indonesian cuisine.

Linguistically, for example, extract three shows that the use of specific descriptive phrases "*special spices*" and "*truly delicious*" describe the authentic taste of Indonesian food (Loda & Way, 2011; Pan et al., 2011; Samad et al., 2018; Arora et al., 2019). By means this type of Indonesian dish is authentically unique and cannot be found and enjoyed in other corners of the world.

Extract 3

Karmanaci is made by boiling beef meat with sugar, salt, soybean sauce, ginger, and nutmeg. After the meat becomes tender, it is then chopped and stir-fried with special spices. The result is slices of tender meat with several layers of taste. Truly delicious. (dazzlingdyann, 2019)

Syntactically, the findings also show that social media exposes the authenticity of Indonesian cuisine. Extract 3 illustrates people describe Indonesian cuisine through

declarative sentences; for example, *Karmanaci is made by boiling beef meat with sugar, salt, soybean sauce, ginger, and nutmeg*. The text clearly explains the authenticity of Indonesian cuisine as one of the essential identities of Indonesia. Culinary tourism is a prominent tourist attraction that has become tourist gaze. It is clearly stated that the text used in social media such as Instagram, Facebook, or Twitter contextualises the tourists' attraction (Komito, 2011; Siliverstovs & Wochner, 2018; Kress & van Leeuwen, 2006)

Social media also presents the uniqueness of culinary tourism. The textual elements convey the natural taste of Indonesian cuisine, presenting authentic ingredients from Indonesia (Komito, 2011; Siliverstovs & Wochner, 2018). The voice of netizens describes the construction of culinary tourism as a tourist attraction. Extract 4 presents a verbal description in the text, which contains a definite description of Indonesian cuisine as a tourist attraction through descriptive words; for example, the lexical choice used in Extract 4 signifies the authentic cuisine, *a unique dish and different leafy*, *Voila!*

Extract 4

This is a unique dish made mostly from papaya leaves and flowers. When those ingredients aren't available, you can use different leafy vegetables. The process is actually quite simple. The vegetables are mixed with seasoning and spices like garlic, shallots, chilli, salt, and sugar. They all then stir-fried together until done. Voila! That's your Rumpu rampe (sansanaq, 2019)



Figure 4. *Rumpu rampe* Vegetable (sansanaq, 2019)

The picture of traditional vegetables in Figure 4 demonstrates the "reliability" of images used in social media (Kress & van Leeuwen, 2006; Terzidou et al., 2017). This is to say that the salient of the image signifies enjoyment. Moreover, using colour saturation constructs the genuineness of traditional cuisine.

Regards to the vital role of language use on social media portray the uniqueness of Indonesian tourism cuisine. For example, Extract 5 describes the taste of Indonesia. The authentic taste of tradition is the cultural element enhancing the value of tourism commodities. Having realised this, traditional cuisine illustrates the authenticity of Indonesian cuisine expressed by the netizen on social media. Syntactically, the text employs descriptive sentences to emphasise the uniqueness of Indonesian taste. *'This is a unique dish made mostly from papaya leaves and flowers. The process is actually quite simple. The vegetables are mixed with seasoning and spices like garlic, shallots, chilli, salt, and sugar* (Extract 4). Thus, the texts show that Indonesian cuisine is one of the tastiest and most unique. This type of taste is authentically special and cannot be found and enjoyed in other parts of the world (Malenkina & Ivanov, 2018); Hallett & Kaplan-Weinger, 2010; Jaworski & Thurlow, 2010).

Furthermore, figure 3 illustrates the very traditional vegetable made from papaya leaves and flowers (*called Rumpu rampe*). The function of the image is a strong signifier. This is to say that the traditional vegetable help viewers or visitors recognise the diversity of Indonesian cuisine.

Extract 5

Berego is a dish made from processed rice and sago flour. The flours are thickened, rolled, and then cut into pieces so that it looks like a thick kwetiaw noodle. A distinctive feature of this dish is the thick and savoury fish curry. Berego can be an appetiser or main course, depending on your preference. (<https://travelingyuk.com/> access 25 October 2019)

Linguistically, for example, Extract 5 presents the use of specific descriptive phrases *"looks like, and A distinctive feature of this dish..."* to show the authenticity of the taste and tradition of Indonesian culinary on social media. This is to say that the authenticity category allure potential tourists to enjoy the taste and flavour of Indonesian culinary. Besides, Figure 4 presents a picture of a very natural and fantastic dish for the food lover. The visual image illustrates the very tempting food called *Berego*.



Figure 5. Brego <https://travelingyuk.com/>

Thus, in the case of social media, modality is the judgment of the quality of the photo. The picture under this analysis shows a traditional dish served in a very traditional way using a plate with under liner green banana leaf as the background of the picture. The dish is prominent in the feature of the photo image. In addition, the full-colour saturation, bright colour tone, and great pictorial detail make the photo image have a high quality of modality, which constructs the tempting food (Burr, 1995; Kress & van Leeuwen, 2006; Hassan, 2014; Fauziah Taib, 2009)

Furthermore, exploring the exotic cuisine of Indonesia is boundless since it has abundant tasteful culinary, particularly traditional food. This authentic taste of Indonesia creates the Indonesian image as a beautiful destination as well the slogan says, "Wonderful Indonesia." For instance, Extract 6 illustrates the authentic diversity of Indonesian taste via the careful selection of descriptive words or phrases "extensive" abundant at Belitung waters. Employing these phrases emphasises the authentic authenticity of diverse nature, in which tourists construe magnificent nature with endangered and protected fauna. However, tourism's dominance over naturalism helps sustain and maintain the novelty of Indonesian nature.

Extract 6

Gangan is basically a fish soup. It is usually yellow due to extensive turmeric use. Gangan is usually spicy and sour. These flavours come from the pineapple and chilli pepper. In addition, other herbs are also used to make Gangan. Herbs and spices such as onion, garlic, red chilli, galangal, lemongrass, candlenut, and also tamarind. For the fish, they usually use ketarap, ilak, and baronang, which are abundant in Belitung waters.

Syntactically, *the finding shows that* there is a careful

selection of linguistic aspects used to seduce and charm tourists to feel the traditional taste of Indonesia; for example, this extract 6 is genuinely to enhance the tourists' willingness to enjoy the uniqueness of Indonesian cuisine. For instance, Gangan is a fish soup. It is usually yellow due to extensive turmeric use.

CONCLUSION

The discourse of authenticity was achieved through noun phrases, adjectives, declarative and descriptive sentences in textual analysis and salience modality and participant strategy in visual means (Kress & van Leeuwen, 2006; Dann, 2012). Therefore, language and visual means are the critical elements used on social media to construct destination images ((Björk & Kauppinen-Räisänen, 2016); W. Lee & Gretzel, 2012). The discourse of authenticity is the dominant discourse used to enhance the culinary as the tourist destination. Language and visual images illustrate authenticity in social media, Facebook, Instagram and Twitter. Lexical and syntactical choices, for example, are two main strategies used to convey the authenticity of culinary tourism.

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