# REPRESENTATIONS OF JAKARTA AS A TOURIST DESTINATION: A CRITICAL DISCOURSE ANALYSIS

**DESLOEHAL DJUMRIANTI**

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## Abstract

The purpose of this study is to interrogate how the official tourism websites of Jakarta, represent the tourism and culture of Jakarta; and to understand how those tourism discourses form a part of wider social processes, and social practices. The investigation uses Critical Discourse Analysis (CDA) to examine the contents of both texts and visual images, and interpret how they reflect Jakarta's tourist resources. Societal analysis focuses on explanations of social discourses surrounding interpretations of the data.

The study found through the visual images and the texts, that Jakarta was represented as both traditional and modern. Several concepts drawn from the postcolonial literature were used to explore the traditional and modern representation of Jakarta namely exoticism, cultural hybridity and mimicry, primitivism, and authenticity. In addition, notions of self-Orientalism and issues of gender emerged in the analysis of these representations. The exoticisation of Jakarta was represented in the content, structure and practice of traditional foods; traditional clothing of Jakarta; in the traditional dances of Jakartans, and the traditional street theatre.

Cultural hybridity was relevant in that those traditional performing arts were influenced by Chinese and European cultures. The representation of native people on Jakarta's websites related to the concept of primitivism. The concept of authenticity was problematised for example in the representation of the Selamat Datang monument, the patung Pancoran, and the National monument as authentic city properties.. The concept of self-Orientalism was applied here, where Jakartan females were represented

as inferior and in dependent relationships with men, confirming Orientalist stereotypes of Asian women. The study also found the concept of cultural mimicry and hybridity in the representation of Jakarta as modern, such as shopping malls, amusement parks, and spa treatments.

From the discussion, there were also some wider social issues which arose from the representation of traditional elements of Jakarta's culture. That is, to meet tourists' needs the originality of the traditional foods of Jakarta, such as Kerak Telor was changed. Similarly, the effects of Ondel-ondel or traditional street theatre of Jakarta being used to meet the tourists' demands, is over exploitation. However, the study revealed that there was no significant social impact of the representation of Jakarta as modern.

Another important finding emerging from the study is that the official websites are more powerful compared to other online forms of information about a destination. It was because the official website is government owned, so, it appears to be credible; it also allowed the Tourism Board to use several techniques to represent the destination, such as the use of the story telling method and multimodal discourses, such as texts, photos, videos, or logos.

**Key words:** *CDA; Jakarta, Traditional, Modern, Betawi, Orientalism, Self-Orientalism, Exoticism, Authenticity, Primitivism, and Cultural Hybridity*

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# Chapter 1

# Introduction

## 1.1 Introduction

The development of internet technology enables destination planner to enhance their marketing activities in order to get attention from a wide range of users or readers. The Internet has radically transformed the tourism and travel industry. Some tourism marketers and tourists use this technology for different purposes. As a group of scholars found, for instance, travel website information can enhance the destination image which will attract potential visitors (Jeong, et.al, 2012). Tourism websites enable people to gain easier access to all the information about the places they are interested in visiting and all the travelling procedures are effortless and uncomplicated (Florek, et.al, 2006).

The representation of tourism information cannot be separated from how language is used. In a tourism website, the use of language includes texts, visual images, and as such on the official tourism websites in Jakarta, the use of written texts, and visual images are dominant. Both elements are very important in order to portray Jakarta as a destination and to give information on its attractions. In this thesis, how the Tourism Board of Jakarta uses texts and visual images on their official tourism website in order to represent Jakarta as a tourist destination is investigated.

Elements of a website should be able to give benefits to the people who are concerned with browsing it. In other words, they need to be interpreted by users - all the necessary information meant to create the image of the tourist destination, to enchant, to attract and finally to persuade (Parry, 2000; Woodside, et.al 2011; Law and Buhalis, 2010; Choi, et.al 2007; Douglas, et.al 2007). Despite the primacy of travel websites in a destination, limited research exists examining the type of discourse on the official tourism websites. Therefore, this study analyses the texts and visuals in an effort to understand how the sub-Department of Tourism and Culture of DKI Jakarta uses discourses in order to deliver tourism messages on the Enjoy Jakarta and The Portal Site of Jakarta Capital City. Therefore, this chapter introduces my thesis, a four and half year research project aimed at studying the representation of Jakarta as a tourist destination using Critical Discourse Analysis (CDA). First, I discuss the context of the study; second, I outline the aims, objectives, and research questions; third I present an overview of the study setting, and in the last part, I provide the outline of the entire thesis.

**1.2 The Context of The Study**

As indicated, many websites, both private and official are created to promote destinations (Perdue, 2002; Law and Buhalis, 2010; Tan and Wei, 2007). They are increasingly important for tourists' pre-visit selection of destinations (Frias et. al, 2008; Ishida, 2011; Kim et.al, 2009; Ip and Law, 2010; Gretzel and Yoo2008; Choi et. al, 2007). The combination of language or discourse (e.g. words, phrases, statements) and images (e.g. photographs, graphics, multimedia) are components of the official tourism

websites purposely used to represent some attractions and cultures (Choi et.al, 2007; Govers and Go, 2004; Stepchenkova and Zhan, 2013). Basically, discourse is the product of the interaction of language in textual or visual representation (Fairclough, 1994; Gee, 2005). In the tourism industry, it is not only used to reflect a destination, its attractions, events, culinary offerings, and many other things related to tourism and culture, but it is also important to persuade, attract, encourage and seduce the potential tourists to be *actual* tourists. Thus, the importance of language – texts and visual images to establish tourism discourses on the official tourism websites – is very high. As Edensor (2009) recognises,

> representations are integral to tourism and the tourist industry. Symbols, images, signs, phrases and narrative provide the ideas that fuel the commodification and consumption of tourist sites. Representations are disseminated by souvenirs, travel guides, postcards, travel accounts, photography, guidebooks, travel programmes" … the local official tourism websites … "and in a host of popular cultural forms including televised and cinematic drama, news bulletin and lifestyle magazines (p.11).

Therefore, the tourism websites and the representations they incorporate provide this fuel (for commodification and consumption) as well. Tourism is a universal product, and both local and international consumers can enjoy it, so promoting it is particularly important for providing symbolic representations for status display that would otherwise be socially invisible in everyday lives (Hummon, 1988).

On the tourism websites, there is a symbiotic relationship between texts and visual images. Texts are used to describe something that is in the picture and, vice versa, pictures are needed to emphasise what has been described in the texts. Written texts, such as words, phrases, sentences; and the visual images are also used to explain what is on the tourism website and to describe the identity of a destination as well as being utilised as a promotional tool. Texts and images are used on almost every page of a

tourism website - ranging from the title, menu, to communication tools. The visual and textual contents of brochures and web pages are important in aiding a conceptualisation of place (Dann, 1996; Gover and Go, 2004).

Before further discussion about how language is important in the official tourism websites of Jakarta, I would like to define it in this context. According to the Dictionary of Human Geography (3rd), language is "a set of terms, and rules for their combination (a grammar), with which concepts are transmitted interpersonally, in both written and oral forms" (Johnston, et.al 1998 p. 318). While Littlejohn and Foss (2010) argue it is a human communication through which people are able to exchange knowledge, beliefs, opinions, wishes, threats, commands, thanks, promises, declarations, and feelings – only our imagination sets limits. Thus, people can 'laugh' to express amusement, happiness, or disrespect; 'smile' to express amusement, pleasure, approval, or bitter feelings; people also can 'shriek' to express anger, excitement, or fear; and many other expressions; but our system of communication before anything else is language (Littlejohn and Foss, 2010).

Language is an important component to facilitate the communication, promotion, and the introduction of touristic destinations (Kolcun, et.al, 2014) distributed by tourism boards. Not only is language an intrinsic part of communication, it goes beyond a simple information transmission. The principal task the working language does is to represent (Wetherell, et.al, 2001). The meaning of a representation depends on how language is used, by whom, and with what connotations (Gee, 2005). How language is used in communication in tourism is essential, including signs and symbols. The study of signs

and symbols is called 'semiotics' (Kolcun, et.al, 2014). As tourism is an intangible product, through tourism marketing, we can see that: "semiotics is based mainly on the use of images and text markers to add significance to this tourist destination and expectations that the tourist may have" (ibid. p. 2).

Therefore, for this thesis' purposes, the language in tourism is any written text and visual image which is set up formally on a government official tourism website in order to portray a destination, all its attractions, events, festivals, foods, and any travel products and services which are very important for potential tourists.

Generally, visual images are employed in tourism websites to communicate a myriad of actions, ideas, information, emotions, expressions, events, rules, regulations, and symbols (Fairclough, 2013; Kress, 1999). In some cases, images capture what words cannot express (Fairclough, et.al 2011).

In addition, visual images are also subject to social conditions and thus can influence the way an individual responds to messages (Kress, 1999). Fairclough, et.al (2013) notes the significance of visual language (e.g., videos, photographs, multimedia) as mutually operative in conjunction with written and spoken materials, that is, it is the combination of the visual images and the written and spoken materials that form the discourse and meaning of a message.

The use of images in destination websites is crucial to delivering tourism messages and this is considered as an effective way to reach individuals. An official tourism website of

Uganda, for instance, uses more pictures than texts to rebuild a positive image of African tourism, particularly Uganda from its perception as a risky destination (Lepp, et.al, 2015). Another example to show the relationship between photography and tourism has received some interesting coverage (Fairweather and Swaffield, 2002; Garlick, 2002; Human, 1999), such as for instance by Human (1999) who characterises the relationship as 'ambivalent.'

> Many destinations visited by tourists have a strong identity and sense of place, which is embodied in the history ... (culture) ..., physical form and social activity. However, photography selectively extracts from this multifaceted expression and reduces it to a series of icons. This distorts the identity and trivialises the place and contributes to the consuming nature of tourism (p. 80).

For instance, the positive photo of a particular place offered in tourism advertising may clash with the negative image of this place which has been formed and circulated in society. Thus, although the photo reflects the destination, it may not create much of a contribution to tourists' perception of this place.

At a different time, Garlick (2002) argues that the role photography plays in determining the nature of touristic experience is important because "touristic photography is part of the quest to capture socially constructed 'sights' to which tourists are directed by semiotic 'markers' (p. 290). As Sontag (2002) believes "photographs, in teaching us a new visual code, alter and enlarge our notions of what is worth looking at and what we have a right to observe" and at the same time, "photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mode" (p. 3-4).

As previously mentioned, tourism websites are intentionally created to attract consumers or prospective consumers and are also built to persuade as many potential tourists as possible to visit a destination. Due to high competition among marketers to promote their destinations, many tourism websites have been created to fulfil the multiple requirements of tourists.

In addition, both discourses – written texts and visuals on the tourism websites are also purposely produced to create an identity of a place. For example, they are used to enable people to recognise the identity of destinations from culinary aspects (Lin, et.al, 2011; Horng and Tsai, 2010). New identities are also disclosed, for example, Argentina as a destination for cosmetic surgeries; online advertisers portray Argentina's cultural affinity between tourists and locals. The sensuality of Argentine tango is used to make the surgical experience unique (Viladrich and Baron-Faust, 2014). Even the national identities are also created through the tourism language of official travel websites (Fürsich and Robins, 2004).

Therefore, both written texts and visual images are crucial elements in the tourism websites, and tourism marketers and planners should focus on the content as well as the context of the 'text' and 'image' in an effort to interpret meaning in the public sphere (Hall, 1997; Mitra and Cohen, 1999). Jackson and Carter (2007) claim both texts and images of the official tourism websites are discourses because they are symbolic content production through a language which is allowed to speak authoritatively on a particular topic, and social context (in this study the focus is on the tourism and culture of Jakarta). "Discourses are intimately situated in social contexts: they both reflect context and constitute them" (Trowler, 2001, p. 186). As mentioned earlier, in this

digital era, many people use internet technology particularly tourism websites, as a reference before visiting a destination. A study found that among internet users who have searched the World Wide Web (WWW) to gather travel-related information, 65% travel for leisure, and 69% travel for business; and 60% have visited a destination website; of the latter group, roughly half have used e-mail to gather information about a destination (Google Travel Study, 2014). Nowadays, many potential tourists are relying on this technology. Visiting a destination website seems to have become a norm – with many people considering their visit to a particular destination. People may easily recognise any information from tourism articles and photos which are provided on the travel websites.

However, in many cases, users or readers cannot interpret the tourism discourses that some websites promote, and even they can misinterpret them (Buhalis, 2003). Some researchers investigate how the discourses of the tourism website are useful for potential visitors and how they impact upon destinations themselves (e.g. Sutton, 2011; Abbott, 2010; Saichaie, 2011; Choi, et.al, 2007; Zhou, and DeSantis, 2005; Govers and Go, 2004; Law, et.al, 2010). None of these studies has examined the official tourism websites of Jakarta, Indonesia, analysing the discourses; textual and visual images of those websites by using Critical Discourse Analysis (CDA).

Therefore, this study is required to fill this gap in tourism research and to give detailed analysis to provide a comprehensive discussion of the tourism websites' discourses. The content which Jakarta uses to promote itself is importantly used as a guide to tourists to shape their expectations long before they arrive at their destination (Hallet and Kaplan-Weinger, 2010). The study seeks to understand how the Tourism Board of Jakarta uses

discourse – the main written text and visual images - to represent the destination's culture. The study also seeks to explore the wider social context against which these discourses can be interpreted.

### 1.3 Aim, Objectives, and Research Questions

In this part, I would like to outline the aim, objectives, and research questions of this study. These are very important to make this study more specific and to reflect more precisely what the research wants to find out.

#### 1.3.1 Aim

The overarching aim of this study is to understand how the Tourism Board of Jakarta uses discourses, i.e. both written text and visual images to represent Jakarta's tourism and culture through the two official tourism websites – the Enjoy Jakarta site and The Portal Site of Jakarta Capital City and the effects of these discourses in a wider social context.

#### 1.3.2 Objectives

In order to realise this aim, I have devised two key objectives:

- To generate interpretations of the written texts and visual images.

- To explore how the tourism discourses (texts and images) on both official tourism websites relate to wider social processes and social practices.

### 1.3.3 Research Questions

To reach the aims and objectives of this study, I explore issues by using several questions as below:

- How do the written texts presented on the official tourism websites of Jakarta reflect the tourism and culture of Jakarta?
- How do the visual images presented on the official tourism websites of Jakarta reflect the tourism and culture of Jakarta?
- How can the written texts on the official tourism websites of Jakarta be explained and interpreted within the wider social context?
- How can the visual images on the official tourism websites of Jakarta be explained and interpreted within the wider social context?

Hence, by stating the aim, objectives, and breaking these broader issues down into several questions to investigate the discourses (both written text and visual images) of the Enjoy Jakarta and The Portal Site of Jakarta Capital City I can make this research more focused and more attainable.

### 1.4 Research Approach

The approach of this research is Critical Discourse Analysis (CDA). The choice of CDA as an approach that underpins this thesis is due to its ability to reveal or disclose what is implicit, and opaque in the dominant discourses on the websites. CDA will enable me to show how these discourses not only represent, but might help to create the social world in which these discourses exist. Therefore, in this thesis, CDA is used to examine two main aspects of the websites:

- The textual content of the official tourism websites of Jakarta
- The visual images of the official tourism websites of Jakarta

Importantly CDA is also used to provide insights into the wider social contexts within which these discourses have meaning. Jakarta has only two official tourism promotional websites i.e. the Enjoy Jakarta, and the Portal Site of Jakarta Capital City. These two websites consist of fourteen main articles and six cover images comprising twenty-five different pictures to reflect the culture of Jakarta and to reflect the city as a tourist destination. However, the messages that the Tourism Board of Jakarta wants to deliver through these discourses will be received differently by website users or potential tourists. Each written text or image has possible different meanings and significance to readers.

Therefore, as earlier mentioned in this study, Critical Discourse Analysis (CDA) aims to fill these gaps on how the discourses of official tourism promotional websites of Jakarta are importantly used as a tourist guide to shape tourists' expectations before they arrive in Jakarta, and create a bridge between the Tourism Board of Jakarta and readers in order

to describe, interpret, explain and discuss the issues associated with those written texts and images.

Critical Discourse Analysis (CDA) has been developed by social linguists, such as Norman Fairclough, Teun van Dijk, and Ruth Wodak. As Fairclough (2013) notes CDA is an attempt to process (decomposition), to explain a text (social reality) of a person, the dominant group, or an institution. Critical discourse analysts take an explicit position, and thus want to understand, expose, and ultimately resist social inequality.

The CDA approach is used in this study and predominantly Norman Fairclough's model of CDA. The choice of Fairclough's approach is because it "consists of a set of philosophical premises, theoretical methods, methodological guidelines and specific techniques for discourse analysis" (Jørgensen and Phillips, 2002 p. 60). The comprehensive concept of Fairclough is useful to provide multiple points of analytic entry. The interconnections of analysis find the interesting patterns and disjunctions that need to be described, interpreted and explained of texts and visual images of Jakarta's websites (Janks, 1997). The analysing of CDA by Norman Fairclough is well-known as 'Discourse as social practice'. He is concerned with linguistic texts, vocabulary, semantics and syntax. Fairclough connects the text as micro with the macro context. His CDA aims to "reproduce interpretations and explanations of areas of social life which both identify the causes of social wrongs and produce knowledge which could (in the right circumstances) contribute to righting or mitigating them" (Fairclough, 2010, p.8). Fairclough also seeks to build a model of discourse analysis that has contributed to the social and cultural analysis, so that it combines the tradition of textual analysis in the context of the wider society. His main focal point is that "power, whether it is in or

behind discourse, is never definitively held by any one person, or social grouping because power can be won and exercised only in and through social struggles in which it may also be lost" (Fairclough, 1989 p.43).

Therefore, the analysis in this study seeks to describe, interpret, and explain the written texts and visual images of the two official tourism websites of Jakarta, Indonesia (**Enjoy Jakarta** - www.jakarta-tourism.go.id and **The Portal Site of Jakarta Capital City** - www.jakarta.go.id. ). In the analysis of the written texts and visual images I used three dimensions of Fairclough's approach to CDA, the first is the description - generally thought of as a matter of identifying and labelling formal features of the language in terms of the categories of a descriptive framework. The second dimension is the interpretation process, with sees language as the product of a process of production and reveals some accompanying ideologies (Fairclough, 1994). The third dimension is the explanation which is concerned with the relationship between interaction and social context, in other words the objective of this stage is to portray discourse –as part of a social process, and as a social practice (Fairclough, 1994).

**1.5 Study Setting**

To understand the context of this study, in this section I would like to discuss an overview of Jakarta, the history of this city, colonisation in the past in this city; political systems; tourism in Jakarta; its electronic tourism marketing strategies and the official tourism websites of Jakarta - the Enjoy Jakarta website, and The Portal Site of Jakarta Capital City; and reasons why Jakarta was chosen as the study context.

### 1.5.1 A Brief History of Jakarta

The purpose of this section is to give an overview of the history of Jakarta. The understanding of historical Jakarta is very important for this current study as it provides a wider social, cultural and political context for the understanding and interpretation of the text and visual images on the tourism websites of this city. DKI Jakarta, Jakarta or the Special Capital Region of Jakarta is the capital city of Indonesia. Jakarta is the only city in Indonesia that also has status at the province-level. Jakarta is located in the north-west of Java Island. It was once known as Sunda Kelapa (before 1527), Jayakarta (1527-1619), Batavia / Batauia, or Jaccatra (1619-1942), and Djakarta (1942-1972). According to the Ministry of Home Affairs Regulation No. 39 (2015) Jakarta has an area of approximately 664.01 km² (ocean: 6977.5 km²), with a population of 9,988,495 inhabitants (The Ministry Home Affairs, 2015).

Jakarta has undergone some name changes, since the first time it was discovered by Henrique Leme, a Portuguese who came to Jakarta with the mission to find herbs and spices around the middle of the tenth century. This is based on the inscription of a monument in Batu Tumbuh village – North Jakarta, where the monument was named by ‘Tugu’. Tugu was a name of a village in Jakarta. The original name of Jakarta was 'Sunda Kelapa'. However, in 1522, after the arrival of the Portuguese in Malacca including the area of Sunda Kelapa, the governor of Portuguese d'Alburquerque introduced this town to the name 'Sunda Kelapa' which became the centre of Hindu’s Kingdom (Sedyawati, et.al, 1986).

The Sunda Kelapa port was attacked by Demak in 1526, led by Fatahillah, a war Commander originally from Gujarat, India. King Fatahillah successfully dominated the Sunda Kelapa on June 22, 1527, and after that, the name of 'Sunda Kelapa' was changed to 'Jayakarta'. The city became an important trading port for the Kingdom of Sunda. As a Muslim King, Fatahillah Islamized all the people in the area of Banten, Jakarta under the authority of Banten, which later became the empire. Sundanese people who defended the area were defeated and retreated toward the Bogor (Nothofer, 1995). Since then, and for decades of the 16th century, Jayakarta was inhabited by the Banten composed of people coming from Demak and Cirebon. In 1619, Jan Pieterszoon Coen destroyed Jayakarta's local society, and also Arab and Chinese traders who lived in the Ciliwung estuary; and many people were moved from the sultanate of Banten when Batavia replaced Jayakarta (Sihombing, 2004). Batavia / Batavia is the name given by the Dutch when they colonised Jakarta. The name 'Batavia' is derived from the tribe *Batavia*, a Germanic tribe who settled in the Rhein River in the Roman Empire. The Dutch and some of Germany's people are descendants of this tribe. 'Batavia' was also the name of a sailing ship made in the Netherlands on October 29, 1628 (Miksic, 1989).

Batavia had a natural state of swampiness like the Netherlands. During the Dutch colonisation, Batavia was a large and important city. For the construction of the town, the Netherlands imported slaves as workers. Most of them came from Bali, Sulawesi, Maluku, China, and the Malabar, India. At that time, the interaction between indigenous people of Jakarta and visitors generated the conditions for locals to form themselves into the Betawi ethnic group on which more will be discussed in section 1.5.3 of this chapter. The Dutch also formed the tribes of ethnic immigrants per each community into distinct districts. Jakarta was divided into eight regions, such as the community's former Chinatown, Pekojan, Kampung Melayu, Kampung Bandan, Kampung Ambon,

Kampung Bali, and Manggarai (Sihombing, 2004). They also built canals to protect Batavia from the threat of flooding.

The centre of government activities was located around 500 meters away from the city. The Dutch government at that time built an elegant town hall, which was the administrative centre of Batavia city. Eventually, the city of Batavia developed to the south. The rapid growth of the city caused some of the districts to become damaged, then the Dutch authorities moved to a region called Weltevreden. Batavia was established in the port, Jayakarta. This area was known as Kalapa or Sunda Kalapa, and was one point of the trading Kingdom of Sunda. From this port Vereenigde Oostindische Compagnie (VOC), an association of Dutch traders, controlled the trading, military and political power in all areas of Indonesia. The name Batavia was used from the Dutch colonisation until they abdicated to the Japanese. Thus, the name 'Batavia' was first used between 1619 to 1942 (Grijin and Nas, 2000). As part of the de-Nederlandisation of the area, the city's name was changed to Jakarta. The Malay-language namely 'Betawi', is still in use today (Sub-Department of Tourism and Culture of Jakarta, 2013b).

The Dutch colonisation in Indonesia had ceased when Japan took over and occupied the country around 1942. During the Japanese colonial era (1942-1945) the name of the city was once again changed, this time to Djakarta.

On August 17, 1945, Ir. Sukarno, the first President of Indonesia read the Proclamation of Independence of Indonesia in Jakarta and Sang Saka Merah Putih – Indonesia's flag –

was flown for the first time. It was the de facto capital of the Dutch East Indies (known as Batavia at that time) and has continued as the capital of Indonesia since the country's independence was declared in 1945 (Shimbong, 2004). On 18 January 1958, the name of this city was amended again to Kota Praja Djakarta Raya, but it was still known by 'Djakarta'. Prior to 1959, Djakarta was part of the West Java Province. In 1959, the status of the City was changed to the status of a municipality under the mayor, and its stature increased to 'Daerah Tingkat I' (the first level area), and it was led by a governor (ibid.).

In 1966, Jakarta Capital gained the official name of the Republic of Indonesia. This pushed the pace of construction of government office buildings and embassies of friendly countries. The rapid development required a master plan to regulate the growth of the city. Since 1966, Jakarta has grown steadily into a modern metropolis. Because of the improving of Indonesian language regulation since 1972, the name 'Djakarta' was replaced by 'Jakarta'. The name of DKI – Daerah Khusus Ibukota (Special Capital Region of Jakarta), in front of Jakarta is because this city is the capital city of Indonesia and it is also emphasised in Indonesian regulation No. 39, 1999 (Sihombing, 2004).

### 1.5.2 A Brief History of Tourism and the Political System in Indonesia

Jakarta is part of Indonesia, so, the political system of this province is following the political system of Indonesia. In this section, the political system in Indonesia will only be briefly discussed including how the various historical periods are linked to the history of tourism in the country. The political system in Indonesia divides into six periods, the first is pre-colonial (Kingdom). In the pre-colonial era, the political style was royal, and the country was led by the king, prince, or the royal family. All state officials at this time

were very loyal to the monarchy. The second period is the colonial period where the political style was imperial, and state officials at this time were very loyal to the invaders. The third is the period of Western liberal democracy and all state officials at this time were very loyal to a political party or group. Fourth is the period of managed democracy where the style of politics included political parties, and the loyalty of all state officials was similar to the period of liberal democracy. Fifth is the period of 'Pancasila' Democracy, which is a system of life for the state and society on the basis of people's sovereignty. It is inspired by the noble values of the Indonesian nation. All state officials at this time were very loyal to the government. Sixth is the Reformation where the government uses pragmatic political style, and all state officials at this time are very loyal to the government (Portal Nasional Republik Indonesia, 2016; Mietzner, 2015; Embassy of Indonesian Athens, 2016).

The activities of tourism in this country were started from the pre-colonial period (Kingdom). Although there were some limitations of infrastructures and facilities of tourism at that time, the Kings and their staff had a lot of adventures in some destinations in Indonesia. While, during the colonial periods, the period of Dutch occupation era, the tourism started around 1910 after the Dutch government built a travel agency, VTV (Vereeneging Toesristen Verker). Along with the increasing volume of trading between Europe and Asia which also led to more visiting to some regions in Indonesia, it also triggered the emergence of tour agents and tourism facilities, such as hotels and transportation.

However, the tourism at that time was focusing on particular destinations such as Jakarta, Medan, Bandung, Surabaya and Denpasar, and it was only for Western people.

During the Japanese occupation period, Indonesian tourism almost collapsed, and since the Second World War Western people were not enthusiastic to travel to Indonesia because of the chaotic situation. Facilities and infrastructure such as roads, bridges, buildings, etc. were damaged by the war and tourism also become dormant. While the bombing of Hiroshima and Nagasaki also impact on the deteriorating economic situation in Indonesia. After the period of independent Indonesia, the tourism of Indonesia revived with the aim to improve the economics of Indonesia. The government fully supported tourism activities by establishing organisations or bodies to arrange tourism in Indonesia – the Ministry of Tourism and Economic Creative; and the-Sub Department of Tourism and Culture to manage tourism of each province in Indonesia. Information technology was also used to help the spreading of information on Indonesian tourism to wider publics. The utilisation of information technology or IT for tourism was marked by the increasing number of hotels springing up complete with sophisticated support facilities such as computers, the internet, and telephone accompanied by professional airline management to increase the number of tourists between islands and from abroad. Many tourism websites were also used to promote destinations in Indonesia. The government also set out some policies in tourism, such as an enhanced understanding of the whole society of the benefits of tourism in development; improving the image and quality of tourism services nationwide; improving the implementation of the promotion of Indonesian tourism travel abroad; providing guidance and direction in the development of tourism at the national level; coordinating with relevant departments, government agencies, local governments, national private sector and community organizations to harmonize steps in the planning and development of tourism in Indonesia (Directorate General of Marketing of the Ministry of Tourism and Economic Creative of Indonesia, 2013).

### 1.5.3 Traditional Culture of Jakarta

Jakarta is not only the capital city of Indonesia, it is also the business centre and a tourist destination. People come to this city for many reasons, such as administrative, business and holiday purposes. Therefore, there is a huge potential for blending cultures brought in by visitors – both domestic and foreign.

The Betawi culture, which is the traditional culture of Jakarta actually also emerged from the blending of cultures in the past. The Betawi ethnic was formed around the beginning of the 18$^{th}$ century and was shaped as a result of the acculturation of various cultures that existed previously. Due to acculturation, the Betawi culture can be grouped based on the influence of cultures that shape its origin i.e., (1) it is influenced by Arabic and Malay cultures, such as musical instruments Samrah, Rebana, and Marawis; (2) the culture was influenced by Chinese culture, such as in dances Yapong, Legang Nyai, Lenong, Gambang Kromong, and Topeng Betawi; (3) the culture formed because of influence from the Portuguese and Dutch cultures, such as music Keroncong and Tanjidor. The Betawi culture is one of the richest cultures in Indonesia given the acculturation it has gone through, so, that is what makes this culture unique and interesting (The Portal Site of Jakarta Capital City, 2014). This is in line with Anderson (1991), who emphasises how a slow fusion between local culture and other cultures can produce a new culture, as well as Jakarta culture today (Bhaba, 2007 in Ashcroft & Tiffin, 2007; Kraidy, 2005; Shim, 2006).

The Betawi culture is the only traditional cultural group that exists in Jakarta. However, there are also several other cultural groups which have been brought to the city through immigration, tourism etc. However, the Jakarta government has sought to protect the

traditional Betawi culture through the invention of the Betawi village– Setu Babakan. People may find traditional foods, music, dances, theatres, houses, and many other things that were intentionally created to maintain this culture.

To let broader publics know the existence of this culture particularly to attract potential tourists, the local government of Jakarta also puts the Betawi cultural elements on their official tourism websites. This is one of the marketing strategies of government to introduce Jakarta as a tourist destination. The representation of ethnic Betawi and their culture in these websites are to attract potential tourists who have interests in 'traditional' pre-modern culture, and it has an attraction to tourist values (Hall and Tucker, 2008). It offers spaces where tourists or non-indigenous people visit destinations which are associated with the traditional culture to enrich the way they understand the world (Hall and Tucker, 2004; Hinch, 2004).

**1.5.4 Tourism in Jakarta**

As previously mentioned, Jakarta is a city which has the same level with a province, and at once it is also the capital city of Indonesia, so, it is important to discuss about tourism in Indonesia briefly, particularly the strategies of electronic tourism marketing of the central government (Simone and Rao, 2012; Tjahaya and Mani, 2013). Tourism in Indonesia is currently managed by the Ministry of Tourism and Economic Creative.

To gain as many target visitors as possible the Ministry of Tourism and Economic Creative of Indonesia runs the main tourism promotional program under the auspices of the Directorate-General of Marketing. The vision is "The realisation of marketing Indonesian tourism effectively and efficiently which supports Indonesia's image ". It is split into three main missions: to increase the economic contribution of tourism through the development of tourism marketing; improving Indonesian imaging through development of tourism marketing which is responsible and sustainable; and lastly creating responsive governance, transparency and accountability through the Directorate General of Marketing (Personal Communication with the Leader of the Directorate General Marketing of the Ministry of Tourism and Economic Creative of Indonesia, 2nd July, 2013).

The governmental system of Indonesia is that of regional autonomy, meaning that each region has the right to manage their own affairs but are still controlled by the central government and regulations. Each province in Indonesia including DKI Jakarta has their own strategies to promote their destinations. Therefore, as the central management, the Ministry of Tourism and Economic Creative has to control every sub-Department of Tourism of each province, for example, their electronic strategies.

In addition, as the bureau which has main responsibilities for tourism in Indonesia, this department also has their own strategies on electronic ways of marketing which could be followed by the regional governments, such as the use of social media networks (e.g. Facebook, Twitter, Instagram, Google+, Youtube, Flickr, Pinterest, and WAYN) and official websites 'Indonesia Travel Site' www.indonesia.travel to answer the needs of

tourism marketing in cyberspace. The strategy of the Ministry of Tourism and Economic Creative of Indonesia to reach the target visitors has enabled this site to backlink with the Indonesian Embassy in every country in the world; and makes links with the local tourism website of each province in Indonesia, for instance, the official tourism website of Jakarta - Enjoy Jakarta.

Turning to DKI Jakarta as a tourist destination, this province is interesting and different from other provinces in Indonesia. It is not only the capital city of Indonesia but this city also has some natural destinations and the largest array of fashions and textiles in Southeast Asia (Simone and Rao, 2012; Tjahaya and Mani, 2013), alongside attractive local culture which generates visitor interest. Jakarta as a cosmopolitan and diverse city, offers both modern and traditional forms of foods, arts, music, dances, night entertainments, and sports facilities. All of them are displayed in the form of texts, images (static and moving), and videos in both official tourism websites of this city.

Jakarta is the most populous city in Indonesia and in Southeast Asia. The official metropolitan area, known as Jabodetabek (a name formed by combining the initial syllables of Jakarta, Bogor, Depok, Tanggerang, and Bekasi) is the second largest in the world, yet the metropolis's suburbs still continue beyond it. The metropolitan region has an area of 4,383.53 square kilometres (1,692.49 sq. mi) (The Enjoy Jakarta website, 2015). The figure 1.1 below shows the urban region within a broader map of Indonesia.

**Figure 1.1 Indonesia Map and Jakarta**

Source: *www.indonesia-tourism.com/map/*, 2014

There are some considerations as to why this province is chosen as the focus for this study. First, there are many visitors who come to this province, both domestic and international, and who visit for many reasons, such as business; this province has the biggest textile and garment market in Southeast Asia, and many traders come from around the world. Besides, DKI Jakarta is the capital city of Indonesia, and as such is the centre of government of Indonesia, thus all activities of administration focus on this province. It has many attractions and destinations, including modern and traditional. Although this province is a metropolitan and modern city, there are still many historical places and nature tourism spots that are very attractive for tourists (The Ministry of Tourism and Economic Creative of Indonesia, 2013).

The second reason is the increasing number of visitors to this province in the last three years. It shows this province is interesting for visitors for varied reasons, as shown in Table 1.1 below that sheds light upon Indonesian and foreign visitation.

**Table 1.1** The number of International and domestic tourists who come to DKI Jakarta 2010-2014

| **Provinces** | **Type of visitors** | **Years** | | | | |
|---|---|---|---|---|---|---|
| | | **2010** | **2011** | **2012** | **2013** | **2014** |
| **DKI Jakarta** | Domestics | 17,158,855 | 17,617,650 | 17,455,233 | 19,811,561 | * |
| | Foreign | 1.892.866 | 2,003,944 | 2,125,513 | 2,313,742 | 2,346,437 |

Source: Adapted from Ministry of Tourism and Economic Creative of Indonesia, 2015

Note: * there was no official data at the time the study was conducted.

Based on Table 1.1 above, the total number of foreign visitors who come to Jakarta is around 11-13% as compared to domestic tourists but international visitation is growing around 6 – 8 % per year. The increase is very reasonable because as mentioned earlier, Jakarta is not only the centre of administrative and business operations, but also has the largest fashion retail market in Southeast Asia - Tanah Abang shopping centre, and has very good outdoor and indoor amenities. The international tourists who come to this province are mostly from Asia, such as Malaysia, Singapore, Thailand, Vietnam, or other Asian countries (Personal Communication with the leader of Sub-Department of Tourism and Culture of Jakarta, 2nd July 2013).

Third, a number of users of both official tourism websites of the city are increasing month by month, and according to statistical information from the sub-Department of Tourism and Culture of DKI Jakarta there are around 37,208 visitors of the website of this province in the last five years or until December 2014 (Sub-Department of Tourism and Culture of Jakarta, 2014), and around 32,650 visitors of The official website of Jakarta Capital City (Sub-Department of Tourism and Culture, 2014). These numbers possibly indicate that many users visit both websites as a way of pre-visiting the city.

As Jakarta is one of Indonesia's most important tourist destinations, the local government of Jakarta, particularly the sub-Department of Tourism and Culture of Jakarta set up marketing strategies to promote tourism and culture of this city in three ways - domestic, overseas, and electronic. The Division of Assessment and Development is a unit which has the task to arrange the strategic plan of promoting tourism and culture in a five-year period. In the domestic scope, the strategy of marketing for instance is conducted by involving national exhibitions, such as the Jakarta Tourism Expo, and Pekan Raya Jakarta (PRJ); road shows; television placement (e.g. viva news); hiring the Indonesian's artist Sherina's tweeter; and use of websites, brochures, and leaflets.

To introduce the tourism and culture of Jakarta directly to overseas visitors, the sub-Department of Tourism and Culture of DKI Jakarta uses a strategy of promotion by visiting potential tourist generating cities or countries. For example, by creating an expo or tourism fair in the target cities or countries to enable the tourism industry of Jakarta to meet with travel agents in local cities. These actors could be hotels; travel agents; shopping centres – B2B or B2C enterprises. The purpose of this promotional activity is to build targeted public awareness of the tourism product of Jakarta which can be

purchased directly in the exhibition event (Sub-Department of Tourism and Culture of Jakarta, 2013).

In addition, one of the electronic marketing strategies of the Sub-Department of Tourism and Culture of Jakarta and of central interest to this study is the initiation of official websites. These tourism websites are formally managed and maintained by the local government of the DKI Jakarta province which is purposely intended to provide online information and introduce some attractions; events; hotels; cultures, and other travel products and services of the city (Personal Communication with the leader of Sub-Department of Tourism and Culture of DKI Jakarta, 2nd July 2013; Law, et.al, 2010; Lexhagen, 2008).

#### 1.5.4.1 The Official Tourism Websites of Jakarta

The use of websites to promote tourism in Jakarta is crucial and part of the programs of the local government. As the capital city of Indonesia, this province has to be a good example in many aspects to the other 33 provinces in Indonesia, such as in their program of electronic tourism marketing. Thus, to support the central government program and encourage other provinces the city receives the largest allocated annual funding. The local government of Jakarta developed two official tourism websites – namely 'Enjoy Jakarta' and 'The Portal Site of Jakarta Capital City'. Enjoy Jakarta is officially the tourism website of DKI Jakarta province, while The Portal Site of Jakarta Capital City is an administrative site which also supports the promotion of the tourism and culture of Jakarta (Personal Communication with the Leader of sub-Department Tourism and Culture of DKI Jakarta, 2nd July 2013). These websites have similarities and dissimilarities in design and visualisation performance. For example, the ways the

pictures are presented - there is only one picture for each cover image on The Portal Site of Jakarta Capital City while there are seven to nine photos which are presented on the Enjoy Jakarta website. However, both websites have similarities particularly the use of the background colours for each page (details of the differences and similarities are provided in Chapter 6). The purpose of the following section is to provide an overview of these two official tourism websites of Indonesia – Jakarta's tourism websites: Enjoy Jakarta and the Portal Site of Jakarta Capital City. The local government of DKI Jakarta province intentionally built these two websites to enable people to access online information about the tourism and culture of Jakarta in different ways. At least when people use the keywords which are related to Jakarta's tourism, and surf in search engines, there are two official websites that will provide accurate information about tourism in Jakarta. What the government does is one way to anticipate an overload of website traffic (i.e. internet users who come to a site). Another reason why the DKI Jakarta government creates two official websites to promote Jakarta's tourism and culture is one website is to back up the other website in promoting Jakarta as a tourist destination.

#### 1.5.4.1.1 The Enjoy Jakarta Website

In this section, I will discuss the first official tourism website of Jakarta - Enjoy Jakarta; it is an official tourism website of the DKI Jakarta government. This website is maintained by the sub-Department of Tourism and Culture of DKI Jakarta. The main purpose of this website is for the promotion of tourism and culture in the province. This website was produced in 2000 and at the beginning, it was affixed in a server which was hired by the

sub-Department of Tourism and Culture of DKI Jakarta. Since 2012 they have had their own servers but the location of servers is elsewhere due to space constraints. In 2013 the website management was carried out by a third party, while the updating of data and images, like the banner, is now performed by the internal staff - of UPT Service Centre and Tourism Information DKI Jakarta. Since 2009, the website of Jakarta is available in four languages, Indonesian; English; Mandarin; and Japanese (Personal Communication with the leader of Technical Implementation unit for Tourism Information Service Development of DKI Jakarta, 2nd July 2013).

The ideas of the content of the website can come from anywhere, such as from the Head of the sub-Department of Tourism and Culture of DKI Jakarta; or from 'Beritajakarta.com' – a local online newspaper. Input from other internal units in the sub-Department of Tourism and Culture of Jakarta, for instance, the division of Museums, can provide information and events which can be incorporated into the website. Further, information can come from the local society - people who want to put on the events related to tourism and culture on the website; the events Calendar of Jakarta in a year, such as Jakarta Fair; as well as from the Ministry of Tourism and Economic Creative of Indonesia for further dissemination to the provinces of Jakarta. To enrich the website content, information may also come from creative ideas from the team's own Unit Service Centre and Tourism Information of DKI Jakarta. The final decision on what information and images should be included in the Enjoy Jakarta website is from the internal sub-Department of Tourism and Culture of DKI Jakarta (Personal communication with the leader of UPT Service Centre and Tourism Information DKI Jakarta, 3rd July 2013).

#### 1.5.4.1.2 The Portal Site of Jakarta Capital City

The Portal Site of Jakarta Capital City is an administrative website of local government in Jakarta, but it also has a function to promote the tourism and culture of this province. This website was developed by the sub-Department of Communication, Informatics and Public Relations of DKI Jakarta. The official portal of the government of DKI Jakarta was first constructed in 1995, it was developed with the aim to provide data and information to the public through utilising advanced technology. At first, the site was managed by the Electronic Data Management Office of DKI Jakarta. The development of this portal was originally done by renting a space in one of the Internet Service Providers (ISP) for placing the homepage of Jakarta government, with the address http://www.indo.net.id/government/dki/web.html.

In addition, to support introducing tourism in Jakarta, this website also provides information on attractions, hotels, and local culture. The information on this website is set up to not have overlapping information with the Enjoy Jakarta site, and as such both websites always look at things from different perspectives. For example, to let readers know about the local cultures, such as the traditional theatre or street dance 'Ondel-ondel', in Enjoy Jakarta people may find the picture of Ondel-ondel on one cover image and information about this art at a glance (e.g. the schedule of performances). However, in the Portal Site of Jakarta Capital City readers will get information on the history of this art.

In 2000, the Office of Information Technology installed the communications networks and servers to support the construction and development of information systems, as well as to move the operation and development of Internet-based systems. At first, this portal was developed by using the name 'dki.go.id', then, in 2001, the local government of Jakarta officially launched their portal with the name 'jakarta.go.id'. The Data and Information unit of the sub-Department of Communication, Informatics and Public Relations of Jakarta is a special division that is responsible for any changes on this website. Thus, the main tasks of this administrative division are to, collect, maintain, and update the data content, such as information on government policy, programs and activities of the government, managing the databank in the field of public relations of the Jakarta area, and also, importantly for this study, the tourism and culture sectors of Jakarta. As the official administrative website of the local government of Jakarta, the content of this website is produced, designed, and updated only by the internal staff of sub-Department of Communication, Informatics and Public Relations of Jakarta (Personal communication with the leader of Sub-Department of Tourism and Culture of Jakarta, 2nd July 2013).

As a tourist website, the Enjoy Jakarta site has information related to tourism that is more complete, such as information for potential visitors who have particular hobbies. The Enjoy Jakarta site provides information in detail about golf tourism, including the addresses of golf courses and golf tournament schedules which the other website does not have; it also offers information about annual Java Jazz music festivals which the Portal Site of Jakarta Capital City does not. Therefore, both websites are intended to support one another.

### 1.6 Thesis Outline

Given the extensive period of Dutch colonialism between 1619 -1942 and the subsequent short period of Japanese colonial rule (1942-1945) it is pertinent to explore the concepts of colonialism and post-colonialism as these were seen to influence the way in which Jakarta's tourism is represented online and the wider social context of this representation. Thus, in the second chapter, I review postcolonial theory particularly in terms of the application to tourism. The discussion begins by reviewing the salient literature about colonialism, imperialism, postcolonialism, Orientalism, and the related concepts of patriarchy and cultural hybridity.

This thesis is a Critical Discourse Analysis (CDA) of the official tourism websites of Jakarta. The Fairclough model of CDA is the approach which is used to analyse the texts and visual images of the Enjoy Jakarta website and The Portal Site of Jakarta Capital City. To understand how the discourses – texts and visual images – work on the tourism websites chapter three reviews some important literature, which is related to destination websites. In this third chapter, the use of various destination websites is explored and reviewed. I also critically evaluate the literature on the power of tourism websites, how they affect the economy, their roles and functions, and how they narrate destinations for consumption by potential tourists.

Moving on to chapter 4, the study looks at how CDA is related to this current study focusing on Norman Fairclough's approach to CDA which has three levels of analysis, micro, meso, and macro levels.

Following this chapter 5 focuses on the methodology of the study. This chapter is to explain and justify the methodological consideration adopted for this research and specific methods, techniques of analysis, and reflexivity both personal as a researcher and epistemology.

The next two chapters (Chapters 6 and 7) concentrate on the analysis of traditional and modern Jakarta respectively. The analyses in these two chapters centres on six cover images or twenty-five pictures and fourteen sections of texts of the official tourism websites of Jakarta. By referring to the model of CDA by Norman Fairclough, the main discussion of these two chapters is centred on the three dimensions of Fairclough's approach to CDA, the first is the description. In this stage, analysis is generally thought of as a matter of identifying and labelling formal features of every cover image and written text in terms of the categories of a descriptive framework. The second dimension is the interpretation process, the relationship between visual image, text and interaction – with seeing the images as the products of a process of production, and as a resource in the process of interpretation. The third dimension is the explanation, which is concerned with the relationship between interaction and social context – with the social determination of the processes of production and interpretation, and their social effects. The three stages of analysis of Fairclough's model are applied to each photo in each cover image and the written texts.

Finally, Chapter 8 is the conclusion. The first part is a summary of the thesis' aims, objectives and findings against the theories and analyses. How the theories underpinned have been used to describe, interpret, and explain those texts and visual images in order to achieve the aims, objectives, and to answer the research questions.

In this chapter, I also outline my contribution to knowledge, limitations of the research, suggestions for future study, and final reflections on the research process.

## 1.7 Conclusion

Understanding the power of tourism websites, particularly how the discourses, such as texts and images represent a destination is crucial for contemporary tourism. Tourism websites are used to promote a destination to wider consumers and website elements, such as visual images - photographs, pictures, - and written texts are important to narrate the destination to website users. This current research uses the two official tourism websites of Jakarta to illustrate their role in the representation of the tourism and culture of a destination. This chapter presented an overview of the study, presented the research approach, Critical Discourse Analysis (CDA), which predominantly follows the pattern of Fairclough; it presented the study setting Jakarta in general, including its history, e-marketing strategies, and, at a glance, the political system in Indonesia, and how it links to elements of the websites and tourism in Indonesia and Jakarta.

To represent a postcolonial destination such as Jakarta through official destination websites, the use of postcolonial themes is important to understand how the destination is narrated (Gover and Go, 2004). Therefore, to understand how the concept of postcolonialism is important and related to this current study, in the next chapter I will review the literature and previous studies of general ideas from colonialism to postcolonialism. In the first part, the discussion will be around

imperialism; modernity, Orientalism and self-Orientalism. Followed by a discussion of the representation of postcolonialism in tourism. In the final part of the chapter, I also review previous studies on tourism and postcolonialism and how this theory might then be used to analyse the elements of Jakarta's websites.

# Chapter 2

# Postcolonialism and Tourism: A Review of Related Literature

## 2.1 Introduction

The purpose of this chapter is to provide an overview of postcolonialism and tourism. This discussion is important and relevant for this study because Indonesia was colonised by the Dutch for around 350 years, and, during the Second World War, for three and half years by Japan. Hence colonialism has importance for the country's identity and it might be represented in the tourism images of Jakarta. This chapter is divided into three main discussions. In the first part, I would like to discuss general ideas from colonialism to postcolonialism, and within this context, I include discussions on important related concepts such as imperialism; modernity, Orientalism and self-Orientalism.

The second part discusses tourism and postcolonialism. This part focuses on the representation of the postcolonial in tourism. The first sub-section is an investigation of the notion of cultural hybridity, which was developed by Homi Bhabha, and how this is relevant for contemporary tourism. I also review the concept of authenticity. The next sub-section is concerned with how ethnicity and exoticism are produced as commodities of tourism. At the beginning of the discussion, I start by exploring how people define ethnicity and exoticism. These concepts are important to discuss because they are related to the cultural representation through some texts and photos on Jakarta's official websites (subjects of this current study).

The last part reviews previous studies on tourism and postcolonialism and how this theory might then be used to analyse the elements of Jakarta's websites. This part also explores not only how postcolonialism may be of relevance to this study but also how the official tourism websites of Jakarta may shed some insights on the postcolonial.

## 2.2 From Colonialism to Postcolonialism

As indicated previously, Jakarta (and Indonesia) is a postcolonial society and therefore concepts of colonialism and postcolonialism are integral to understanding how the city is represented through official tourism websites. Therefore, the purpose of this Section 2.2. is to review literature on colonialism, postcolonialism imperialism, modernity and related concepts and issues (including gender, authenticity, ethnicity).

### 2.2.1 Colonialism, Modernity and Imperialism

The term 'colonialism' is familiar to us, but according to Butt (2013) defining colonialism is not a straightforward task. There is a "variety of forms of historic and contemporary interaction between different peoples [that] has been described as colonial in character" (p.1). As Horvath (1972) proposes colonialism is "a form of domination – the control by individuals or groups over the territory and/or behaviour of other individuals or groups" (p.46). Further, he emphasized that colonialism has been a form of exploitation, with an emphasis on economic variables, and as a cultural-change process (ibid.). However, later on, Marx (1973) claimed colonialism is more than just a domination of a region but also destructive and regenerating. He used an example of the British rule in India, he argued

that colonialism "has to fulfil a double mission in India: one destructive, the other regenerating – the annihilation of old Asiatic society, and the laying of the material foundations of Western society in Asia" (Marx, 1973 p. 320). However, a group of scholars looked at colonialism as a form of the exploitation of culture which developed with the expansion of Europe (Ashcroft, et.al 2013). They emphasized how Europeans have been central figures who have influenced the indigenous cultures of many other nations.

Other scholars proposed that there are elements of domination in 'colonialism', such as Ramnath (2012) who defined colonialism as a practice of domination, which involves the subjugation of one people by another. Similarly, Stuchtey (2011) also recognised colonialism should be understood as a dynamic interaction in the context of which the colonial empires and the individual colonies massively influenced the historical development of their European mother countries. While, Craven (2012 in Fassbender, et.al 2012) sees colonialism as European countries' including the United States, seeking to dominate the sovereign territory of another country including the notion of war at times (Spence and Stam, 1983). In other words, this group of scholars underline that colonialism is only perpetrated by Western countries against 'Others.' However, Cumings (1984) does not fully agree with Fassbender and his colleagues on this issue because according to him in World War II many countries were involved in conflicts to gain domination over other countries, not only between western and eastern countries but also among eastern countries, such Korea and Indonesia which were both colonised by Japan. Thus, colonialism means when a country conquers another country and imposes its supremacy on that conquered country (Cumings, 1984; Fielhouse, 1983).

In short, from the definitions of colonialism above, it seems in this context, colonialism has led to negative effects, particularly to the colonised country. Not only a country's territory is occupied, but also its sovereignty is taken over by colonisers, even their culture is exploited without compromise.

However, if the discussion expands to the issues of the impact of colonialism on social and economic life, somehow Clarence-Smith (n.d) does not totally agree that colonisation only resulted in negative consequences and this is somewhat similar to the statement by Marx (1973) discussed earlier where colonialism was seen as both destructive and regenerative. He (Clarence-Smith, n.d) claims it has a connection with the development of industrialisation. As previously mentioned colonialism is the policy of one nation using its powers to control other territories. Around the 18th and 19th centuries, during the industrial revolution, European countries became stronger and richer through industrialisation as the other countries outside of Europe became weaker since they failed to industrialise (Fro, n.d). At the same time, in Asia, the industrialisation of Japan also meant that this country became more powerful than many other Asian countries (Donzè, 2010). Thus, increasingly, the European countries and Japan recognised other countries as sources of raw materials and markets for their goods. Industrialisation is defined as the application of non-human energy and the factory system to the production of goods (Donzè, 2010). In short, although it seems unfair that industrialisation was only evident in the coloniser countries, it is clear that there is a connection between industrialisation and colonisation.

Drawing on examples from Britain to Africa, the colonial policy formation from the late 1930s until the early 1950s, saw the British colonial state attempting, for the first time, to evolve a coherent and progressive policy on encouraging colonial industrial development (Larry, 1999). However, Alam (2012) recognises that imperialism was a major factor impeding the spread of the industrial revolution during the century ending in the 1950s.

While, some scholars argue that colonialism also has affected many aspects of life in colonised countries, such as cultural, education, religious, economical, and social aspects. It has brought positive and negative impacts to colonised countries. The positive aspects could, arguably, be things such as better education, improvement in social aspects, and the modernisation and development of the colonised countries (Nwanosike and Inyije, 2011; Shizha and Kariwo, 2011). Take, for example, the colonisation by the Dutch of Indonesia, it had an impact on education. The Dutch used a European education system in Indonesia, and as such, they established universities, institutions, schools and faculties, and started learning and using foreign languages, which also led to the modernisation and development of the society due to the interactions between the people from the two different countries and cultures. On one hand, it was good for Indonesia as a colonised country, as many Indonesians gained better education (Shizha and Kariwo, 2011).

As mentioned above some scholars have also argued that colonialism leads to negative impacts on the colonised countries (Ramnath, 2012; Stuchtey, 2011; Craven, 2012 in Fassbender, et.al 2012). Loomba (2015) claims it is very clear on the misuse of natural

resources since the powerful countries were using and exploiting the colonised country's natural resources and they were using them as their markets. The colonised countries found their local economies destroyed or at least dramatically transformed as their populations were forced and used to produce consumer goods for the country that had colonised them rather than for themselves (Loomba, 2015; Hrituleac and Nielsen, 2011). According to Nunn (2008), one of the objectives of Europeans to colonise other countries was to dominate and exploit the natural resources of colonised countries.

The colonisers not only seized the natural resources of the colonised, but also forced them to use their products; the colonial system was therefore severely damaging to many local economies. Gordon (1986) argues occupiers engendered monopoly markets, they produced products and controlled prices. Products were produced no longer based on demand, and local people were forced to buy them. This was very harmful and destroyed their economy (Gordon, 1986; Melber, 2000). For example, the sugar plantation industries in Java Indonesia before 1942, used the colonial mode of production, under the Dutch economic system, where all the rules and regulations in this industry were controlled by the Dutch government. The specific method of the modern colonial economic system was to control local companies, and they did not have the power to develop and expand their businesses (Melber, 2000). All were taken over by the Dutch and had to comply with a predefined Dutch system, and as such, the market was controlled by the colonial power. Locals had to sell their products to the colonial government at a particular price and as a result, the Java sugar system collapsed. The new government after Indonesian independence took over the sugar plantation in Java, and there was no post-colonial mode of production to improve the local economic system of Java (Gordon, 1986).

Barlow (1997) believes that colonialism and modernity are linked, they are essential features of the history of industrial capitalism, and the frame of colonial modernity as a way of thinking in extra-national or multinational ways about the multi-level remapping of East Asia. Further to this, Bear (1994) claims the construction of railways in India during the colonial period indicated that technology was the sign of modernity. It also simultaneously made the difference between European modernity and Indian traditions more apparent (Mohanty, 2011). Similarly, Gillen and Ghosh (2007) also emphasize that the colonial policies of European countries impacted significantly on various non-Western countries, the colonisers' actions, beliefs, thoughts, sciences, and technologies transformed agrarian peoples and non-Western communities into urban, industrial societies or modern civilisations. Thus, it is an understanding of modernity as the exclusive sign of civilisation, established and defined by Europe.

Shin and Robinson (1999) were concerned with colonialism in Asia, such as how Japan colonised Korea and how this has had an impact on modernity and nationalism. After 1910, Japanese still perceived Korea as part of Japan in order to legitimate Japanese political, economic, and cultural domination. Both the Korean and the Japanese look at these relationships as binary where conflicts such as imperialist repression versus national resistance, colonial exploitation versus national development, or Japanese culture versus Korean culture exist (Shin, 1999). Further, they also assumed that colonialism had been destroyed through Korea's effort to modernise. Similarly, nationalism by definition must be counterpoised to colonialism. It rejects any image of a political community that is not explicitly anti-colonial (Shin, 1999; Shin and Robinson, 1999). Thus, colonialism, modernity, and nationalism are three different things having an inverse correlation one to another.

Modernity was created by the impact of colonialism and was formed by other issues that also developed through colonialism, such as racism (Bhabha, 1999; Taiwo, 2010). The process of colonisation has produced racial or class identity, where colonisers are viewed as being of higher status than colonised people. Take for example, "from 1857, Indian railways built railway colonies to inculcate a practical mastery of middle-class domesticity solely in their European employees" (Bear, 1994 p. 1). Domestic people were assumed lower than colonisers (Mohanty, 2011). Furthermore, Mohanty (2011) claims that capitalist modernity in the West, was also articulated in other geographic and historical contexts. Similarly, Gillen and Ghosh (2007) also looked at modernity and countered the dominant view that it originated in Europe and then was disseminated around the globe. Yet, a Eurocentric account of its initial emergence remains.

The occupations of several Europeans of non-West countries in the past, had an impact on the modernity of cities in the Third World. Robinson (2006) gives an example of the development of many cities in South Africa as the effect of colonisation in the past. Hence, there is a relationship between colonialism and modernity. Modernisation theories saw colonialism as a necessary stage in the historical evolution of colonised countries. Their analytical framework gave pride of place to the tension between tradition and modernity (Clarence-Smith, n.d.).

The discussion above recounted examples of various impacts of colonialism. Long periods of colonial dominance, exploitation, conquest and occupation were based on violence and the colonial system was founded on racial oppression and discrimination in several colonised countries. However, Abbinnett (2006) argues that not only is

'colonialism' considered to be a form of political and economic domination, but 'imperialism' also which bears a family resemblance (Hansen, 2004). Said (in Ashcroft, et.al 2013) claims imperialism and colonialism are quite similar in particular aspects, such as both of them are the effort of a country to develop their power outside territories of their original dominion. Alatas (2000) summarises how imperialism is not confined only to the political or economic aspects of the historical process. We have to consider imperialism as a cluster, comprising different aspects of human undertakings. "Imperialism in the political and historical sense of the word is the subjugation of one people by another for the advantage of the dominant one" (Alatas, 2000, p.23). Evidently, there are similarities between colonialism and imperialism but it might be questioned whether imperialism is actually a part of colonialism?

Said sought to distinguish between these two terms: "'imperialism' for the ideological force and 'colonialism' for practice" (Ashcroft 2013, p. 40). Similarly with Said, Horvarth (1972) also looks at the difference between colonialism and imperialism, particularly on "the presence or absence of significant numbers of permanent settlers in a colony from the colonising power" (p. 47). Further, he notes, "colonialism is a form of domination - the control by individuals or groups over the territory and/or behaviour of other individuals or groups" (Horvarth, 1972 p. 46). While Mcleod (2010) claims colonialism is a part of imperialism, it is "a particular historical manifestation of imperialism, specific to certain places and times" (p.10).

In sum, whatever the similarities or differences between colonialism and imperialism, basically they both involve issues of power and control by countries over other countries

for a variety of reasons which are political, socio-cultural and economic. Or simply as Said has claimed, colonialism is a practice and imperialism is the idea driving the practice. Thus, a pertinent question is: what is the relationship of colonialism or imperialism with this current study? To answer this question, I make a correlation between the long period of the colonial history of Indonesia: more than three hundred years colonised by Dutch and other European countries; three and half years colonised by Japan. In addition, Cole and Kandiyoti (2002) also emphasise that the colonisers, including the Dutch, tried to manipulate and control the perception of culture and identity to benefit their own colonial code and practice. It would be reasonable to suggest therefore that the identity of Jakarta and of Indonesia would be strongly influenced by these periods of colonial rule and that tourism is an important medium through which this identity is represented.

Brown (2005) claims that culture is the most obvious element of national identity that has been influenced by colonisers. The cultural exchange between colonisers and the people who were colonised occurred during colonisation. This is what Young (2007 in Ashcroft, et.al, 2007) called 'cultural fusion', a process or the mixture of two or more cultures of different races. Take, for example, Jakarta – a city in Indonesia, the mixture between local cultures and the cultures brought in from the colonisers has generated a new culture. For instance, the traditional music called Tanjidor, was claimed by the Betawines originally from Jakarta. However, it was actually generated from the fusion between local music and the European music when Jakarta was colonised by the Dutch and the Portuguese (Personal Communication with the leader of Sub-Department of Tourism and Culture of Jakarta, 2nd July 2013). This is just one example of the musical hybrid which is a result of the interaction between the colonisers and Jakarta as a

colonised city. This indicates that a slow fusion between local and other cultures can produce a new culture (Anderson, 1991; Kraidy, 2005; Shim, 2006). The colonised and the colonialists affected as well as influenced one another. The diaspora of migrants contributes to the fusion of different cultures' musical instruments, structure, and sound (Bhaba, 2007 in Ashcroft & Tiffin, 2007). In other words, colonialism has allowed the hybrid ambience to flourish for its own convenience (Parani, 2006). To get a deeper understanding about the notions of hybridity and mimicry, seen as integral to postcolonialism, the next section will review the literature and some studies related to this concept.

### 2.2.2 Postcolonialism

When discussing the legacy of colonialism in present times, this means we are discussing postcolonialism. Therefore, the purpose of this part is to explore how people define postcolonialism, and I will thus review different perspectives of postcolonialist theorists about the development of postcolonialism.

Defining the term 'postcolonial' is as difficult as to define the term postmodern. This is certainly associated with the prefix 'post' which in the next part will lead to a more fundamental question, namely with regard to the epistemological basis. As originally used by historians after the Second World War in terms such as the post-colonial state, postcolonial had a clearly chronological meaning, designating the post-independence period" (Ashcroft, et.al 2007 p. 168). Ashcroft, et.al (2007) recognise "the simpler sense of the 'post' as meaning 'after' colonialism has been contested by a more elaborate understanding of the working of postcolonial cultures which stress the

articulations between and across the politically defined historical periods, of pre-colonial, colonial and post-independence cultures" (p.169). While, Childs and Williams, (2014) think that postcolonialism is a continuation of colonialism. In contrast, Childs and William (2013) argue that the rise of postcolonialism marks the 'end' of colonialism. In a different sense, Loomba (2015) emphasises that postcolonialism is one form of resistance against colonial domination and its legacy over the years. However, Stuart Hall (1999) argues that "postcolonial is not the end of colonisation but it is a certain kind of colonialism, after a certain moment of high imperialism and colonial occupation—in the wake of it, in the shadow of it, inflected by it—it is what it is because something else has happened before, but it is also something new" (Hall 1999 in Mishra and Hodge, 2005 p. 377). Basically, the term 'post' is not only about after and continuing of colonialism, the "post-colonialism or postcolonialism deals with the effects of colonialism on culture and societies" (ibid).

Furthermore, Mishra and Hodge (1991) claim postcolonialism is contra to colonialism, it resists the practices of colonialism that has spawned a life full of racism, unequal power relations, subaltern culture, and hybridity not with propaganda, warfare and physical violence, but in the dialectic through awareness or ideas. In other words, postcolonial criticism as a tool or device can investigate how the joints of the cultural, social and economy are driven by the interests of the dominant class or centre. Postcolonialism tries to dismantle the myths of critical power of cultural domination and hegemony through subtle movements of consciousness (Loomba, 2015).

The term of ‘postcolonial’ is therefore highly ambiguous and has complex meanings, Tifin (2006) notes,

> it addresses all aspects of the colonial process from the beginning of colonial contact. Postcolonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master experiences of speaking and writing by which all these come into being (Tifin, 2006 in Aschroft et.al, 2006 p. 1-2).

Further this author suggests that although there is a tendency of using the term 'postcolonial' to refer to any kind of marginality at all, it runs the risk of denying the basis of the process of colonialism, but postcolonialism should be a fact-based history of European colonialism, and its effect on cultural, economic, and political practices in colonised countries (ibid.). Edward Said is one of postcolonialism’s pioneers. According to him, the Western colonialists’ view of the East (colonised) as derogatory is a social-cultural construction that cannot be separated from their intentions and powers (Kalantzopoulou, 2013; Basu, 2014). In his book *Orientalism*, Said shows how the Western imagination thinks about the East and how power and knowledge are intertwined in Orientalists’ works. ‘East’ or ‘West is the result of ideas which are related to a social-cultural reality.

Another foremost pioneer of postcolonialism is Homi Bhabha, his ideas are influenced by post-structuralist philosophers such as Jacques Derrida and Michel Foucault. His analysis of the postcolonial condition is focused on the cultural domain because he considers culture as a representation of social and political conditions that have developed through the exercise of colonial power. From all of his works, there are two prominent ideas, namely mimicry and hybridity (Bhabha, 1984). These two terms are

related to the concept of cultural fusion that I discussed previously in the Introductory Chapter. Bhabha attempts to describe the condition of subaltern communities after colonisation, especially in relation to cultural pressures. In his book, 'Nation and Narration' Bhabha captures the condition of a nation's postcolonialism and derives the definition of the nation as a "coming into being of a system of cultural signification, as the representation of social life rather than the discipline of polity"(Bhabha, 1990 p. 1-2).

In addition, Bhabha explains that mimicry is a community effort / local group which mimics/imitates modern culture that is displayed in the style of speaking, dress, behaviour, and the image of other cultures (Bhabha, 1990). This work is performed by local groups/subalterns in order to gain equal access to the group that has power, in this case, the colonisers. This is understandable because the inequality and injustice in relations between local people and colonisers were deliberately created by the latter in order to continue to maintain economic and political domination in the occupied countries.

However, hybridity is different to mimicry. Simply put, hybridity can be interpreted as a mixing of cultures between the West and the East, in this case between native and colonial. Bhabha specifically explains that hybridity is represented by an indigenous group that has a balance between the local cultural attributes and the West. In order to understand mixing in the context of hybridity, Bhabha divides the phenomenon into five sections, namely; racial, linguistics, literature, culture, and religion. According to him, out of the five categories, there are three main things that are significantly used in post-colonial studies. Basically, racial hybridity, or the integration of two races which are

assumed to be distinct and separate entities, can be considered first in terms of the physical body. Linguistic hybrids can refer to elements from foreign languages that enter into a given language. Literary hybridity is seen in the contemporary postcolonial literature that uses experimental modes of narration. Cultural hybridity is an "epistemological object – culture as an object of empirical knowledge –whereas cultural difference is the process of the enunciation of culture as 'knowledgeable', authoritative, adequate to the construction of systems of cultural identification" (Bhabha, 2007 in Ashcroft, et.al 2007 p. 155). While, religious hybridity, refers to the influence of other religions on peoples who practice a local religion (Bhabha, 1990; Basu, 2014).

It can be concluded that hybridity is the cultural mixing process from the different cultures that will make a new culture, which can be celebrated. The cultural mixing between Western (i.e. Europeans) and Eastern countries during colonisation is however a clear example of Eastern cultures being forced to engage with the dominant power of colonial rule creating a new mixed-cultural state. The representation of Western culture as superior to Eastern culture is embodied in the concept of 'Orientalism' which is developed by Said.

### 2.2.3 Orientalism

The purpose of this section is to continue the discussion of Said's critique of Western nations' power over the East in the postcolonial era. As mentioned earlier, 'Orientalism' is the term that was introduced by Edward Said. If we explore the etymology of this word, 'Orientalism' is derived from the French 'Orient' which means 'east'. The word

'orientalism' means sciences that relate to the eastern world. People who study or studied these sciences are called 'orientalists' or oriental experts. It means understanding or investigating matters relating to the nations of the East and their environment (Said, 1985).

To Said, Orientalism can be defined in three different ways. First, he looks at Orientalism as fashion or paradigm that is based on an epistemology and ontology that explicitly distinguishes between the East and the West; second, Orientalism also can be understood as academic in foci, disciplines and activities common to Western universities that are concerned with the study of the society and culture of the East; third, Orientalism can be viewed as an official institution which is essentially concerned with the East (Auerbach and Said, 2013; King, 2013).

Further, Said also argues about the meaning of Orientalism in three areas of overlap. First, Orientalism creates a bitter and long history of relations between Europe, Asia and Africa. Second, it has involved the creation of fields of science since the early 19th century as a specialist in oriental languages and cultures. Third, colonialism creates stereotypes and ideologies of "the Orient" which are identified with '*the Other*' and counter-identified with 'the Occident'. Therefore, Said puts forward the need for an understanding of a very complex series of philosophical problems in interpreting other cultures (Said, 1985).

To understand other cultures, especially religion, Said uses his own experiences to express his opinions about Islam and Christianity, for instance. Although it seems very unique that Said expresses thoughts on Orientalism and Islam, because he is a

Palestinian Christian, he criticises the various forms of irregularities of opinions that are committed by Western media about the Islamic world, whether in the form of scientific papers, art or literature. Said reveals many negative views of the Orientalists against the Arab and Islamic world. Said presents things that are factual, followed by a variety of concrete examples, not just a mere philosophical discussion. He also focuses on the understanding and representation of Islam and the Muslim world by Western media (Al-Quaderi and Habibullah, 2013).

Basically, Orientalism is a geographical polarisation that is imaginative but drastically so, and which divides the world into two unequal parts, the 'Orient' or East, and the 'Occident' or West (Scott, 2008). In addition, Said's Orientalism concept refers to the West's perception and depiction of Eastern cultures, the latter being exoticised.

The word 'exoticism' has various meanings. Scholars define it in different ways, for instance, Taylor (2007) considers exoticism as the ways Western cultures have realised understandings of racial, ethnic, and cultural difference which have been incorporated into art (e.g. music, dance) or other cultural expressions. Thus, the points that can be captured from this definition is how Western people look at the difference between their cultures and others. While, Ashcroft, et.al (2006) considers from a postcolonial perspective, how tourists recognise the similarity of cultures of West and East. However, exoticism could be the romanticisation of the racial, ethnic or cultural Other (Kempadoo, 2000).

Hirose and Pih (2010) look at the exotic culture from the existence of natural differences which render certain foods 'exotic'. It means the exotic has naturally existed prior to its discovery. In other words, they (Hirose and Pih, 2010) believe that ethnic foods or

traditional foods can be categorised as exotic foods. However, two scholars (Choe and Cho, 2011) claim that non-traditional ethnic foods are also a new category of foods that have not been experienced by consumers. Thus, it can be concluded the exotic foods refer to culinary items which are considered unusual, or novel from the perception of an individual's native culture (Cohen and Avieli, 2004).

If the discussion develops further to understand the meaning of exotic clothing, Witt (2003) in his book 'Airships' defines an exotic dress as a costume where the "materials cannot be found in the market area at any price and are generally rare, even in the markets where they originate" (p. 68). Similarly, with Witt (2003), Forshee (2001) claims the important element of the exotic cloth is the design of the cloth itself, such as the colours and motifs of textiles which do not have similarities with others. Meanwhile, Condra (2013) argues that exotic dress is similar to the traditional costume. The design, pattern or motif of dresses are originally created by indigenous people. Additionally, Rovine (2009) emphasises that the garment style does not follow fashion trends. Thus, the definition of exotic clothing here tends towards an understanding of ethnic dress which is produced authentically as an identity of a place (Bahl, 2005).

Clearly, for individuals, the concept of exoticism could apply to any element of culture, where one may look at it as difference from one's own culture. The importance of understanding about the link between exoticism and tourism in this current study is because many countries, such as Indonesia have used its traditional culture as tourist attractions. As suggested by Krusczek (2011) the concept of exoticism in tourism is used to understand cultural travel.

Meanwhile, another issue that is of concern to Said in his analysis on Orientalism is the issue of gender. His point of view about Orientalism and gender are still relevant to discuss today. Therefore, in the next sub-section, I would like to discuss his point of view about Orientalism and gender, and how this issue is related to this study.

#### 2.2.3.1 Orientalism and Gender

The issue of gender and colonialism seems interesting to discuss, it is still debated among scholars particularly between feminist and postcolonial theorists (Bonnie, 1988). This is because there are parallel political concerns of women and colonised peoples who have been positioned as 'other' to the heterosexual white male of the dominant discourses of empire and capitalism (Khalid, 2014; Yegenoglu, 1998). Feminist and postcolonial scholars have demonstrated that the practices of contemporary global politics are fundamentally gendered and racialised (Lewis, et.al, 2013). This view can be seen to have its origins in Said's work which allows us "to uncover the practices of 'gendered orientalism' that inform mainstream 'Western' analyses of the 'East'. That is, legitimacy, power, and authority (to define people, places, things, and to undertake or avoid particular actions) are discursively constructed through representations that are both orientalist and gendered" (Khalid, 2014 p.1). In other words, Said presented Orientalism "as a male preserve, a discourse articulated exclusively by men that 'feminised' the East by attributing to it qualities typically associated with woman herself-irrationality, licentiousness, exoticism" (Weber, 2001 p.125).

The Third World woman has been traditionally constructed as 'other', incapable of obtaining the status of First World women because of what are perceived to be the unusual harshness of the Orient's patriarchal structures and their lack of a feminist

consciousness. While, Western women are represented as secular, liberated, and having control over their own lives (Schwarz and Ray, 2005).

The term patriarchy has been developed by some scholars, such as *Dalla (2015) who claims* "patriarchy is defined as institutionalised power relationships that give men power over women (p.1). While Maynard (1992) also argues that patriarchy is an indispensable concept for an analysis of gender inequality. Similarly, according to Kambarami (2006) a radical feminist's opinion, patriarchy is a social system in which men appropriate all social roles and keep women in subordinate positions. Thus, from the definitions above what can be underlined here is *about the power of different gender, roles, and hierarchy (Tiyagi, 2014).* Moreover, referring to the meaning of the power of different genders, Millet (2016), in a sociological context, called this 'sexual politics', or unequal power between males and females among a society or group. With regard to this current study, *the concept of patriarchy is useful particularly to* analyse the issue of the representation of women on Jakarta's official tourism websites.

However, the myth that Eastern or non-Western women are inferior to men, or lower than Western females has been rejected. For example, an Iranian film with the title *Women without men* (Taymuree, 2014) successfully allows women to represent themselves through the story of the film. In sum, this movie tells the story of an Iranian woman who had a better life after leaving her husband. Another example shows how non-Western women now represent themselves equally with Western females, particularly through self-actualisation in business. A World Bank report shows that women in two different regions, the Middle East and North Africa are able to construct themselves as owners and self-manage their firms. Data shows in the last five years

that there are around 13% of women from 5,169 firms in those regions as the principal owners. The two groups of women in non-Western countries are representing themselves as female entrepreneurs for informal or formal micro sectors (Mondiale, 2007).

However, despite the existence of these counter-narratives, Yan and Santos (2009) develop the concept of 'Self-Orientalism' which is understood as "essentially a reconfiguration, and in many ways, an extension of Orientalism. It proposes that Orientalism is not simply the autonomous creation of the West, but rather that the Orient itself participates in its constructions, reinforcement and circulation" (ibid. p. 297). Therefore, the concept of Orientalism of Said is not relevant in some cases. Take for example research conducted by Yan and Santos (2009), which analyses how non-Westerners themselves reproduce Orientalism. To illustrate this Yan and Santos (2009) use a video of 'China Forever' on Youtube, produced by China's National Tourism Administration to investigate how the traditional Chinese are constructed in tourism discourses. They reveal that women in China represent themselves and speak to a Western Orientalist imagination. Here, the assumptions that inhabitants of the Orient are primitive, feminised, mythical, unchanged, and exotic usually has come from Westerners in the past, but in this case, through the video and movie discussed above, the extension of Chinese's Orientalism can be recognised and represented through their own self-stereotypes. The concept of self-Orientalism has relevance for this current study, particularly to provide insights into the Jakarta (as the Orient) represents itself on its official tourism websites.

#### 2.2.3.2 Ethnicity and Authenticity

When talking about exoticism, we cannot separate this issue from the terms ethnicity and authenticity. For some time now, these notions have occupied a central role in the discussion of 'ethnic' or 'minority' cultural production within both Asian American and postcolonial studies. The word ethnicity derives from the Greek word ethnos, meaning a nation. Bhopal (2004) suggests that

> Ethnicity is a multi-faceted quality that refers to the group to which people belong, and/or are perceived to belong, as a result of certain shared characteristics, including geographical and ancestral origins, but particularly cultural traditions and languages. Ethnicity differs from race, nationality, religion, and migrant status, sometimes in subtle ways, but may include facets of these other concepts (p. 442).

While Anderson (1991) underlines the similarity of language as the main aspect that makes people form themselves into one group as an ethnic society. From the definition above it is very clear that Bhopal (2004) emphasizes the distinction between ethnicity and race. Similarly, Spencer (2006) also claims ethnicity is not the same as race. Instead, the term ethnicity is typically used as a polite and less controversial term for race, and relates more to the appearance of a person, especially the colour of their skin.

Additionally, Nakamura (2002) emphasizes the use of race to classify and categorise people, however, often viewed negatively. Further, he claims that the concept of ethnicity is better than race as it reflects positive tendencies of identification whilst race is often thought of as label imposed by a dominant group in order to maintain a position of power over the subordinate or minority group. While, Isajiw (1993) translated it as a nation in the older and etymological sense, a set of people who share a common peoplehood by virtue of birth and ancestry. It also relates to a population subgroup within a larger or dominant national or cultural group with a common national or

cultural tradition (Isajiw, 1993). A study conducted by Macfarlance, et.al (2007) also report that an effective way to identify ethnic minority groups is by using 'name-based classification systems' where people are grouped based on religion and language. Thus, what can be underlined from these arguments is that the important aspect of an 'ethnic' is a group of people which have the same language, religion, culture, and tradition, which contribute to a person or group's identity. The main point here is 'the similarities' which determine that a group of people are from one ethnic group. It is also used as an identity marker as people can be recognized and identified by others based on these similar characteristics (Spencer, 2006).

Meanwhile, Jenkins (1994) unpacks the understanding of ethnic identity, according to her the ethnic identity can be understood as individual identity. Further, Jenkins emphasises that the ethnic identity is also "to be understood and theorised as an example of social identity in general and that externally-located processes of social categorisation are enormously influential in the production and reproduction of social identities" (p. 197). This indicates that individual identity can be equated to social identity. Ethnic identity is yet another way of thinking of individual identity. Ethnic identity as social identity, is not permanent, neither is it stable. As Phinney and Ong (2007) recognise, ethnic identity is a "multidimensional, dynamic construct that develops over time through a process of exploration and commitment" (p. 271).

However, Cohen (2004) does not totally agree with these arguments, and suggests that ethnic identity is not merely as social identity, there are three elements integrated with this identity: the cognitive, the affective, and the behavioural. The cognitive and affective elements can be seen as the psychology of identity, while behaviours reflect

the sociology of identity. This is particularly evident when the ethnic identity connects with the issue of discrimination (Lee and Yoo, 2004). Here, people may increase or decrease their level of ethnic identification to maintain a positive self-concept and well-being. The identity of an ethnic group is measured by cognitive, affective, and behavioural components. In other words, ethnic identity affects perceptions of discrimination and the dynamic social processes that underlie issues of ethnicity and race.

In addition, two scholars (Chávez and Guido-DiBrito, 1999) also claim ethnic identity has a relationship with Said's terms 'Orient' and 'Other' particularly when it is linked with racial issues where ethnic groups are visible and legally defined as a minority population. Thus, in this case, a group of people or individual are seen from their social classes and status identity. This means, again here the issue of racism and discrimination is dominant in the way people define those particular groups of society (McKinlay and McVittie, 2011).

If the discussion expands to ethnic food, some scholars such as Mora (1998) claim ethnic food refers to the expression of food in terms of attitudes, values, behaviours and beliefs of a culture that is an expression of its cultural traditions, religion or national origin. It is the product of a particular ethnic (racial, national) or cultural group (Burges, 2014). While, Kwon (2015) emphasises ethnic foods is "originating from a heritage and culture of an ethnic group who their knowledge of local ingredients of plants and/or animal sources, such as Hindu food from India" (p.1). Cohen and Aveili (2004) suggest that ethnic food is another term that is used for local foods. Clearly, the term ethnicity

may encompass diverse elements and in this context refers to foods that have been produced by an ethnic group.

Similar with the issue of exoticism, it is also important to understand the concept of ethnicity for this current study. Various scholars' points of view about ethnicity as discussed above can not only provide an understanding of how a particular ethnic or minority group in society might be represented on official destination websites but also can provide insights into how some aspects of exotic and traditional cultures (such as ethnic clothing) are represented on these websites (Pitchford, 2008). As defined by Eicher (2005), "the ethnic dress ranges from a single piece to a whole ensemble to items that identify an individual with a specific ethnic group" (no page). Further Eicher states that members of an ethnic group often distinguish themselves from others by using items of dress to symbolise their ethnicity. In another way, Lopez (2006) claims the folk dress is also categorised as ethnic dress. He gives the examples of the Philippine costume – 'Panoramic / Kasuutan' or the Japanese dress – 'Kimono'. Thus, clearly, here the costume which is used by a folk community to express their identity is also recognised as ethnic dress.

This concept of authenticity is also relevant in this context. Terziyska (2012) defines authenticity as the correct identification of the origins of objects, such as works of art; artefacts; cuisine; and so on which are made or performed by locals according to their traditions (Reisinger, 2006). Authenticity is a popular thing to stage (Moscardo and Pearce, 1986), which is "a paradox since authenticity is also seen as the unstageable, the untouched and the real (thing). Things are changing: today tourists and consumers are totally happy with well-made and properly staged authenticity)" (Gran, 2010 in Knudsen

and Waade, 2010 p. 22). Several Destination Management Organisations (DMOs) use the concept of authenticity, to promote its cultural tourism and the DMO of Jakarta is no exception.

According to Handler (1986), the concept of authenticity is a cultural construct of the modern Western world. It has been a central, though implicit, idea in anthropological enquiry and is a function of a Western ontology rather than of anything in non-Western cultures. While, in the context of tourism Reisinger (2006) emphasises that authenticity is something that is recognised based on genuineness, unadulterated or the real thing, such objectivists see a real property of toured objects that can be measured against absolute and objective criteria. Knudsen and Waade (2010) provide an example of an authentic touristic destination when people view the place as the real thing. Clearly, there is strong relationship between travel, places or tourism products, and tourists' emotional connection to the notion of authenticity itself. Thus, if summarised from those scholars' points of view. authenticity whether in tourism or in a general context, is about culture that is real and genuine.

However, Taylor (1992) defines authenticity, as an idea and set practices, as something unusual to modern culture. It is developed alongside individualism, particularly the notion that humans are autonomous agents directing their own actions by their own will. As such, this suggests that agents can engage in moral self-governance. Another group of scholars (Harris, et.al, 2013) claim that the perception of authenticity is related to individuals, groups of people or an ethnic group. Further, they provide an example, of authenticity of an ethnic group as indigenous authenticity. This argument supports what Reisinger (2006) said about the element of genuineness in authenticity earlier, however, it seems to tend to a kind of racism. Additionally, Sajed (2013) emphasises the emergence of the issue of authenticity and racism of indigenous society in the past

when this term (i.e. authenticity) was used as the politics of colonial racism. The notion of indigenous (authentic) society was used to distinguish between colonisers and colonised people.

A related issue which emerges is 'primitivism'. By taking an example of the Aboriginal culture of Australia, Myers (2006) claims the term 'primitivism' is where native culture is recognised as inferior to those of contemporary civilisation. While Rhodes (1995) defines primitive as generally referring to "someone or something less complex, or less advanced, than the person or thing to which it is being compared" (p. 13). How these discussions are relevant to tourism will become clear in the next section.

**2.3 Tourism and Postcolonialism**

The purpose of this section is to investigate the relationship between postcolonialism and tourism. I would like to review the idea of postcolonialism as relevant to contemporary tourism studies, or inversely ask the question of how are contemporary tourism studies, and the activities of tourists, influenced by the idea of postcolonialism?

Some tourists who are interested in former colonies may visit places in Britain, European countries, or other countries with a colonial history. As Craik (1994) recognises,

> tourism has an intimate relationship to-postcolonialism in that ex-colonies have increased in popularity as favoured destinations (sites) for tourists (the Pacific Rim; South America); while the detritus of post-colonialism have been transformed into tourist sights (including exotic peoples and customs; artefacts; arts and crafts; indigenous and colonial lifestyle and histories) (ibid. p. 2).

Many tour operators take opportunities from this by providing travel packages, such as to promote a tour to explore colonial heritages. At the same time, this has some benefits for many parties, not only from the economic aspect - it can increase the local revenues of post-colonial destinations but for tourists as well, as they use it for nostalgic experiences (Buckley, 2013).

On the other hand, postcolonial tourism has had an impact on culture. Wearing and Wearing (2006) believe there is hybridity because of this contemporary tourism or what they called 'co-construction', where "knowledge of tourist and host community immersed in postcolonial realities of location and place" is found (Wearing and Wearing, 2006 p. 146). Similarly, Amoamo (2007) emphasises that tourism itself is the process of hybridity, the impact of it leads to the blend of Western and Eastern cultures, of both hosts and guests. Therefore, postcolonial tourism and hybridity are two things that cannot be separated and act as part of the consequence of contemporary tourism itself. This is in line with what Hall and Tucker (2004), note that "the concept of postcolonialism itself has been informed by cultural theorising, it is increasingly influencing the intellectual terrain of tourism studies" (p. 1).

Although research on postcolonialism and tourism are relatively not much explored, some scholars do explore these themes, such as a study by Akama et.al (2011), where this group of scholars are interested in examining the evolution of Kenya's wildlife conservation policies and safari tourism programmes which have privileged Western models of tourism development and wildlife conservation. Amoamo and Thompson (2010) also draw on postcolonial perspectives and claim that,

> "Tourism has the ability to shape constructions of colonised landscape and peoples through powerful promotion and marketing strategies, of which travel

> media such as brochures and websites are increasingly influencing tourist perception. The spaces where unfamiliarity of peoples is therefore mediated for the potential tourist as ways of seeing 'us' and 'them' initiated by the 'tourism brokers' who hold power" (p. 37).

In another study, Amoamo (2007) uses postcolonial theory to investigate the promotion of Māori culture in a tourism context both national and regional, to seek to advance academic discussion on Bhabha's concept of hybridity as a means to understand the transformative and dynamic interplay of cultural change and cultural production within a tourism context that might assist development of Māori tourism.

Another study focuses on the idea of voluntourism – the volunteer tourism industry – about the history, scope, and some issues of this industry through a postcolonial lens and by a brief discourse analysis of two case studies (Pastran, 2014). Buckely (2014) uses postcolonial theory in his study, where he focuses "on architecture and interior design of small-scale, upmarket wildlife lodges in countries once associated with the British Empire, in the subcontinents of India and sub-Saharan Africa "(p. 225). A study concerned about agro-food of tourists and cruise ship passengers on holiday on the French Caribbean island of Martinique was also conducted. This study uses the concept of postcolonialism and its theoretical role in the link between tourism and agro-food production as it applies to Martinique (Dornan, n.d.)

In sum, the various examples above show the relevance of the use of postcolonial theories in some tourism studies. On the other hand, according to Matthews (in Hall and Tucker, 2004) tourism itself is "potentially being a new colonial plantation economy in which 'Metropolitan capitalistic countries try to dominate the foreign tourism market, especially in those areas where their own citizens travel most frequently'" (ibid p. 4).

Therefore, tourism and postcolonialism's concepts have a strong relationship, and postcolonial ideas may contribute to tourism studies or conversely tourism itself may shed some insights on the postcolonial.

### 2.3.1 Representations of the Postcolonial in Tourism

Craick (1994 in Hall and Tucker, 2014) recognises that there is a close relationship between tourism and postcolonialism. Furthermore, he (Craik) argues ex-colonies become popular as favoured destinations for tourists. "… the detritus of post-colonialism has been transformed into tourist sights (including exotic people and customs, artefacts, arts and crafts; indigenous and colonial lifestyles; heritages and histories)" (Hall and Tucker, 2014 p. 2). Thus, today, many Destination Marketing Organisations (DMOs), such as Tourism Board of Jakarta take opportunities to represent the identity of Jakarta, ex-colonised places, through their promotional materials – tourism websites (Hall and Tucker, 2014). In this section, I am concerned with the topics: authenticity and cultural hybridity; and Orientalism. I will discuss how they are employed in tourism.

#### 2.3.1.1 Authenticity and Cultural Hybridity in Contemporary Tourism

In the first sub-section, I would like to discuss cultural authenticity and representation of cultural hybridity in contemporary tourism. As Bhabha (2012) proposes hybridity is a term used by anthropologists to characterise the amalgamation of influences from two (or more) different cultural groups. Following this, cultural hybridity refers to "the combination and modification of elements from two or more different social groups in ways that challenge preexisting power relations" (Matthew, 2015 p. 3). Destination

promotion is important because it influences the decision-making behaviour of potential visitors (Buhalis, 2000). The traditional concept is one idea to promote a destination, such as the representation of unique tribal identities - indigenous people and native culture. Many marketers look at the uniqueness of native people as something interesting to sell and share with outsiders.

With an increased interest in cultural tourism, many people seem to be going out of their way to look for an 'authentic experience'. Aboriginal cultural tourism is a potentially high-growth segment of the tourism industry that is currently enjoying widespread demand amongst some visitors, an example being Māori culture in New Zealand (Deutschlander and Miller, 2003; Amoamo and Thompson, 2010). Many remote places as a result of this demand have become popular tourist destinations (MacCannell, 2001), for example, Tana Toraja, Sulawesi – Indonesia. According to Adams (1997), it had all the attributes of an ideal tourist destination. "It was 'remote, yet easily accessible', had 'a culture and ancient traditions as intriguing as that of Bali', and was surrounded by 'breath-taking mountain peaks, fertile valley and lush vegetation. It was readily packaged for the taste of the ethnic tourist" (p. 473).

While, Knudsen and Waade (2010) propose tourists may having an authentic experience when travelling in many ways, such as when they enjoy the performance of traditional dances, music, or interact with the indigenous tribe, the stereotype of people who are primitive and exotic. The authenticity also comes from goods that can be physically bought, such as souvenirs, or paintings.

Tatsuki (2006) defines authenticity as something that is genuine, real, truth, valid, credible, and legitimate. Similarly, Van Leeuwen (2001) also proposes authenticity as

"something 'authentic' because it is genuine because its origin or authorship are not in question, and it is not an imitation of a copy" (p. 392). This could include performances, feasts or even just everyday life. There are some reasons why authenticity is recreated. One is the host communities wish to share their traditional practices with guests. However, these practices may not be used as often anymore.

However, directly or indirectly what the tourism marketers and host community have contributed to creating is cultural hybridity. There will be a big potential of mixing and transference of cultures between visitors and locals during the interaction between them (Meethan, 2003; Amoamo, 2011).

Tourism leads to blends of cultures between destinations and the cultures that are brought by visitors, it creates new identities which are expressly different from original cultures. If we use the Māori tribe and its culture in New Zealand as an example, we can see that it was colonised by Pākehā (Europeans) over the past 160 years (Bargh, 2007) and Tana Toraja – Indonesia, was also colonised by the Dutch around 350 years ago, therefore, tourism has allowed for tourists to visit the places where, certainly in the case of early settlers, the original inhabitants were profoundly Other (White, 2007). Thus, it is clear enough that tourism has grown in ex-colonial places as tourists are attracted to indigenous people and their cultures.

As mentioned earlier, the promotion of indigenous cultures is a common concept of marketing strategy where marketers offer traditional culture, for example, where tourists may get the best pleasures in the sights, traditional foods, indigenous people, and geography of a particular exotic place (Leong, 1997). However, in some cases what

the marketers do will lead to problems in the future, for instance interfering or even mixing cultures of an ethnic group. In short, tourism and tourists have generated the situation that gives potential to the flux and change of cultural mixing that characterises the contemporary world. This is what Bhabha (2012) calls 'cultural hybridity', the situation and conditions where Western culture and local cultures can combine in order to produce new forms of culture. In the context of this study, the Betawi culture – the traditional culture of Jakarta, can be hard to disentangle from the various cultural influences and it is often the case that it is more than two cultures that combine and which assimilate and have potential to produce new cultural forms because of the interaction between locals and visitors.

However, many studies had been done that are implicitly encouraged via Bhabha's critique of the polarities of the 'Self' and the 'Other' to analyse how people in tourism think and talk about differently perceived 'ethnic' groups, and how they pervasively and persuasively communicate those powerfully held expectations of cultural difference (Wood, 1997; Martinez, 2012).

#### 2.3.1.2 Tourism and Exoticism

As mentioned earlier, exoticism is how Western people look at the difference between their cultures and others. Therefore, in this sub-section, I would like to discuss how the concept of exoticism is employed in contemporary tourism. For example, the past century has witnessed the phenomenon of 'belly dancing' becoming a key icon of the Middle East in the West. This dance is offered as tourist consumption in many places and this attests to "the phenomenon of belly dancing and its transformation,

globalisation, and acculturation in the West", nowadays many females whether Western, Eastern or any country like this dance (Shay and Seller-Young, 2003 p. 13). Therefore, exoticism here means something becoming not only a commodity of a particular set of the visitor but already becoming a form of mass consumption and one day it could be blurred as to where this dance actually originated from.

Hence, it can be said in this context exoticism which was initially considered as a form of difference from Western culture even though now the growth of the tourism industry has led to the transformation of art itself, and the tourism industry has become more focused on the ways for tourists to enjoy expressions of exoticism.

## 2.4 The Concepts of Postcolonialism and Exoticism and Analysis of Jakarta's Tourism Websites.

In spite of all the discussion about postcolonialism and how it is employed in the tourism and travel industry in general, this chapter also explores the use, more specifically, of postcolonial and exoticism as frameworks to analyse the official tourism websites of Jakarta. Therefore, the purpose of this section is to examine various means by which the idea of the postcolonial may contribute to the analysis of tourism websites. In doing so I seek to present not only the means by which postcolonial theory may be of relevance to this current study but also how Jakarta's websites themselves may shed some insights on the postcolonial as a concept.

At the basic stage of understanding, 'postcolonial' refers to practices related and used in the social hierarchy, power structures, and the discourse of colonialism. The ideas of postcolonialism attempt to criticise colonisation and its effects (McLeod, 2012; Young, 2001).

As Aschroft, et.al (2006) recognise, the postcolonial refers to an impression or reaction to colonialism after colonisation. Similarly, Higgs (2008) also states that postcolonialism commits to the period after both colonisation and imperial rule, in their original meaning of direct-rule domination. But, postcolonialism is still positioned within imperialism in its later sense of a global system of hegemonic economic power (Higgs, 2008). In spite of all, actually, colonisation is still happening in some countries, and the experiences of these countries are called 'neocolonialism' (McLeod, 2012 and Young, 2001).

In addition, Stephenson and Hughes (1995) argue, today, that colonialism is not merely in a political context, but as well as in economic and culture, such as in tourism. Therefore, in the relation to tourism contexts, as mentioned earlier, Craik (1994) considers "tourism has an intimate relationship to postcolonialism in that ex-colonies have increased in popularity as favoured destinations (sites) for tourists" (in Hall and Tucker p. 2, 2004).

This, therefore, encourages the contemporary tourism actors of DMOs to represent their destinations in various ways and channels, such as through the official tourism websites (McLeod, 2012). The works produced after colonisation are accepted as postcolonial works if they adopt postcolonial discourses (Aschroft, et.al (2006). Hall and Tucker (2004) consider this as the response of Aitchison, et.al's (2000) claim that the

legacy of colonialism is manifest in many of the structures and practices of contemporary tourism.

Postcolonialism is not only found in the ideas of a destination, like Jakarta - it is employed in related themes and sub-themes, such as ethnicity, hybridity, Orientalism, self-orientalism, and cultural identities. The Tourism Board or DMO represents Jakarta as a destination which has a connection with colonisation in the past, such as native people or Betawinese which are represented on the websites. The theories of ethnicity, in particular, and primitivism are used to analyse these discourses to investigate how the traditional ethnic group of Jakarta is being packaged as commodities for tourists (Keul, 2014). Indeed, tourism has links to ethnicity, and in some cases, ethnicity becomes a commodity for tourists. Some scholars have investigated the relationship between ethnicity and tourism, such as Willet (2007) who is interested in looking at the politics of representing Mayan ethnicity in Guatemalan tourism. Slightly differently, Ari and Mittelberg (2008) examine the differential consequences of heritage tourism on the ethnic identity of diaspora travellers from North America and the former Soviet Union to their homeland. However, to Wall (2008) ethnicity is not merely about native people but he considers it also associated with traditional foods, music, and dance performances.

The issue of gender is also a theme used by the Tourism Board of Jakarta in its websites, thus I also consider the construct of 'gender' that was included by Said in his analyses on Orientalism (Khalid, 2014). It will be recalled that in his discussion, Said (2003) explains that women in the Third World have been traditionally constructed as 'Other', the

Eastern women are presumed incapable of gaining the status of First World women, because of the Orient's patriarchal structure and their lack of a feminist consciousness (Schward and Ray, 2005; Weber, 2001). However, in his study, Mondaille (2007) rejects the assumptions that non-Western countries' women – the Middle Eastern, and North African are stereotypes inferior to men, or lower than Western females. Thus, through debating issues of gender by scholars and the theory of Orientalism, I believe it is appropriate to analyse the issue of gender on Jakarta's official websites.

I am not only using the concept of tourism and postcolonialism that was developed by Craik (1994), but also Bhabha's (1990) important notion of cultural hybridity to investigate how the original culture of Jakarta was established, such as from the interaction of colonisers and Jakartans; and the theories of colonial heritages as the object of contemporary tourism (Moscardo, 1996).

In short, tourism, both reinforces and is embedded in postcolonial relationships. Issues of identity and representation are increasingly recognised as central to the nature of tourism (Butcher, 2003). Postcolonialism and related concepts provide important theoretical frameworks for understanding the representations of Jakarta on the city's official tourism websites. In other words, the tourism discourses created by the DMO of Jakarta construct particular representations of Jakartans and their culture, in a context where Westerners are seen as potential tourists for the consumption of these representations (Taylor, 2007).

**2.5 Conclusion**

This chapter discussed two main issues: colonialism and postcolonialism which are related with this current study. Some concepts relevant to postcolonial critique such as

ethnicity, hybridity, Orientalism, self-orientalism, patriarchy and cultural identities have been reviewed to understand how these might inform an analysis of the texts and visual images of the official tourism websites of Jakarta. Orientalism and self-Orientalism are significant in the texts and some of the photos on the websites, in particular, the way Jakartans as 'Orientals' represent *themselves* in the websites.

The chapter disclosed that the relationship between tourism and postcolonialism is still interesting to discuss among scholars today - previous studies found that some tourists have interests in former colonies and they may visit the places or countries with a colonial history. The issue of cultural tourism and its effects on cultural hybridity has also been reviewed in this chapter.

Another interesting discussion explored in the chapter was the promotion of indigenous people and traditional cultures in tour and travel packages. Ethnicity, authenticity, and exoticism are three issues that are considered by tourists when planning to visit a destination. However, again when ethnicity and exoticism become commodities for tourists they will impact on the host culture. The interaction between hosts and guests has led to a transfer of cultures between locals' and tourists' cultures, leading to questions about authenticity and interrogations of the notion of cultural hybridity. These issues are important for this current study which seeks to unpack how Jakarta, as a postcolonial society, is represented on its official tourism websites.

The chapter also revealed that some previous studies and theories of modernity, in so far as they connect with colonialism, are also important for this current study, particularly to discuss the way Jakarta is represented as a modern city through the texts and photos on the websites.

The theory of postcolonialism which has been discussed in this chapter also has linkages with the theory of poststructuralism as discussed in the next chapter, particularly in terms of the role of 'text'. As Kirk, et.al (2006) note "poststructuralist researchers are concerned with meanings as produced in 'text', it does seem that poststructuralism is able to provide more specific analytical tools to interrogate texts, in the form of discourse analysis" (p.61). Similarly, Said with his concept of 'Orientalism', also argues that the texts of Orientalism can *create* not only knowledge but the reality they appear to describe. "The reality of the Orient is *contained* within the texts of Orientalism. If so, this would seem to be a highly textualised understanding of reality, especially coming from an author who has been critical of Orientalism precisely for its textuality" (Malik, 1996, p. 231).

Therefore, in this study it is important to understand how the discourses (i.e. texts and photos) on the official tourism websites represent Jakartan culture and its peoples. The next chapter will review literature and studies about the representational roles and functions of primarily, official tourism websites.

# Chapter 3

# The Discourse of Official Tourism Websites

## 3.1 Introduction

The rapid development of communication and information technology has penetrated all fields of the tourism industry. As the use of tourism websites becomes increasingly popular in the tourism and travel industry, an official website is a crucial tool for image dissemination and promoting of destinations. Tourism Organisations are aware of the need to create, maintain and update an Official Destination Website in order to engage with current and potential visitors. Therefore, the purpose of this chapter is to review the literature and related studies to understand the production and representation of destinations on official tourism websites. There is also recognition in the chapter that there are other online sources such as social media which both produce and represent destinations and the discussion will therefore also provide an overview of these media.

The chapter consists of three main parts, first understanding of official tourism websites. This part discusses how different people describe an 'official site' in the context of tourism. The various definitions that have been developed by relevant scholars are reviewed, this is important because they influence my understanding of the official websites of Jakarta which are subjects of this current study.

The second part focuses on the power of narratives produced about destinations on official tourism websites. In other words, how discourses are used in order to represent

and socially construct destinations on official tourism websites. Some destination websites may use themes in order to represent their places, so, this part also reviews the literature and related studies to understand the importance of these themes. It focuses on three main themes, cultural representation, modernity representation, and gender representation.

Some scholars (Hanlan, et.al, 2006; Baloglu and McClearly, 1999; Beerli and Martin, 2004) claim that the development of social media has been influenced by the rules on the representation of destinations. Various social media, such as Facebook; and Instagram; etc. may be used by Tourism Boards to narrate their destinations. Therefore, the third part of this chapter investigates how social media has been used to narrate destinations.

The chapter concludes that official tourism websites are more powerful compared to other online communication, for instance, social media in order to represent a destination. Although, the use of discourses, such as texts, photos, videos, and the strategy of representing destinations in both online media are similar, some aspects of the official websites are considered superior to social media. First, the official websites are able to reach potential tourists around the globe, while particular social media, such as Facebook, are only accessible to people who are 'friends' of the Tourism Board. Second, social media allows anyone to make comments which have the potential to be misused and misinterpreted; while in the official websites do not allow comments to be made. As such social media lacks formalisation.

### 3.2 Official Tourism Websites

Nowadays, as the Internet, often via official websites, has become the main channel through which tourists search for information (Lehto, et.al, 2006), so, destinations should benefit from an appealing, efficient official website that is persuasive in terms of encouraging visitation (Choi, et.al, 2007). However, an initial understanding of what an official site is, in the context of tourism, should be reached before discussing the actual roles and functions of official tourism websites. An official tourism website could be interpreted as a site, which is managed by a local or national government agency (Lehto, et.al, 2006). Thus, this section reviews some definitions of official tourism websites that have been developed by researchers, and the following sections discuss the roles and functions of those websites.

To Díaz-Luque (2009) an official tourism website is a website consisting of one or more pages which represent the official image of a place on the internet and through them tourism organisations at the destination. These tourism organisations manage tourist activities and the marketing strategies to be developed on these official websites. However, to Richmond & Keller (2003) no matter how many pages of an official tourism website are provided, the most important thing is the credibility of the website itself. The website has to belong to and has to have been created by "the organisation (e.g., Tourist Board, Chamber of Commerce) responsible for marketing tourism in the respective jurisdiction" (p.82). Further to this, Fernández-Cavia, et.al (2014) emphasise an official tourism website is more than a government promotional tool, according to these scholars it is also a communication channel of a city, region, country and destinations of all categories used for securing tourists. Additionally, a formal website

can be viewed as one created by government (local, national or regional) as the medium for the dissemination of tourism promotion materials, distributing and marketing of tourism products, and as a major distribution channel for domestic and international tourism (Lee, et.al, 2006; Patil, 2011).

Therefore, it can be concluded that official tourism websites are ones which are organised by the government, with different scopes; regional, for a particular city, or national, and that there is a strategy to promote the destination online to a wider target market. Official websites are thus very important communication tools for tourist destinations (Vasto-Terrientes, 2015).

### 3.3 Narratives of Destinations on Official Tourism Websites

"The narrative frame is useful because of its relevance to the cultural understanding of place; it is aware of the symbolic processes involved in the construction and consumption of tourism destinations" (Lichrou, et.al, 2008 p. 13). In addition, Meethan (2001) claims narrative or representations of people and place assume an exchange value as the objects of consumption (Meethan, 2001). To DMOs it is clearly a part of their marketing strategies. Therefore, marketing creates narratives, images and brands that mediate a place to the potential tourists in the traveller-generating regions (Hashim, et.al, 2007; Framke, 2002). While Hallat and Kaplan-Weinger (2010) suggest

the narration of local culture is to construct the identity of a destination. Thus, the description of a destination is important for DMOs to represent brand, image, and the identity of destinations. As mentioned previously, one power of the internet is its ability to reach a global market (Ma, et.al, 2003; Lee, et.al, 2006). The online communication medium including official destination websites has been recognised as an effective way to narrate and promote tourist destinations (Tussyadiah and Fesenmair, 2007; Hashim, et.al, 2007). The adoption of multimodal discourses, such as texts, photos, pictures, videos, logos on official websites allows DMOs to present and 'broadcast' a destination to the globe's virtual areas (Hallat and Kaplan-Weinger, 2010). Therefore, the purpose of this section is to explore how far an official site is able to generate the narrative of a destination; what is the strategy used and how are the destination images narrated; and the importance of themes in representing the image of a tourist destination.

### 3.3.1 The Use of Discourses to Narrate Destination

As previously mentioned, an official website has an important role in the construction of online destination image, thus a DMO should have best strategies to narrate its destination (Choi, et.al, 2007). For example, by using multimodal techniques (Hallat and Kaplan-Weinger, 2010) to describe a tourist destination (Ma, et.al, 2013; Lee, et.al, 2006). Burner (2005) claims that narrative means not only stories told by one person to another, but the more important is how the multimodal (i.e texts and visual images)

techniques are able to represent a destination particularly on an official website. As a government website, any word or picture that is used to portray the destination should be trusted (Jamaluddin, et.al, 2013; Diaz-Luque, 2009 in Gascó-Hernández and Torres-Coronas, 2009; Novabos, 2015).

In addition, Hallat and Kaplan-Weinger (2010) also claim the use of texts is adequate to narrate the historical aspects of a city. Thus, by using the example of the official tourism websites of three Baltic States: Lithuania; Latvia; and Estonia, they recognise the narration of a destination through the texts is "salient for the people who have remained and retain ties to this region, irrespective of government's ruling through occupation" (p. 19). Similarly, Milkova (2015) also supports the notion that text is the main discourse that should be used to narrate a destination. He highlights on the usage of text in poetry to express the geographic dimension of 'Rome'. This indicates that the text has an important role in the representation of place, particularly to describe the history and geography. It enables people to collect as much information as possible on the story of a place in the past (Alderman and Modlin, 2008).

While, Gover and Go (2003) seem to not fully agree with the arguments of scholars above. To them (Gover and Go) the short text messages on the destination website, for instance, is not enough to portray a destination or its attractions. The use of pictorial materials – pictures or photos – is more valuable to visualise the real destination. Some claim photographs contribute more suitably to the commoditisation and consuming nature of tourism compared to texts (Govers and Go, 2003; Lee, 2008; Çakmak and Isaac, 2016). It is believed that the use of photography is necessary to design effective

(holistic) tourism experiences and important to build sensory, fantasy, and emotional aspects of travellers experiences or anticipations. Previous studies found that visual images of tourism websites influence the individual imagery processing of consumers' attitudes and expectations of a destination (Lee, 2008; Robinson, 2014).

Moreover, another study conducted by Lee and Gretzel (2006 in Fesenmaier, et.al, 2006) also disclosed that pictures on a destination website positively affect mental imagery or cognitive processing. It was also found that there is a strong link between online images that are generated from Google Earth, and destination websites' potential ability to control memory, and emotion of travellers at a destination (Robinson, 2014). Other scholars' arguments also emphasise that the tourists' interests could be stirred by attractive descriptions or photos able to attract "the tourists' interest and calling them to action" (Stoian, 2015 p.34). The presenting of various images, including choices of colours and size has a powerful effect on tourists' cognition (Roselli, et.al, 1995; Stoian, 2015). Even a single photograph could have an important contribution to a general understanding of the narrative of (Battye, 2016) a destination. Therefore, it is evident that the visual representation is a vital aspect of both narrative and the construction of images of a destination (Cassel and Mörner, 2011).

However, a group of scholarly people (Jung, et.al, 2004) found the combination of texts and images is more powerful to represent a destination. Texts are used to describe what people see in the photos or pictures, or reversely photos are provided to envision what people read through the texts (Sierra, et.al, 2012). Govers and Go (2004; 2005) also emphasise that some DMOs use the combination of both photographic material

and text on their websites to represent the identity of a tourist destination and its culture. Basically, the use of both texts and images to narrate a destination is to address "what image offer that words cannot and what can writing (or speech) do that image cannot" (Bearne, 2004 p. 18).

However, Rodriguesz-Molina, et.al (2015) believe texts; pictures and photos; and moving visual images on videos are not merely elements to be considered in narrating a destination. They believe there are many other factors that are crucial in the narration of a tourist destination website, such as colours, background and the upground of each page, etc. (Rodriguesz-Molina, et.al, 2015). Thus, Hallat and Kaplan-Weinger (2010) emphasise that multimodal media play important role in narrating a destination. In other words, the collaboration of multiple discourses allows for the narration of a destination. They are considered as factors that contribute in recounting what, and how a destination will look like on the website (Hallat and Kaplan-Weinger, 2010; Tussyadiah and Fesenmaier, 2007).

The point of the previous discussion is to show the various types of discourses that have been used in order to construct and represent a touristic place. They confirm that there are many ways to characterise a destination and that some discourses may be negotiated while still maintaining the identity of a destination (Choi, et.al, 2007).
In sum, narrating a destination, attractions, or other things related to tourism and travel are not merely the ways DMOs use sophisticated terms and words; images; or moving visual images on videos to construct a narrative. The more important thing is how the

discourses are effective to be used and valuable to influence potential target markets to take decisions to travel.

### 3.3.2 The Social Construction of Destination Identity through Official Tourism Websites

Continuing the previous discussion, this sub-section investigates how far the website discourses that are used to narrate a destination on an official website are able to construct the identity of a destination (Ricci, 2015; Hashim, et.al, 2007; Hallat and Kaplan-Weinger, 2010). "Narratives construct place and places are sites for the emergence of narratives" (Lichrou, 2008 p. 12). However, Burner (2005) argues that narratives of a destination are very important, it is not just the representation of a region, its culture, or the number of attractions at a place, but it is power. Human (1999) claims the "ability to assign meaning to a place is an act of power which has real effects on the people living in it" (p. 83). It is also a powerful stimulus for potential tourists to generate a travel decision. Thus, narratives are of relevance in the production and consumption of place (Lichrou, 2008).

A website is not only a vast canvas for a DMO to narrate a destination through its contents but also used to reflect the identity of a destination itself. As Rodriguesz-Molina, et.al (2015) claim the website elements play an important role in the production of the identity of a destination. Moreover, some scholars (Rodriguesz-Molina, et.al, 2015; Hallat and Kaplan-Weinger, 2010) agree that the contents of an official website are created to represent a tourist destination. Similarly, Hallat and Kaplan-Weinger (2010) emphasise that the discourses should not only be able to portray what they are going to represent on the websites, but more importantly, their power is their ability to

represent the characteristics of a destination (Ricci, 2015). In other words, people may recognise a social identity of a destination through the websites' discourses. Therefore, Baggio (2003) sums up the mapping of content and services offered online might be one step to indicate actual production of a destination.

Furthermore, Hashim, et.al (2007) point to the idea that the ways tourists interpret a destination image through websites are associated with mental constructs, ideas, or conceptions of a place (Chhabra 2012 in Tsiotsou and Goldsmith, 2012). Therefore, the descriptions of a destination on the internet, especially government websites have to reflect a real region. Rather than simply informing readers of the attractive destination attributes, however, such sites go a step further by prompting readers to imagine they are actively having the experience described (Ricci, 2015).

There are some possible aspects which may be used as elements in the constructing and concept-setting of a destination. Ricci (2015) proposes they could be from sights, scents, tastes, and the sense of touch, and these things play a role in stimulating the imagination throughout the narrative which attempts to utilise the 'sense' of destinations.

> Sight is recognised as the most significant sense … readers are invited to visualise the expected destination attributes… Smell is typically identified as the most persuasive sense… Scents trigger memories and the emotions attached to those memories, … it may be used to create good feelings…Taste is closely related to smell … has a … greater connection to memory. Touch was represented as one part of the overall sensory experience of place (Ricci, 2015 no pages number available).

Burns and his colleagues (2010) recognise that of the four elements above, 'sight' is the most significant and central sense that integrates with the story of a destination website. Additionally, Rodriguesz-Molina, et.al (2015) believe the discourses, texts, photos, videos, pictures, logos, and so on are components to reflect those elements in order to narrate a destination. Thus, just like any other communication tool, an official tourism website is a channel that is used by DMOs to communicate, and portray a destination through the use of discourses (Hallat and Kaplan-Weinger, 2010). What viewers look at on the websites, their emotional involvement in taste, smell, remembering things, and touch is depending on how they interpret the discourses, and how the content of websites are able to stimulate and construct the image of what people see on the website (Bruner, 2005). Therefore, DMOs as managers play an important role to narrate in what ways destinations are represented via the website.

Colours are believed to have a relationship with the identity of a destination and its society (Kempadoo, 2000). In the marketing context, VanAuken (2006) states that colours are important in the visual perception of products as some of them can be recognised by their colours. This indicates that colours play an important role in individual identity and products. Thus, in the context of destination websites Kempadoo (2000) claims that the use of colours on the websites may be able to represent characteristics of a destination and its society. Additionally, Morrison and Anderson (2002) claims there is a strong relationship between colours, the destination brand, and destination identity. Take, for example, the colours of logo brands, or webpages sometimes represent the characteristic of a destination and its society (Morisson and Anderson, 2002). As Larocco (2014) claims colours reflect characteristic of individuals, such as orange. Those who like this colour usually have a lot of enthusiasm, are

expressive and like to expand on creative ideas. While, yellow fanatics are typical people who are positive, cheery, happy, and warm (Larocco, 2014). Colours have a significant impact on people's emotional state, visual perception, and viewers' reaction (VanAuken, 2006).

Thus, a DMO is not only required to have a good strategy and use appropriate discourses to represent a destination on the official website, but they also need to be able to construct the identity of the place that has been represented on the website. Whatever the discourse that they post on the website it is not just the collections of information about a destination but more to depict the characteristics of a destination. So, people may identify a destination from what they read and see on the website. The initial global image (Lopes, 2011) which is induced from those discourses or what Gover and Go (2004) called as 'online destination image formation' may lead to the decisions for visiting. Visitors can also use it to compare what has been offered on the website and the 'reality' of the destination.

Hence, there is an interconnection between destination narratives, the construction of its identity on the official websites, and the formation of online destination image. The features of a destination that are portrayed on the website can also be used as the stimulating factors to perceive the online image.

### 3.3.3 Strategies used to narrate a Destination

As stated previously, narratives are used for the construction of a destination identity and image. Hall (1996) and Wodak, et.al (1990 in Titscher, S., Meyer, M., Wodak, R.,

Vetter, E. 2002) claim linguistic structure is one of the models by which to construct the identity of destination. The purposes of using linguistic structure, such as the etymology of the place are to present the name of a place; and describe local societies. In addition, Learned (2007) suggests the spoken language, such as storytelling is one of the most powerful tools for presenting destinations or tourism products (McCabe & Foster, 2006). The use of the storytelling approach to narrating destinations, cultures, or attractions on the official destination site can be powerful as are links to Youtube or other social media, for example through the videos of traditional culture (ibid.). The storytelling method enables people, in the tourism context, (i.e. DMOs, tourists, or other stakeholders) to create stories, such as experiences; historical places, events, etc. to communicate with others (Adaval & Wyer, 1998; Escalas, 2004; Schank and Abelson, 1995). Thus, it seems the storytelling narrative enables people to interpret the world around them in order to create meaning and to encourage imagination (Escalas, 2004; Gretzel, 2006).

Xiao and Mair (2006) claim that the use of international languages (such as English for slogans), may be an alternative way to narrate the destination on the websites. While, a study found the use of language is not enough to show the characteristics of a destination, a DMO's video is more powerful to give a clear illustration of a place branding. The video is able to visualise all details, the use of voice, moving and non-moving pictures, and texts to depict the destination (Lim, et.al, 2012). Similarly, Yan and Santos (2009) in their study, investigated the use of a video to narrate a destination. The usage of 'China Forever' – an official video of the Chinese DMO, was created by the DMO of China not only as the promotional material to introduce China and its culture but the story of the China Forever video has been set out to narrate what and how China

is as a tourist destination. Thus, as mentioned earlier, a website offers online spaces for a DMO to expand the strategies of exposing their destinations in various ways, including using videos.

However, if we link to the definition of 'narration', it is certainly more than simply retelling what people read, or see (Rankin, 2002) to other people, "but also to the larger sometimes implicit pre-tour master narratives about destinations, sites, and peoples" (Bruner, 2005 p. 2). Thus, Tussyadiah and her colleagues (2011) claim the narrative of a destination is not just in what way the DMOs portray or tell a story about a destination on the digital media to those who might have little idea about the place. The use of videos and story-telling is just the approaches to communicating with broader publics. Further, they (Tussyadiah, et.al, 2011) emphasise the vital point is how to attract potential tourists, in the process of making decisions, to come to destinations after visiting official websites. Therefore, an effective strategy of delivering messages on the website is required.

Just like any other promotional material, official websites also have been used as tools where the DMOs promote their destinations to broader consumers, and as such, they also face the blurring boundaries of competition (Fernández-Cavia, et.al, 2014). The competitors become larger in scope, and any destination around the world may compete (Lee, et.al, 2006; Patil, 2011).

### 3.3.4 The Importance of Theme to Represent a Tourist Destination

In spite of all of the tourism discourses that are used in order to narrate a tourist destination, scholars believe that the use of themes is another way to represent destinations on websites (Bruner, 2005b; Tavakoli and Mura, 2015). For example, in relation to the use of the 'Islamic' theme on the tourism websites' homepage of Malaysia, Hashim, et.al (2007) believes the Malaysian government uses this theme on its website to attract tourists who are interested in religious travels, particularly Islam. The use of pictures and texts on the official website to represent and narrate Malaysia as a Muslim destination, intentionally set out to stimulate the imagery – positive or negative, and build the narrative of this country as a Muslim country (ibid).

The purpose of providing a destination website is not only to serve potential tourists who will execute real journeys, but also to provide for those interested in pursuing virtual tourism. To represent attractions in Iran, the DMO employs the issue of gender based on the official destination website. Some texts and photos are used to represent Iranian women as models and as such, arises the issue of femininity on the website (Tavakoli and Mura, 2015). Although this gets positive responses from virtual tourists, Iranian women reject this theme, because it has represented them as being 'subordinated. The texts and photos of Iranian female figures on the website have been interpreted by them as the exploitation of Muslim women's body. According to those women, this can generate assumptions that Iranian women are lower than men (Tavakoli and Mura, 2015). The cases above are just two examples that show the tactics

of DMOs in producing Islamic themes to narrate their destinations on two different official websites.

The use of cuisine and food culture themes or sub-themes is another tactic to represent a destination. As earlier mentioned, Horng and Tsai (2009) recognise by using texts and photos of local foods, the official destination websites are able to produce a narration of a culinary cultural image of a region. This also stimulates the creation of "a virtual experience for culinary tourists" (p. 74). In addition, as mentioned earlier, food tourism, particularly traditional cuisine, is one way to represent the identity of a destination (Ngoc, 2013; Okumus et.al, 2007; Ab Karim and Chi, 2010). A study found the identity of food in relation to Taiwan as a tourist destination, can be used as a form of destination brand identity and become a powerful means of building a destination brand (Lin, et.al 2011). Thus, these themes would be particularly useful for destinations interested in promoting culinary tourism.

As stated previously, storytelling is one of the methods that can be used by DMOs to narrate destinations, attractions, or other tourism products and activities on destination websites. For example, Patil (2011) suggests this method is an adequate approach to narrating a destination with historical themes, and the sub-themes may be about postcolonial spaces, and the effect of colonisation (e.g. racialisation and hybridity). Thus, this tactic offers the bulk of details about a place in the past primarily through the vehicle of the rote description of various tourist attractions (Patil, 2011; Adaval and Wyer, 1998; Escalas, 2004; Schank and Abelson, 1995). With a similar method, Burner

(2005) also suggests how a detailed narrative construction of the history of a destination, could be from the pre-colonial period, the period of colonisation, and the post-colonial era. In other words, the storytelling method not only enables DMOs to reflexively reconstruct the colonial past but also to produce the image of historicity and offer a nostalgic tour (Burner, 2005; Sastramidjaja, 2011), where travellers may rewind *colonial trauma or memory (Park, 2016; Lee and Gross, 2010).*

Hence, there are many ways that might be used by DMOs in order to narrate a destination and its culture in the context of narrative consumption. They probably start from mental constructions, ideas, or conceptions of a place. The designing of a website by using multimodal discourses, texts; photos, pictures, videos, and so on to reflect a real destination, and to stimulate tourists' interpretations and imaginations are important. The use of themes makes the destination narrative more focused on the issues that are going to be represented to potential tourists (Lichrou, et.al, 2010). The themes could be created by DMOs and generated by inputs from other stakeholders.

#### 3.3.4.1 Cultural Representation on Official Destination Websites

The purpose of this sub-section is to discuss how the official destination website has important roles in the representation of traditional cultural elements including performing arts: music; dances; puppetry, foods, clothing, cultural artefacts, indigenous people, and historical heritages.

As Connell and Gibson (2009 in Johansson and Bell, 2009) claim there are many cultural elements that allow people to identify a destination, such as traditional music or dance.

Similarly, Xie (2011) also believes that the ethnic performing arts (i.e. bamboo-dancing in Hainan, China) or Gamelan music of Indonesia (McIntosh, 2009) could represent their originality. Additionally, Ismail, et.al (2001) emphasises the representation of traditional dances and music in tourism promotional materials, such as websites is more than just about the reflection of the identity of a place, but also to supply potential tourists demanding ethnicity elements. In their study (Ismail, et.al. 2004), it was found that the representation of the traditional music of Denmark through several photos and texts in their National Tourism Organisation (NTO) websites was to meet potential tourists needs for the European traditional cultures (Ismail, et.al 2001). Thus, here, the function of an official website as an instrument to create a touristic destination that provides traditional performing arts (Connell and Gibson, 2009 in Johansson and Bell, 2009).

Bayraktar and Uslay (2016) also claim that the representation of traditional arts in tourism websites is a strategy used to portray the identity of a destination. Further, they (Bayraktar and Uslay, 2016) give an example of the representation of belly dancing and shadow puppetry on the Turkish website. The self-orientalist discourses that are used to represent the dance and puppet art enable people to identify Turkey as a touristic place which has particular ethnic performing arts. Thus, Western or Eastern countries portray their identity through ethnic arts in online media, such as official websites.

Some scholars (Connell and Gibson, 2009 in Johansson and Bell, 2009; Zhou and Wang, 2014; Wigmo and Wikström, 2010) argue that the power of websites are their ability to reach a large number of target consumers, thus many DMOs expand their strategies to introduce their potential visitors to the traditional cuisines through this electronic

channel (Horng, et.al, 2010). By using various photos and texts, some Asian countries, such as Singapore, Japan, and Korea represent their traditional cuisines on the official websites (ibid.). The DMOs do not only show what the indigenous foods look like, but indirectly they offer the virtual culinary experiences, and let people identify the countries from the local foods. Therefore, this indicates that the role of an official tourism website as a medium for the promotion of food tourism has been in creating an opportunity to generate new interest in a destination for potential visitors (Nelson, 2015). However, a study found the representation of whole foods on the websites also contributed to the online image of destinations (Gilpin, 2010). The texts and photos have been used as outside stimulators for the perception of a destination. Thus, it can be concluded that the representation of traditional cuisines through tourism discourses on the official website is not only to introduce local cuisines but also they play an important part in the online image formation of a destination.

Moreover, another way of representing traditional culture on the government website is through depicting traditional ethnic groups. For example, a study found the American Indian tribes' have been successfully represented through the texts and visual images on official American Indian websites (Cuillier and Ross, 2007). What DMOs do by this strategy is more than just giving information to potential or current tourists about the ethnic group of people but is also a strategy of government to offer interactive experiences with the indigenous people (Kim, et.al, 2007).

In another study, Moss (2010) provides an example of self-representation of a cultural product, an ethnic artwork, by using the visual image on a destination website. The study found the visual representation of ethnic art is not the only way that a DMO

depicts a local community product but it also a way to demonstrate cultural hybridity between Western and non-Western peoples and this has effects on the cultural identification of local societies (Moss, 2010). Again, here, the cultural representation is important in order to narrate the identity of a destination. Similarly, Tong and Robertson (2008), by using an example of multicultural ethnic groups of Malaysia (Chinese, Malays, and Indians), examine the use of texts and pictures to narrate the uniqueness of local societies and the cultural fusion in this country.

In the same country, Hassan (2015) also investigates the use of tourism discourses on three promotional materials of Malaysia: tourist guides, tourism brochures and websites, featuring Malaysia, Penang, Malacca and Sarawak, particularly how multimodal techniques have been used in order to represent cultural elements of this country, such as the traditional costumes. Similarly, with Tong and Roberson (2008), this study also revealed the Malaysian culture today as a result of cultural hybridisation between native Malaysians and other cultures in the past. The three studies above clearly indicate that the various discourses have the power to represent the identity of a culture and a place.

The representation of indigenous cultures is still debated among scholars. Although some of them agree that a website is an appropriate tool to represent the local culture, others believe the conventional way is the proper one. For example, Price (2008), claims the official website is the way to denote the indigenous people and local handicrafts of Australia and New Zealand. In his study, it was found that the representation of aboriginal people and ethnic products create images of Australia as a frontier landscape,

while for New Zealand they create an ideal wilderness. Similarly, Baud and Ypeij (2009) also agree that to represent indigenous culture on the official website is a tactic to promote an exotic destination. For example, the use of photos and videos of traditional dancers who wear the mask and play music on the PROMPERU's website (the website of a public institution that promotes Peru as a tourist destination) is a process of defining Peru as a mystical and exotic destination.

On the other hand, if the representation of aboriginal cultures is related to the preservation of these cultures, then Butler and Hinch (2007) claim the conventional way is an adequate strategy. They give an example of the Taiwan government which uses parks to represent its aboriginal culture, namely 'authentic parks'. The usage of both government and private parks in this country, the Taiwanese Indigenous People's Cultural Park and the Formosan Aboriginal Culture Village is not only to show the native people, traditional dances and dresses (Butler and Hinch, 2007), but the government has been able to maintain the local culture. In sum, the strategy of representation of indigenous culture is dependent on the purposes of representation itself, whether online through the official websites or not.

A group of scholars (Hanna, et.al, 2004; Patil, 2011) look at the representation of historical heritages on the website as another way to denote the cultural elements of a destination more broadly. Further, in their study, they revealed that the website discourses which were used to narrate heritages have also been reconstructing the identity of Fredericksburg, Virginia. The representation of historical heritages through

the photos and texts produce the heritage spaces and the power of discourses succeed in weaving memories for website visitors of the history of America's most historic city.

By focusing on the representation of colonial heritages, Patil (2011) claims that website discourses that represent colonial heritages are also related to colonial space and issues of Orientalism. By examining nineteen state and corporate websites of North East India, he found the nation narrated in the websites focuses on colonial space. The study also confirmed that racialised and sexual politics accompany the representation of the colonial heritages. In spite of the issues of colonial space and Orientalism, Camp (2006 in Meethan, et.al, 2006) emphasises that the narrative of colonial heritages in the tourism promotional media, such as official websites, is basically a tactic to define the identity of a postcolonial nation. What happened in the past has been stamped by the heritages. As ex-colonised states, the heritages play an important role in the creation of the nations' identities. The countries may be identified by them. The representation of colonial heritages whether through online media or conventional ways is merely the declaration of the identities of nations. Any issue that is involved in the representation of the colonial heritages are also just the reflection of what has happened in the past, and after colonisation.

**3.3.4.2 The Representation of** Modernity on Official Destination Websites

Modernity is close to tourism, they have a relationship with each other. As Wang (2000) indicates tourism mediates the experience of modernity and provides a mirror in which much of modern life is reflected. Conversely, modernity may emerge because of

tourism. Therefore, this sub-section investigates how modernity is represented in tourism websites. The discussion focuses on the representation of modern sports, shopping, leisure parks, and spas.

Modern sports and their facilities could be a strategy used by Tourism Boards to represent a destination as modern. For example, golf is recognised globally as a popular and luxurious sport (Bhargava, 2012). In the past, this sport was only for males, only for royal family members and higher social classes. However, today females can play golf, but it is still recognised as being related to women in higher social classes (Ceron-Anaya, 2010). As a study found there are around 12% of business women (Agarwal, et.al, 2016) who are now participants in golf and who gain access to prominent social networks (Joyanes, 2012; Celestle and Brad, 2007). This therefore, has led some scholars to investigate how women golfers are represented in the media. For example, Kim (2012), revealed that the representation of female Korean professional golfers was different in the local Korean and in the US media. The study found the issues of patriarchy and racism accompanied the texts that were used to represent the women golfers. However, Sun (2014) claims that there is a need for more positive representations of women in sport (such as female golfers) particularly in the websites. This would minimise the negative assumptions, especially the issues related to the sexualisation of women in sports. The existence of women golfers is not immediately dispelling the perceptions of patriarchal system and sexual harassments that have been attached with golf (ibid.). However, the positive representation of women plays an important role in reducing the negative perceptions of women in this sport.

In spite of the issues surrounding gender and sexual politics in the sport of golf, many business players are now using this sport for both entertainment and business lobbying (Joyannes, 2012). This clearly indicates golf is more than just a sport. In modernity, golf functions as leisure, as working spaces, and to build networks (Celestle and Brad, 2007). The representation of golf and its facilities is necessary to support these purposes, and the use of official destination websites to represent this sport reaches global customers. Various discourses, such as photos, texts, and videos are also employed to denote the details of this sport (Hallet and Kaplan-Winger, 2010). In other words, whatever the reasons for the representation of golf as a product of modernity on destination websites, the strategy of representation itself plays an important role in addressing the purposes why golf should be represented.

Another sport that usually links to modernity is football. Many football stadiums are created with modern architectures and have an Olympic standard. As Harris (2016) claims they are not only prestige symbols but also represent national identities. Similarly, Dine and Crosson (2010) emphasise that many football fans of European clubs recognise the identity of a football club is not only from the athletes uniform but also from the architecture of the stadium. While Physick (2013) looks at the football stadium as fine art. By using England's football stadium, he revealed the artistic features of visual imaging in the representation of these sports venues in England's media since their origins to the present day. This clearly indicates that football stadia are more than just venues for the sport, but also reflect a cultural product, that is iconographic to modernity and national identity. Therefore, its representation is crucial to portray these meanings. Baller, et.al (2013) claim that the use of pictures, texts, and videos, for

instance, is not just to portray the football stadium, but is also a political tool used by governments to show the wellbeing of a country.

To show the modernity of a country is not merely from the modern sports, like golf and football. Varman and Belk (2017) claim the retail arena, such as shopping malls are also recognised as a product of modernity. The shopping mall in some Asian countries, such as Indonesia, "combines the consumer's quest for being Western, modern, and developed" (ibid. p. 2). The history of shopping malls is Western, it was started when traders in Kansas City created a group of stores and established off-street parking in 1902 (Feinberg and Meoli, 1991). Some destinations provide shopping malls as leisure places. Similarly, with the representation of the modern sport, the use of discourses, such as texts, photos, or videos may be employed to represent the shopping malls (Hallet and Kaplan-Winger, 2010) as a modern feature of destinations.

Official destination website is one of the online media that is selected by people to search for leisure places, such as theme parks. Although, Johns and Gyimóthy (2002) claim the mythology of a theme park as an icon of modern family life, the fact is that many tourists visit a destination because of the theme parks. As reported from the Disneyland website, in 2014, there were around 11.4 million people (tourists from England, Spain, Benelux (Belgium and Luxembourg), Netherlands, Italy, Germany, and other countries) who visited the 59 attractions of this park (Disneyland Paris, 2017). Thus, Milman (2008 in Woodside and Martin, 2008) claims the strategy of representation of the theme park plays an important role in the creation of it as a new atmosphere of tourist attractions. Further, he (Milman, 2008 in Woodside and Martin,

2008) emphasises that the use of texts, photos, or videos (Hallet and Kaplan-Winger, 2010) is not enough to portray the theme parks, and "a combination of writing or storytelling, and creative design" should be employed to represent it completely in the destination websites.

In spite of the use of discourses to portray the features of theme parks, Ivanovic (2008) recognises another important thing is the concept behind its representation. Some of the theme parks related to the authentic cultural attractions, for example, 'Disney' is incorporated into American culture and this has been deemed as 'Disneyfication' (Heusser and Grabher, 2002). This means that cultural elements are also considered as an important part of the representation of theme parks. Similarly, in his study, Hoffstaeder (2008) also found the representation of culture through the medium of three cultural theme parks in Peninsular, Malaysia. In other words, the representation of theme parks as both commodities and as integral ingredients of destinations' cultures, facilitate tourist consumption.

As Ivanovic (2008) claims some destinations may accommodate complete leisure environments, such as a combination of theme parks with shopping malls, or beauty and health treatments. In the past two decades, we have witnessed a growth in spa tourism and in the US for example, health spa tourism is a component of sports tourism (Spivack, 1998). However, Wongkit and McKercher (2013) consider the health spa as part of medical tourism. In spite of how scholars define health spa tourism, the crucial issue is how it is represented in tourism promotional materials such as destination websites. Holliday et.al. (2015) claim that the visual images of activities, products, and facilities of

spas are the most important in order to show what the treatments look like. Additionally, Lončarić and his colleagues (2013) emphasise another crucial aspect in the representation of spas is how the discourses, such as texts or photos are able to represent wellness programs as components of the identities of destinations in the context of modernity.

### 3.4 Social Media as another Way to Represent Destinations

As stated previously, the official website is that used by Tourism Boards to represent tourist destinations to potential visitors. Official destination websites are sources of information and travel reference, and this is because they are seen as credible and trustworthy. Official websites are also able to reach consumers around the globe. Official websites are also very powerful in that the discourses (both text and images) that they produce for tourist consumption also constitute and reflect the cultural identity of the destination. However, the emergence of other online communication channels offers Tourism Boards the opportunity to access alternative media for the representation of their destinations on many different platforms, such as Social Networking Sites (SNS) like Facebook and Instagram. Therefore, this part explores how SNS has been used by the Tourism Boards to represent destinations and how they compare to official websites.

Kaplan & Haenlein (2010) claim that SNS have become exceedingly popular and that they are among the most widely adopted in the tourism and travel industries. Many social media sites including Facebook, Twitter, Wayn, Airbnb, Tripadvisor, Instagram,

and so on are used in order to promote destinations (Infographic: Social Media Stats, 2013; Chung & Koo, 2015). Further, Kaplan and Haenlein (2010) define SNS or social media as "a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content" (UGC) (p.61). From this definition it can be underlined that the 'credibility' of social media is questionable, because anyone is freely able to produce any content on these sites. The accuracy of information through the content of a SNS is probably not a hundred percent trustworthy (Mack, et al, 2008).

However, a study found several European NTOs have an official presence on Facebook, they also have Facebook Pages and Groups. They use Facebook as a medium to represent their destinations online (Stankov, 2010; Gretzel, 2006). They use the advantages that are offered by this medium to get closer to the potential tourists who are members of Facebook. On one hand, Munar (2012) agrees that social media, such as Facebook may be used as another alternative for DMOs to represent their destinations. On the other hand, she also emphasises that social media have poor levels of formalisation and there is a lack of knowledge and expertise around ad-hoc decision making. DMOs thus face challenges in their adoption of these technological cultures (Xiao and Zhao, 2009).

In addition, Fuggle (2016) claims the development of social media, such as Instagram allows the Tourism Boards to represent their destinations, through texts, photos, or videos (Chen, et.al 2014; Dearstyne, 2007; Amaro, et.al 2016). For example, Thailand's National Tourism Board has posted 842 photos and videos on their official Instagram which has around 69.5k followers. The Switzerland Tourism Board has also uploaded

503 posts, which has 119k followers, and the National Tourism Board of Greenland has posted around 905 photos and videos on their official Instagram, with around 17k followers (Fuggle, 2016). This evidence indicates that Instagram has offered opportunities to the Tourism Boards to represent destinations in another way. Similar with Facebook and Twitter, however, Instagram also has a poor level of formalisation and potential to generate misuse by anonymous commentators (Tussyadiah and Fesenmaier, 2009; Wong, et.al 2015). Because anyone may comment on Instagram, this possibly creates misinterpretation of destinations and the comments will affect individuals' interpretations (Xiao and Zhao, 2009; Park, 2016; Pan, et.al, 2007; Bruner, 2005b).

Clearly, the various SNS have allowed the Tourism Boards to represent their destinations on alternative platforms and in different ways though still using texts, photos, or videos for these representations. However, these SNS such as Facebook and Instagram have potential to be misused and can lead to misinterpretation because of individuals' comments.

## 3.5 Conclusion

The chapter concludes with the findings that there are many different types of online communication media that have been used in the tourism and travel industry. The official destination website which is maintained by the government is one of the key online media that is used to narrate a destination. The credibility of the contents of official tourism websites and their ability to reach potential tourists around the globe

are important factors to consider when interrogating the nature of their representational role vis a vis social media which have much less credibility. Further, the chapter also found that official tourism websites and SNS are similar in the use of multimodal discourses, such as texts, photos, videos, or logos in the representation of destinations. However, feedback comments from people on social media lead to these apps being less formal, and open to misinterpretation, and misuse.

The chapter also disclosed that there are several techniques to represent destinations on the official websites. The use of the themes makes the websites focus on the issues that they are seeking to represent. The themes of traditional and ethnic foods; performing arts; native people; and colonial heritages are usually used by Tourist Boards for cultural representation. While to represent modernity, Tourist Boards may employ the themes of sports; shopping malls; leisure and theme parks; and health spa tourism. Another strategy that has been used is storytelling, as in some cases, it is recognised as very effective in reaching the target tourists.

The discussions in this chapter are relevant to an understanding of how official tourism websites use discourses to represent destinations in particular ways. Therefore, it is important that this study also provides an understanding of the notions of discourse, discourse analysis and Critical Discourse Analysis (CDA). It is this theoretical basis that will be discussed in Chapter Four which follows. Chapter Four also introduces the ideas of Michel Foucault which have influenced the CDA developed by Norman Fairclough, and provides a review of studies in tourism which have drawn on CDA.

# Chapter 4

# Discourse Analysis (DA): Theoretical Underpinning

## 4.1 Introduction

The purpose of this chapter is to outline the theoretical basis of the study through a discussion of my understanding of Discourse Analysis (DA); and Critical Discourse Analysis (CDA). In the first section I will discuss post-structuralist theory, and the discussion begins from how this theory works in linguistics and how language has a relationship with discourse. I will also review post-structuralism and discourse analysis to look at how post-structuralism is part of a critical approach, and the way knowledge is produced within different discourses and performances.

The following sections will discuss the ideas of Michel Foucault which influences the concepts of CDA which are developed by linguistic experts such as Norman Fairclough. I explore how discourse is defined, and investigate some terms which are related with the object of this study. I review Norman Fairclough's approach to CDA which focuses on the three parts of analysis; micro, meso, and macro. The micro analysis or description stage is that which is concerned with formal properties of text; meso or the interpretation stage is concerned with the relationship between text and interaction – text as a product and process; and macro, or the explanation stage, is concerned with the relationship between texts and social issues.

In this chapter I will also examine the use of CDA in tourism. Different purposes of using CDA in tourism studies are discussed to show how this approach is appropriate to analyse different types of tourism discourses: such as tourism texts, videos of promotional tourism; visitors' books, volunteer tourism and most importantly for this study the use of CDA in analysing multimodality of official tourism websites.

In the last part, I also investigate the appropriateness of theories that have been adopted in this current study and how they can be operationalised to analyse discourses particularly in official tourism websites; how well this study fills the gaps in literature pertaining to CDA and how it can be used as a social-constructionist tool in analysing tenets of knowledge, ideology and power, particularly related with tourism website discourses. In this section, I also discuss the socializing function of official tourism websites.

### 4.2 Post-structuralism as the theoretical basis of the study

The purpose of this part is to present the theoretical basis of this research, post-structuralism. In the first section of this part, I would like to briefly discuss post-structuralism and linguistics. This sub-section is intentionally developed because there is a strong relationship between language and discourse (Charman and Shmueli-Goetz, 1998). The second section is post-structuralism and discourse analysis. Here, I will also examine how post-structuralism is part of a critical approach, and I will look at the way knowledge is produced within different discourses and performances. Hence, a poststructuralist approach enables me to explore the complexities and interactions

between different ways of seeing and understanding the world (Neuman, 2006), such as interpreting the use of tourism discourses and the ways they are used to reflect the tourism and culture of Jakarta on the official tourism websites of the city.

Structuralism and post-structuralism are used as the theories of anthropology and sociological research where they have provided a new perspective of looking at cultural phenomena, such as how to understand social phenomena by using analysis as linguistics experts understand language (Radford, 2004; Wetherell, et.al, 2001).

Language has a special place in the social sciences. As a tool of communication, language is a very important element in human culture. It is, therefore, natural to uncover issues to do with culture or language (linguistics) which are inherent in an understanding of culture itself (Olssen, 2010; Whetherell, et.al, 2001).

Language defines social reality. Language does not reflect 'reality', but the reality is constructed through the structures that are controlled by language (Bourdieu, 1992). When talking about language, we can see that it is inseparable from the theory of structuralism and its development. This next section will discuss structuralism, post-structuralism and the relationship with language and critical discourse analysis.

### 4.2.1 From Structuralism to Post-structuralism and Linguistics

This sub-section will discuss post-structuralism and linguistics, but before that, initially I would like to discuss structuralism, to understand why, later, this theory was rejected by some linguistic experts. Structuralism is a philosophical movement which has the idea that some societies and cultures have a similar structure and are fixed (Peters and Humes, 2003; Culler, 2007).

Structuralism is significant in that it views the construction of meaning as a result of structure or regularity in a predictable manner which is beyond individual control. So, if it is connected with linguistics, this means that everyone in the community knows how to use a language (Peters and Humes, 2003). Therefore, people must be understood in the context of the language in which they were socialised. Actually, the objective structuralism wants to achieve is to understand the universal principles of the human mind which is based on cultural characteristics and people's customs (Kress, 1999).

Structuralism is famous for the study of binary oppositions. According to Levi-Strauss (in Humes and Bryce, 2003) structuralism is a structural system to analyse all cultural processes, such as how to cook, how to dress, kinship systems and myths and legends in the community (Humes and Bryce, 2003). The father of structuralism, Levi-Strauss (in Kurzweil, 1996) agrees with this concept as 'the essence of sense making'; structures that govern our interpretation system for the culture and the world in which we live. Binary opposition is a system that divides the world into two categories which are related. In a perfect binary opposition structure, everything is categorized into group A (can exist by itself) and B (it cannot exist by itself without structure) (Spolsky, 2002).

In a binary system, signs or words only have meaning if they are in opposition with each other. Their presence is determined by the absence of the other. Take for example, in this system men and women, land and sea, or children and adults. Someone is called a man because he is not a woman, something is called the land because it is not the ocean, and so on (Humes and Bryce, 2003).

Binary opposition is a product of 'culture', it is not to be viewed as 'natural' (Andrew, 2000), and it is a product of a tagging system, and serves to structure our perception of the natural and social world through classifications and meaning. The basic concept of a binary opposition of 'the second stage of the sense-making process', is the use of categories of something that only exists in the natural world (something concrete) to describe the categories of abstract cultural concepts (Peters, 2003; Belsey, 2002).

The process of transition from an abstract thing or metaphor into something concrete is namely 'the logic of concrete' (Threadgold, 2003). In the structure of binary oppositions they relate to one another, and can be transformed in systems of another binary opposition. Binary opposition raises ambiguous positions that cannot be included into category A or category B, which can be called an 'ambiguous category' or ‘anomalous category’ (Peters and Humes, 2003; Peters, 2003; Belsey, 2002, Miller, et.al, 2005).

Structuralism now is known by the versions of Ferdinand de Saussure and Levi-Strauss about the production of meaning and the effect of the inner structure of the language. From this perspective culture is analogous to the structure of language, which is organized internally in binary oppositions, such as black-white, good-bad, male-female (Peters and Humes, 2003; Peters, 2003). The concept of structuralism when applied to

culture has focused on the relation of systems underlying structures of something (usually language) and language rules that allow for meaning (Daniel, 2001).

However, in structuralism the concept is not merely about language but the semiotic theory also developed by Ferdinand de Saussure (1857-1913), which he defines "(1) as physical sounds, letters, gestures, etc. - which he termed the signifier; and (2) as the image or concept to which the signifier refers - which he called signified" (Sebeok, 2001 p. 6). Signs are comprised of signifier and signified. Basically, a sign is "any physical form that has been imagined or made externally (through some physical medium) to stand for an object, event, feeling, etc., … or for a class of similar (or related) objects, events, feelings, etc." (Sebeok, 2001 p. 3). In human life, signs serve many functions. They allow people to recognize patterns in things; they serve as exemplars of specific kinds of phenomena; and the list could go on and on. Further, Saussure calls the relation that holds between signifiers and signified, where he considers the connection between both significations an arbitrary, one that human beings and/or societies have established at will. Thus, a signifier (spoken words) does not produce the signified (object in question), signifiers just produce a series of signifier chains that are never broken. Language operates like a dictionary, when we search for the meaning of a word then we will get another word that provides a meaning (Daniel, 2001; Peters, 2003, Peters and Humes, 2003). Therefore, in the case of the current study the theory of structuralism provided initial insights into how the written texts and visual images on Jakarta's official tourism websites can be understood as signs which form a system of signification.

Structuralism strongly emphasizes aspects of cultural specificity that cannot be reduced simply to other phenomena. The argument about the meaning of structuralism organized internally in a binary opposition, is that both language and culture have stable meanings. Therefore, because of the belief in the stability of meaning, post-structuralism rejects this theory (Bevir and Rhodes, 2006).

Contrary to the theory of structuralism, in which language is always in order and stable, Jacques Derrida, one of the most famous figures of post-structuralism sees language as irregular and unstable (Peters, 2003). He decreases the role of language as just 'writing', and as such does not force users into particular structures. Different contexts will provide words with different meanings as well (Peters and Humes, 2003). Regarding the notion of binary opposition, Derrida argues that each element in the opposition are interdependent, rather than against each other, to create meaning and existence.

In addition, poststructuralist theory examines writing styles and texts as discourses which construct phenomena; shaping the identities and practices of human subjects (Murdoch, 2006). Discourse is not only just language but it is also the way to construct the rules and regulations to which humans are subjects of social issues and civil spaces, such as in schools, prison, asylums, and government institutions (Peters and Humes, 2003; Arribas-Ayllon and Walkerdine, 2008; Andrew, 2000).

In sum, there are distinctions between structuralism and post-structuralism in language theories. In structuralism, cultures are fixed. Everyone should know how to use a language and be understood in the context of the language in which they have been

socialised. On the other hand, post-structuralist thinkers believe that language is irregular and unstable. An important insight that can be derived from structuralism for this study, is the concept of binary opposition, for example as it relates to gendered constructions (male / female) within the language of colonialism, postcolonialism and related concepts (refer to Chapter 2).

### 4.2.2 Post-structuralism and Discourse Analysis

As mentioned above, language and discourse have a strong relationship but discourse is not only regarding to language, but it is also statements, ideas, and many other things that are also associated with discourse, including signs, pictures, logos, and film (McKenna, 2006). Thus, language is the basis of discourse, and to be acquainted further with how discourse is used in post-structuralist theory we need to discuss these issues further.

In post-structuralism, discourse's structure consists of a set of unwritten rules and assumptions which are commonly invoked as an attempt to regulate what is appropriate, when it is used and carried out in a field (William, 2014). Discourse analysis studies how rules, conventions and procedures justify and determine the order of discourse (discursive practice) (Gill, 2000 in Bauer and Gaskell, 2000). It traces in depth everything that is said or written in society, the repertoire of conversation topics which regulate what can be said and what should not, what can be debated in a field of study (Chaffee and Lemert 2009).

This idea also determines how to explore objects differently, and the focus is not exclusively on the written material in the context of institutional, social and political practices. Discourse analysis in this context is not concerned with disciplines of high culture, such as literature, philosophy and history; rather it analyses the content, semiotics and discursive ideology critically to reveal discourse in everyday life (Chaffee and Lemert, 2009; Gill, 2000 in Bauer and Gaskell, 2000).

Because power is constantly manifest (inherent) in discourse, discourse study is also the study of political discourse or critical political studies, because these studies aim at dismantling anything hidden (William, 2014). On the other hand, it also can be referred to as an emancipatory study considering the possibilities for the study of the discourse to challenge power structures and injustice (Andrew, 2000).

One aspect which accompanies this approach is the crisis of the belief in 'truth' and 'rationality' (Gill, 2000 in Bauer and Gaskell, 2000). Graham (2011) emphasises in the ideology of post-structuralism, for example, the facts of history and the 'legal facts' are seen as a discursive construction in which meaning is very dependent on who is speaking, where, how, when, and why. Therefore writings about history which were at first thought of as scientific can be dismantled by using discourse analysis in this model, for example through a narrative approach, or narrative analysis to see the writer's mind-set, and thus can be seen also the meaning that may be hidden behind that mind-set. 'Facts' in history can become blurred, and so cannot be used as a benchmark (Bevir and Rhodes, 2006; Olssen, 2010). From models of discourse analysis, the model of Foucault is the one that provides most opportunities for critical dismantling of the "truths" that have been considered established.

Michel Foucault is a pioneer of post-structuralism and his famous concept is that humans are the product of history. His idea is known as the provenance of discourse analysis. (Humes and Bryce, 2003; Andrew, 2000). He asks whether the natural and social worlds are indeed knowable, accessible and analysable without recourse to the constitutive forces of discourse. He does not limit his notion of discourse to language, but "refers more generally to reiterated *keywords* and statements that recur in local texts of all kinds. The inter-textuality across text including the familiar patterns of disciplinary and paradigmatic knowledge and practice, means that in some cases the term 'discourse' has distinguished one researcher from others"; it depends on the purposes of their study (Luke, 1997 p. 53).

Hence, the post-structuralists consider there are many things that can be called *discourse*, not just language. The linkage of discourse with many things, make many researchers interested to study it further, such as something related with everyday life: culture, for example. Here, discourse analysis allows researchers to investigate many aspects of culture which can reveal the facts and truth from various sides, such as written texts, images, ideas, artefacts, or anything associated with them. Indeed, there are many ways in which discourse analysis has been used by researchers. For example, Sharp and Richardson (2001) use discourse analysis approach in planning and environmental policy research. In Jacobs (2006), discourse analysis has been deployed to understand the urban policy implementation process, in particular, the ways in which key actors exercise power. The theory of post-structuralism and discourse analysis is closely connected with this current study which is using texts and visual images to reveal

the implicit and explicit meanings of Jakarta tourism and culture which is reflected on the official tourism websites of Jakarta.

### 4.3 Foucault's Influence on Critical Discourse Analysis (CDA)

The purpose of this section is to explore Foucault's concepts and their influence on CDA. However, before discussing further how his theory has been adapted in CDA, I would like to discuss how discourse is defined by Foucault and his perspectives about 'discourse and power', and how other scholars also define it in different ways. In the second stage, I also want to discuss Discourse Analysis and CDA; and the similarities and differences between them. In the last part, I also want to cover three types of CDA and investigate how they are influenced by Foucault's theory; and, importantly, how the CDA that I have employed in this study is adapted from these previous approaches.

There are many definitions of 'discourse', as mentioned previously and Hallat and Kaplan-Weinger (2010) recognise texts and visual images as two types of discourse, but others identify them as being discourses only if they refer to language-use in any channel or medium. While, Rodriguesz-Molina, et.al (2015) recognise that discourses include texts, photos, videos, pictures, logos, and so on as they are components used to portray something. However, the term 'discourse' actually has been influenced by Foucault's theory. According to Foucault a discourse is not only regarding to language, but it also includes statements, ideas or bases that underlie the determination and understanding of the facts, and there is power behind these statements (McKenna, 2006). He states discourse operates in four basic ways, namely:

> (1) discourse creates a world, how people shape their perception to get a meaningful understanding, then how they organize ..."the way they behave towards objects in the world and towards other people..."not only real world but also virtual which generated by minds from emotions and ideas. (2) "Discourse generates knowledge and truth. Knowledge is not simply communicated through language; all knowledge is organized through the structures, interconnections, and associations that are built into language. Discourse generates truth—or what some have called truth-effects." (3) Discourse says something about the people who speak it. (4) Discourse and Power, Discourse generates knowledge and truth, discourses also give these individuals degrees of social, cultural, and even possibly political power (Foucault, 1972, p.50-51).

In sum, there are some important points of Foucault's theory of discourse; firstly discourse can be perceived as a system of representation. Here what interested him were the rules and practices that produced meaningful statements and regulated discourse in different historical periods. Second, discourse is about language and practice. It is a group of statements which provide a language for talking about a particular topic at a particular historical moment. Foucault also emphasizes that discourse constructs the topic. It defines and produces the objects of our knowledge, and each discourse has a meaningful purpose. It 'governs' the way that a topic can be meaningfully talked about and reasoned about. Thus, the notion of power, is the most important notion in Foucault's work because it forms the basis for the analysis of discourse.

As Powers (2007) summarises in Foucault's approach to the subject of power, certain conclusions follow: (1) power is different from the concept of power that has been there before. Power is not political structures such as governments or dominant social groups. Power is not an absolute monarch or the tyrannical landlords. "Power does not exist apart from economic relations, political relations, knowledge relations, or sexual

relations, but is inherent in them. Power is the immediate embodied effect of divisions and inequalities as they occur in context. Power has a direct productive role in these relations" (p. 30-31); (2) the scattered power, cannot be localized, and is not repressive but productive (3) Foucault is more interested to see how power is practiced, received, and viewed as a truth and power that functions in specific areas; (4) power is distributed through social relationships, which produces categories of behaviour as good or bad, as a form of control.

The discourse analyst may work with written data, or data from sign language of the deaf, and some analysts work with textual graphics and images as well as (Kress and van Leeuwen, 2005). Mills (1997) states:

> …discourse 1) is verbal communication; talks, conversation; 2) is a formal treatment of a subject in speech or writing; 3) is a unit of text used by linguistic phenomena that range over more than one sentence; 4) to discourse: the ability to reason (archaic); 5) to discourse on/upon: to speak or write about family; 6) to hold a discussion; 7) to give forth (music)…(p.2).

Therefore, discourse is generally used to designate the forms of representation, codes, conventions and habits of language that produce specific fields of culturally and historically located meanings. In other words, the meaning of 'discourse' here is not only text and images, but there are still many other forms of written communication, verbal communication, even sound. In the next part (sub-sections 4.4, and 4.5) I would like to explore this term in different ways.

Fairclough (1995) defines discourse as containing base statements; a general message that can be seen from a group of sentences that refer to a certain idea. It is also viewed

as an object of research. It is subsumed within a variety of sociolinguistic approaches in the social sciences (University of Sheffield, 2012). Discourse is "a continuous stretch of (especially spoken) language larger than a sermon, argument, joke, or narrative" (Crystal, 1992 p. 25). Even a short conversation might be called a discourse (Cook, 1990). In the study of the social sciences, including sociology, discourse is commonly defined as the various forms of spoken interaction, both formal and informal, and various types of written texts contained in various documents (University of Sheffield, 2012). Hence, if the meanings of discourse above link to this current study, discourses mean the written and visual forms of communication, particularly texts and images on the official tourism websites of Jakarta which have power to represent the tourism and culture of Jakarta in particular ways.

Fairclough (1989) looks at the difference between discourse and text, he prefers to use the term 'texts' for both written texts and spoken texts. "A spoken text is simply what is said in a piece of spoken discourse, … but text is generally used for a written transcription of what is said" (p.24). He emphasises a text is a product rather than a process – a product of the process of text production. However, he uses the term discourse to refer to the whole process of social interaction of which a text is just a part. Bompilwar (2015) argues that a text is a linguistic structure woven out of words or signs. To call something a text implies that the words, phrases, lines or sentences of which it consists have not been arranged this way by chance, but have been produced by a person and with certain kinds of intentions.

However, Wodak (2002) defines ‘texts’ as materially durable products of linguistic actions, as communicatively dissociated, ‘dilated' linguistic actions that during their reception are disembedded from their situation of production. Therefore, a text contains meaning which is open to interpretation. Text is also something that people can read or analyse (i.e. maps and news), sometimes it is seen as a combination between the art and technique of arranging to make written language readable and appealing which Blacksell (2013) called ‘text-based art’ or people known by ‘typography’. All texts are part of social institutions (for example, schools, hospitals, or governments) and are used to help people make sense of the social practices of the institutions to which the texts belong.

### 4.4 Critical Discourse Analysis (CDA)

Since its emergence in the late 1980s, Critical Discourse Analysis (CDA) has been developed in European discourse studies and spearheaded by Norman Fairclough, Ruth Wodak, Teun van Dijk, and others. The concepts of CDA are informed and influenced by Foucault’s thinking which has been integrated into discourse approaches in the tradition of critical theory. As Langer (1998) emphasises “Foucault’s discourse approach is … as a basic model or frame for discourse analysis from a critical perspective in which the concept of discourse is offering new answers in order to overcome the traditional dualisms of action-structure and micro-macro” (p. 2). It has become one of the most influential and visible branches of discourse analysis (Jaworski and Coupland 1999). CDA aims to critically investigate power relations and social inequality as it is expressed, signalled, and legitimised through language (Wodak and Meyer, 2001). CDA is concerned with the relationship between discourse and society (Fairclough and Wodak, 1997). In CDA, language is viewed as a social practice; that is, language is constituted by society and it constitutes society (Fairclough, 1995). Fairclough proposes that central to CDA are

issues of 'power and language', and identity and language, among other things (Fairclough, 2003) thus, there is clear evidence that some of his concepts are influenced by Foucault's ideas.

While Thomas (2004) argues that CDA is concerned with how a particular account of events becomes the decisive public version, or definition, of the situation, that is, it focuses on how such a definition generates meaning through particular representations, identities and power relations within discourses, "it seeks an understanding of how ideology is expressed through discursive forms" (Thomas, 2004, p. 55). On the other hand, Van Dijk (2001, p.96) emphasises that CDA is a "critical perspective on doing scholarship: it is so to speak; discourse analysis with an attitude". Therefore, the use of DA and CDA in language studies or interdisciplinary studies is highly dependent on the purpose of the research that will be conducted and what expectations people have of those studies.

CDA refers to the use of a collection of techniques for the study of textual practice and language use as social and cultural practice (Fairclough, 1995). Kress (1999) and Wodak (2002) identify how it builds from three broad theoretical orientations. First, it draws from poststructuralism and the view that discourse operates laterally across local institutional sites, and that texts have a constructive function in forming and shaping human identities and actions. Second, it draws on actual textual practices and interactions with texts becoming embodied forms of cultural capital with exchange value in particular social fields. Third, it draws from neo- Marxist cultural theory the assumption that these discourses are produced and used within political economies, and that they thus produce and articulate broader ideological interests, social formations

and movements within those fields. Therefore, from these explanations of the orientations of CDA, I will apply CDA, not as a fixed method but as a flexible and dynamic approach, to uncover how the written texts and visual images of the official tourism websites of Jakarta have represented the cultural identity of the city. In addition, I will also investigate how CDA can also reveal the social processes and practices underpinning the discourses of Jakarta's tourism websites.

Some scholars describe how the general principles of CDA are concerned with social problems which focus on dominance and inequality, and as such this implies that it does not primarily aim to contribute to a specific discipline, paradigm, and school or discourse theory. It is primarily interested and motivated by pressing social issues, which it hopes to better understand through discourse analysis (Titscher, et. al., 2002; Fairclough, 2014). Fairclough and Wodak (1997) look at CDA as the method used to interpret and explain the assumption that systematic asymmetries of power and resources between speakers and listeners, readers and writers can be linked to their unequal access to linguistic and social resources. The interpretations are dynamic and open to new contexts and information. In addition, with her own point of view, Wodak (2010) emphasizes the approach is problem oriented, rather than focused on specific linguistic issues. Social problems are the items of research, such as racism, identity and social change, which, of course, are and could be studied from manifold perspectives. The CDA dimension, discourse and text analysis is one of many possible approaches. Furthermore, Wodak and her colleagues also look at CDA as the theories as well as the methodologies which are comprehensive; i.e. theories and methods are integrated which are adequate for an understanding and explanation of the object under investigation (Wodak, et.al, 1990 in Titscher, et.al 2002).

Although there are many definitions and purposes of using CDA, basically this new approach is a field that is concerned with studying and analysing written, spoken texts, images, or other types of discourses to reveal the discursive sources of power, dominance, inequality and bias. It examines how these discursive sources are maintained and reproduced within specific social, political and historical contexts (van Djik, 2011). Fairclough (1995) proposes that the objectives of CDA are to:

> "systematically explore often opaque relationships of causality and determination between (a) discursive practice, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony" (p. 135).

Chiapello and Fairclough (2002) emphasise CDA as analysis of the dialectical relationships between discourse (including language but also other forms of semiosis, e.g. visual images) and other elements of social practices in contemporary social life., with how discourse figures within processes of change, and with shifts in the relationship between discourse/semiosis and other social elements within networks of practices. Whereas Billig (1996 in Schafferner and Kelly-Hommes. 1999) recognizes CDA as a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. Therefore, with such dissident research, critical discourse analysts take explicit positions, and thus wants to understand, expose, and ultimately resist social inequality.

Hence, the aim of CDA is to question and criticize discourses. CDA reveals the contradictions within, and between discourses, and the means by which discourses make particular statements seem rational and beyond all doubt, at a certain time and place (Wodak and Meyer, 2009).

### 4.4.1 Discourse as Social Practice

According to Fairclough, linguistic texts are analysed by looking at their vocabulary, semantics and syntax (Fairclough, 2013). All elements analysed are used to see three issues as follows. First, ideational, refers to specific references in the text you want to display, which generally bring a certain ideological charge (Titscher, et.al, 2002). The aim of this analysis is to look at how something is displayed in the text that could be carrying a particular ideology. Second, this approach analyses how the text is represented to construct a relationship between authors and readers. This analysis is to see how the text is delivered. The last element is identity, this is referring to particular constructions of identity of authors and readers and personal identity to be shown (Wodak and Meyer, 2009).

In addition, Fairclough (2001) claims

> CDA is analysis of the dialectical relationship between discourse (including visual images) and other elements of social practices. Its particular concern is with the radical changes that are taking place in contemporary social life, with how discourse figures within processes of change, and with shifts in the relationship between semiosis and other social elements with networks of practices (p 231).

CDA is therefore an appropriate approach to analyse the written texts and visual images. A study conducted by Jiayu (2014) used the three dimensions of Fairclough's approach to study, visual discourse (visual description); discursive practice (visual interpretation); and social practice analysis (explanation of the social context). Therefore, for this current study I also use the three levels of analysis of Fairclough approach to CDA to analyse both the written texts and the visual images of official tourism websites of Jakarta.

Basically, to Fairclough CDA is

> ”to show how social structures determine properties of discourse and how discourse has effects on social structures. Therefore, CDA uses a global (macro/micro) explanatory frame work, which encompasses the immediate situation, the institution, and the social formation. A discourse analysis which adopts critical goals has the objective of denaturalizing ideologies which are accepted as common sense ('naturalized') and, as a result, are opaque to participants in interactions (i.e., not visible as ideologies)” (Fairclough, 1995, p. 265).

Analyses using CDA enables researchers to examine the level of discourse within the history and context of the texts. An understanding of discourse is not only done at the level of the script, but continued in the factors that affect the script. In CDA we have to be aware that every text has a context. Figure 4.1 shows the relationship between social action and text as understood in the context of interaction.

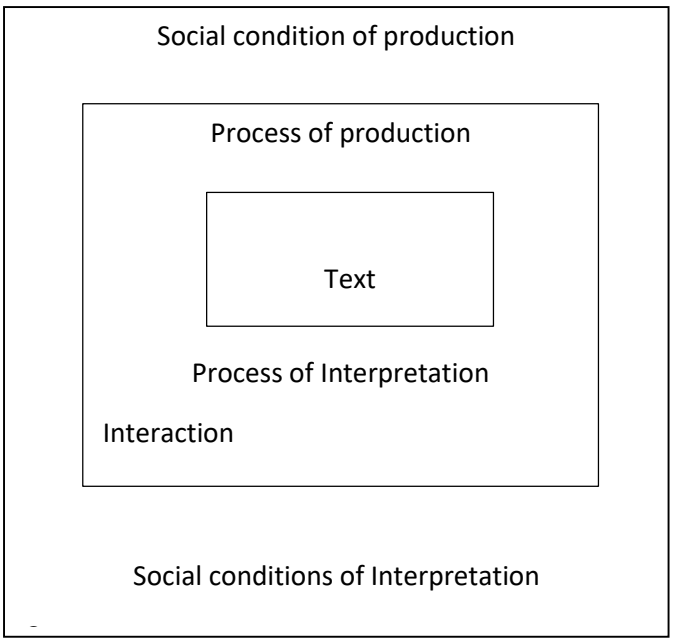


**Figure 4.1 Discourse as text, interaction and context**

Source: Fairclough, 1994. p. 2516

As shown in Figure 4.1, CDA sees the text as having a context based on a "process of production" or "text production"; "process of interpretation" or "text consumption" and based on socio-cultural practices (Fairclough, 1995 p. 98).

Hence, some researchers believe this approach has some benefits for particular research into linguistics and others, such as tourism studies. Central to CDA is that discourses can both reproduce and change knowledge. This approach does more than just address specific issues of language, such as grammar, cohesion and coherence, and diction. Some people use this approach because it is simple, gives a comprehensive analysis, covering three aspects; textual, discourse dimensions, and practical dimensions of the social.

### 4.5 The Similarities and Differences between DA and CDA

Since the 1970s Discourse Analysis (DA) has developed into a number of substantial sub-areas and notably Critical Discourse Analysis (CDA) which sees discourse as a form of social practice (Fairclough, 1995, 2015) and argues that all linguistic usage encodes ideological positions. While Brown and Yule (2003) define DA as a modern discipline of the social sciences that covers a wide variety of different sociolinguistic approaches, people in a variety of academic departments and disciplines use the term ‘discourse analysis’ for what they do, how they do it, or both (Johnstone, 2002), such as the studies of language use to mediate and represent the world from different points of view which have the connection between ideas, language, power and the ordering of relationships within society. Further Johnstone emphasises that

> discourse analysis is the study of language, in the everyday sense in which most people use the term…What most people mean when the say "language" is talk, communication, discourse. (In formal language study, both descriptive and prescriptive, the term "language" is traditionally used differently, to refer to structures or rules that are thought to underlie talk (Johnstone, 2008, p.2).

Hence, discourse analysis is often seen as located within the discipline of linguistics, and it has evolved as a fruitful way of understanding the use of language for a variety of purposes.

Although, at a glance both DA and CDA analyse the discourses, CDA is an attempt or process (decomposition) to give an explanation of a text (social reality) which will or is currently being reviewed by a person or group. It must be recognised also that behind the discourse there are explicit meanings and the desired image and interests are being fought. Basically CDA is to analyse opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language or discourses (Wodak, 2002).

There is a difference between DA and CDA, but both of these approaches are very important in studies in language and some other disciplines. There is still debate among scholars about these methods, and as Brown and Yule (1983) suggest DA focuses on the relationship between language forms and a limited sense of context and tends to be oriented to a narrow understanding of the larger social, cultural and ideological forces that influence our lives (Johnstone, 2008). While Fairclough (1995) recognizes CDA goes much further toward addressing the ideological dimensions of discourse, it is a version of discourse that does not posit language use free of ideological conditions.

Many scholars consider both DA and CDA as the contemporary and interdisciplinary approach to the study of discourse, and that it views 'language as a form of social practice', this is one of the similarities between DA and CDA (Blommaert & Bulcaen, 2000; Fairclough, 1994; Van Djik, 2001). Fairclough (2001) emphasises that "discourse views language as a form of social practice". What precisely does this imply? Firstly, that language is a part of society, and not somehow external to it. Secondly, that language is a socially conditioned process, conditioned that is by other (non-linguistic) parts of society. Similarly, Van Leeuwen (2008) notes discourse itself [as] social practice, discourse as a form of action, as something people do to or for or with each other. And there is discourse in the Foucauldian sense, discourse as a way of representing social practice(s), as a form of knowledge, as the things people say about social practice(s). The materiality of discourse and its capacity for action (discourses do things rather than merely represent things and events) — is in contrast to an immanent and idealized approach. Language and discourse constitute social reality by creating a matrix that governs what can be said and what cannot be said (Jäger, 2001).

In the context of the relation of 'language and power', in which CDA is influenced by Foucault's thinking, focus is on trying to explain existing conventions as the outcome of power relations and power struggle. CDA puts particular emphasis upon 'common-sense' assumptions which are implicit in the conventions according to which people interact linguistically, and of which people are generally not consciously aware (Fairclough, 2013). CDA emphasises that, "power exists in various modalities, including the concrete and unmistakable modality of physical force. It is a fact, if a sad fact, that power is often enough exercised through depriving people of their jobs, their homes, and their lives" (Fairclough, 1995 p.3). Further Fairclough contends that

> "power in discourse is concerned with discourse as a place where relations of power are actually exercised and enacted"… the power also "on behind discourse shifts the focus to how orders of discourse, as dimensions of the social orders of social institutions or societies, are themselves shaped and constituted by relations of power" (Fairclough, 1995 p.3).

In sum, DA focuses on the discussion of the rules of discourse which uses language in the community. However, in CDA, discourse is not merely understood as language studies, traditional linguistics, but as language within the social context. Therefore, CDA examines the efforts of social power, abuse of dominance, and inequality as reproduced and maintained through the text associated with the discussion of the social and political context.

**4.6 Criticisms of CDA**

The purpose of this section is to discuss about CDA and its critics. Nowadays, CDA is not only used to study language, this approach is more flexible to use for interdisciplinary studies and many researchers employ it for different purposes, such as studies on education (Rogers, 2011; Luke, 1995); tourism (Yan and Santos, 2009); and feminism and gender (Aitchison, 2005). However, this approach also has some critics. For example CDA is criticized for its reliance on just the analyst's interpretation of discourse, and for the action after critical discourse analysis is undertaken.

As Fairclough (2014) notes the interpretations are generated through a combination of what is in the texts and what is in the interpreters (subjective interpretation of researcher) – based on their knowledge, representation of natural and social worlds, habits, and so on, in the sense of the member resources (MR). This is what Morgan (2010) claims by 'meaning

is never fixed and everything is always open to interpretation and negotiation'. This critique emerges because CDA allows the interpretation of texts, images, or other discourses to rely on the subjective points of view of the analysts or MR of researchers. The researchers may analyse a particular text or image from numerous perspectives. At the end, the results of a study will be different from one researcher to another researcher even if they are interpreting the same texts or images.

Another critique of CDA surrounds actions after doing research. Most CDA research is related with discourse and social context, for example Yan and Santos (2009) conducted research about tourism discourse and self-Orientalism using a video "China Forever", a national Chinese tourism promotional video (Yan and Santos, 2009). This study "reveals a changeless, nostalgic, mythical and feminised China that speaks to a Western Orientalistic imagination; and it creates a modern China subjugated to Western understanding and authority over modernity" (Yan and Santos, 2009 p.296). The question is what is going to happen next to the promotion of Chinas tourism after the results of this study are published? If the study is only for publishing in an international journal, without actions on the ground then what purpose does it serve? Thus, a general question is: can CDA bring about some change? (Barletta Manjarrés, 2010).

**4.7 Tourism and CDA**

In the previous part, I have already discussed the meaning of discourse in general, before discussing how CDA can be used in tourism studies, in this section I would like to define discourse in the context of tourism. Thurlow & Jaworski (2010) call it 'tourism discourse', and we can see that "tourism discourse, not least because of its scale, is a

discourse with material, global consequences" (ibid. p. 8), and therefore it is certainly worth investigating.

Although there is not a specific definition of tourism discourse, Jaworski and Pritchard (2005) emphasise it is a study that examines the real life contexts and situations related to tourism, where language is used in various ways. This daily use of language, how the world and our views of it are described and represented, is at the core of discourse analysis. Ip (2008) argues that tourism discourse is the area of study which analyses language and images, particularly linguistic and visual elements, which are used in a destination promotional brochure.

In addition, many scholars have been interested to investigate tourism discourses particularly linguistic and visual elements of Hong Kong's brochures to understand how discourses represent this country as a favourable tourist destination. Santos, et.al (2008), for instance, examine discursive themes surrounding tourism to Chinatown as manifested in the Chicago Chinatown neighbourhood tours offered by the Chicago Office of Tourism. This study explores neighbourhood tourism as a site of discursive change by analysing and comparing past and present imagery of one ethnic site, with the aim of examining how this imagery has changed with evolving ideological and political–economic conditions.

Further, Thurlow and Jaworski (2010) note that the contexts of tourism discourse are organized and given meaning in spoken and written language. They see this semiotic context of the tourism product as a vital part of what is actually produced by tour

companies or place marketers and consumed by the tourists. What the tourists purchase in a product is not simply the service encounters but also images, lifestyles and memories as well as the fantasy and performance of the people that they meet, the adventures that they have and the exotic cultures and places that they visit. Similarly, a group of scholars also recognize that tourism discourses are the language styles and choice of words which are specifically used in the tourism industry, such as the news released on tourism websites (Hassan, et.al, 2008).

Hence, tourism discourse is a unique one in that tourism altogether is dependent on the publicity of this discourse (Dann, 1996 & Fox, 2008). Often with the use of language, tourism tries to attract visitors to destinations, i.e. transform people from potential into actual customers. Tourists can and do influence tourism discourse. They gather and interpret the information they receive from their point of view, creating their images out of the pool of knowledge and experiences they have. Overall, tourism discourse is developed through many different voices, each with their own objectives and points of view.

It is now necessary to discuss how CDA is used in tourism. As mentioned above, the term 'discourse' in tourism is similar to the meaning of discourse in general. This is in line with Feighery (2011), who proposes that the CDA approach is appropriate to analyse the textual representations of Official Tourism Organizations (OTOs). He uses this method to investigate the ethno-cultural diversity of text on British OTOs. His study employed a three-dimensional approach to CDA, which included an analysis of written and spoken language as text, as discourse practice, and as social practice. Similarly, Lyon

(n.d), also recognizes CDA as a method that is best used to examine and critique practices and customs in society relating to sustainable tourism policy development (STD) and to discover how they work. He uses this method to investigate the concept of sustainability with regard to tourism, informed by the critiques of tourism development in three decades (1970s - 1990s) through the emergence of sustainability as a development concept. Therefore, both studies prove that CDA is one approach which is relevant to investigate tourism texts which are related to culture and government policies.

However, CDA can be employed to analyse any type of discourse, for example Salamurović (2015) uses CDA to study tourism promotional videos, the visual images, combined with text messages, i.e slogans which are not only some of the most important narrative mechanisms in the presentation of certain tourist destinations, they are also the key elements of the mediated collective cultural memory and identity of the respective country presented in the tourism promotion videos. In the same way, as mentioned before Yan & Santos (2009) use CDA to analyse the promotional video of 'China Forever'. They employ this method to propose that 'China Forever' conforms to Orientalist discourse through two specific practices, firstly, it reveals changeless, nostalgic, mythical and feminized China that speaks to Western Orientalist imagination. Secondly, it creates a modern China subjugated to Western understanding and authority over modernity. Thus, those studies above have strengthened arguments that in tourism, the CDA approach is more often used to analyse cultural issues in different types of discourses.

Nevertheless, the flexible nature of CDA is demonstrated in different types of tourism studies, for example Stamou & Paraskevopoulos (2004) investigate the way visitors to a Greek reserve negotiate the duality of ecotourism in visitors' books. This also indicates that CDA can investigate other issues, such as ecotourism. They used 'eco critical Discourse Analysis' in particular, by using as a 'map' a content analysis undertaken in a previous study. They then conducted a lexical analysis of two of the major discourses drawn for the shaping of images of the natural environment of the reserve (tourism and environmentalist discourses), in order to reveal the conceptual organization of such images. Stamou &Paraskevopoulos also used the descriptive tool of 'macro-speech acts', where images are positioned within a 'tourism environmentalism continuum'.

Another example, McEwen (2013) through critical discourse analysis of data, considers that the "mobilization of 'heritage' and 'tourism' in Prince Albert, a rural South African town" (p.23), reproduces historically inscribed relations of power which remain shaped by the apartheid era's use of space in the construction and enforcement of a racial hierarchy. He investigates discourses promoting heritage and tourism development in the town and uncovers the ways in which structures of inequality established through colonialism and apartheid can accumulate through tourism development.

Holmberg (2014) uses CDA to explore the construction of the orphanage child and the helper in the context of volunteer tourism. Through CDA he analyses the widespread narrative about the helper and the orphan and its relation to larger global strands, such as neo-liberal discourse, post-colonial discourse, and globalization discourses. At the same time, Lindholm (2014) proposes CDA to investigate the tourism marketing of a particular destination and to interpret images of a destination. He employs this

approach to examine the representation of Sámi people in Finnish and Norwegian tourism marketing, specifically on official tourism websites in English. This study explores what kind of image of Sámi people is created for tourists, and in essence, how the Sámi are moulded into a tourism product, by analysing two subpages on the official Finnish and Norwegian tourism websites with a focus on multimodality.

Another example is a study of eco-hotels in which, Qiu (2013) proposes and follows three-dimensions of this approach: description of linguistic features in terms of transitivity, interpretation of ecological thoughts, and explanation of social reasons. Thus, to understand the discourse (text) we cannot let go of its context. To find the "reality" behind the text we need to search the context of text production, text consumption, and socio-cultural aspects that influence the making of the text.

A different study uses CDA in a racial/ethnic studies context by demonstrating the way that tourism, and its attendant language and organizing frameworks, can serve as a vehicle for power relations, but arguing that the way tourism functions toward this end changes with regard to changing societal ideological and economic conditions. In this study, they not only illuminate the central role of tourism-related discourses in the way minorities are gazed upon by tourists but also show the applicability of CDA to the study of an important contemporary social and economic activity through which ethnicity is transformed into an exotic and inviting commodity. This study specifically highlights the role of the ideological shift in US society toward the celebration of urban ethnic diversity in the commodisation of ethnic neighbourhoods for touristic purposes. It is important to note that this societal attitude change was not the only factor at work in the reshaping of urban enclaves. Clearly, other social, economic, and political forces were afoot as well (see Santos, et.al, 2008).

Hence, CDA in tourism is used for many different types of investigation - to analyse tourism texts; promotional tourism videos – combinations of texts, visual images, symbol and slogans; artefacts, such as colonial heritages; voluntourism, orphanage tourism and their relationship with neo-liberal discourse, post-colonial discourse, and globalization discourses; and the multimodality of official tourism websites. Therefore, what scholars recognised through CDA in previous tourism studies above are valuable to this current study in order to consider Jakarta's tourism discourses – texts, and visual images. Those studies show that any tourism discourses, including texts and visual images can be analysed using CDA. As will be mentioned in chapter 5 (methodology) this study uses CDA to analyse twenty five photos and fourteen main articles of the Enjoy Jakarta websites and the Portal Site of Jakarta Capital City.

**4.8 Conclusion**

There are some points that I can adapt from some theories above into my studies. Post-structuralism and Foucault's thinking on discourse are the basic foundational theories of my study. In this chapter, I have reviewed literature and some studies on Discourse Analysis and Critical Discourse Analysis, and also in the context of tourism, in order to understand what discourse is and what 'our' discourses are in the context of this study. The discourses that are the central focus of this study are the textual and visual images of the official tourism websites of Jakarta.

The general review of critical discourse analysis (CDA) was much inspired by Foucault's thinking. Many linguistics experts emphasise the crucial factors of CDA are language and power, and the above tourism studies have been reviewed in order to understand how

CDA has been used to analyse many different types of tourism discourses for different purposes. I believe by using CDA , drawing inspiration from Fairclough's model of three levels of analysis – micro (description), meso (interpretation), and macro (explanation in the social context) will allow me to analyse the written texts and visual images of the official tourism websites of Jakarta. This approach offers a particularly useful framework for studying discourses in the selected official tourism websites. At once, this thesis goes some way to filling the gaps in the literature pertaining to CDA and how it can be used as a tool in analysing tenets of knowledge, ideology and power, particularly related to tourism website discourses.

This study also expands understanding of the ideological function of the official tourism websites. The website is the agent responsible for socializing of tourism and culture of a particular tourist destination, in this context it is Jakarta. As the formal socializing agents, the Jakarta websites or more precisely the Tourism Board of Jakarta is expected to provide tourism information; guide visitors; enable tourists to get new experiences via the texts and photos that are presented on the Enjoy Jakarta and the Portal Site of Jakarta Capital City; and creating brand identity. Therefore, these websites exercise strategic power relations as a means and as an end to communicate and promote the city.

When a scholar decides to engage in qualitative research, she/he is required to think through the relationship between the issue under investigation and the method to be employed at a theoretical level. Underpinning this consideration is the philosophical

question of the nature of the relationship that exists between theory and empirical evidence, together with the associated problem of the objectivity of the researcher in collecting and analysing data. A qualitative researcher must address the fact that the data or evidence they collect cannot be separated from the implicit or theoretically explicit assumptions they hold about the nature of the social world, and which therefore will guide the methods they choose to generate their data. Therefore, to understand the methodology of this study the next chapter will discuss the research paradigm, the method of data collection, analysis's approaches, and the researcher's reflexivity.

# Chapter 5

# Methodology

## 5.1 Introduction

This chapter discusses the methodology used in this study and also presents the research paradigms adopted. This is essential because research paradigm and philosophical assumptions are likely to influence the choice of method and the information gathering technique adopted in the research process (Hudson & Murray, 1986). This is followed by a section on the practicalities of how the data collection was conducted, and the approaches taken in data analysis. The chapter ends with the researcher's reflexivity on the research process.

## 5.2 Research Paradigms

A paradigm is often equated with a 'perspective' or 'viewpoint' (Guba & Lincoln, 1994). Paradigms are also interpreted as the ideologies and practices of a community of scientists who hold a similar view of reality, have the same set of criteria to assess research activity, and use similar methods (Denzin & Lincoln, 2011). It is a collection of many assumptions that are held together, a concept or proposition that direct ways of thinking and research (Fossey, et.al, 2002). The term 'paradigm' is also often referred to as a series of models used in a study to gain a particular truth.

Denzin & Lincoln (1994) define a paradigm as a "basic belief system or worldview that guides the investigator, not only in choices of method but in ontologically and

epistemologically fundamental ways" (p. 105). This suggests that paradigms bring together several assumptions or concepts that direct ways of thinking and research that are fundamental ways to perceive, and assess, not only selecting the method but also in ways that are fundamental ontological and epistemological positions. A paradigm can be characterised by the response to the three basic statements on ontology, epistemology, and methodology (Guba, 1990). Ontological: what is the nature of the "knowable" or what is the nature of reality? In short, ontology can be said to question the nature of reality, or more concretely, ontology questions the nature of a phenomenon. Epistemological: what is the nature of the relationship between the knower (the inquirer) and the known (or knowable)? Methodological: how should the inquirer go about finding out knowledge? Here, methodology is the way a researcher finds knowledge, and relates to what methods are used by a researcher to find the knowledge they seek.

Research paradigms in social research generally can be grouped in at least four types, they include positivism and post-positivism, critical paradigms, and constructivist paradigms (Guba & Lincoln, 1994). The intellectual root of the word positivism is 'positive' which means 'to posit'. Knowledge is based on natural phenomena and their properties and relations as verified by the empirical sciences (Collins, 1994). Positivist philosophy, associated closely in meaning with the 'scientific approach', claims one objective 'truth' with verifiable patterns that can be predicted with certainty. In other words, positivism assumes an a priori 'truth' which is discoverable through methodical, rigorous, careful observation that can be proven through testable and repeatable methodologies (Cacioppo, et.al, 2004; McGrath & Johnson, 2003; Sciarra, 1999). Later, post-positivism arose out of dissatisfaction with some aspects of the positivist stance.

Whereas positivists accept an objective, apprehendable reality, post-positivists acknowledge an objective reality that is only imperfectly apprehendable (Lincoln & Guba, 2000). In short, post-positivists believe humans will not get the 'truth' of reality if the researcher creates distance or is not directly involved in reality. Constructivists "concur with the ideological argument that inquiry cannot be value-free. If 'reality' can be seen only through a theory window, it can equally be seen only through a value window. Many constructivisms are possible" (Guba, 1990 p. 25). Creswell (2003) proposes that the label of the critical–ideological paradigm is one of emancipation and transformation, one in which the researcher's proactive values are central to the task, purpose, and methods of research. To know the differences between these paradigms, Table 5.1 below shows them from the three aspects of ontology, epistemology and methodology:

**Table 5.1 Basic Beliefs (Metaphysics) of Alternative Inquiry Paradigms**

| Item | Positivism | Postpositivism | Critical Theory | Constructivism |
|---|---|---|---|---|
| Ontology | Naive realism: "Real" reality perfectly apprehendable | Critical realism: "Real" reality probabilistically apprehendable | Historical realism - virtual reality shaped by social, political, cultural, economic, ethnic, gender values; crystalized over time | Relativism: Multiple local realities psychologically and socially situated |
| Epistemology | Dualist/objectivist; finding true | Modified dualist/objectivist; critical tradition/community; finding probably true | Transactional/subjectivists; value-mediated findings. | Transactional/subjectivist: Historically situated and value-mediated |
| Methodology | Experimental/manipulative; verification of hypotheses chiefly quantitative methods | Modified experimental/manipulative; critical multiplism falsification of hypotheses; may include qualitative methods | Dialogic/dialectical | Hermeneutical/dialectical |

Source: Guba & Lincoln, 1994 p. 109

In sum, there are at least four paradigms which are used in research, positivism (e.g. experimental testing); postpositivism (i.e. a view that we need context and that context-free experimental design is insufficient); critical theory (e.g. ideas in relation to an ideology - knowledge is not value free and bias should be articulated); and constructivism (i.e. each individual constructs his/her own reality so there are multiple interpretations).

Both critical theory and constructivism reject positivism and postpositivism. Critical theory rejects the positivist and postpositivist points of view about reality as a value-free phenomenon. Because reality cannot be separated from the subject, the values espoused by the subject influence the truth of this reality. Critical theory's dialogic/dialectical methodology is aimed at the reconstruction of previously held constructions" (Guba & Lincoln, 1994 p. 110); it is dialogic, transformative; aimed at eliminating false consciousness and energising and facilitating transformation. Constructivists believe the empirical reality is constructed which is totally different to positivism and post-positivism paradigms. The ontological assumptions of critical theory and constructivism are also not the same. The ontology of critical theory is historical realism, which reality can be understood, but only as constructed historically and connected to power. Constructivism – in ontological terms this paradigm is 'relativism', and believes that reality exists in the form of various kinds of mental constructions based on social experience, is local and specific and so it cannot be generalised (Guba & Lincoln, 1994). Therefore, there is no reality that can be expressed completely by science.

Another difference between critical theory and constructivism paradigms is in the epistemology assumption. Both paradigms are subjectivist, in critical theory the relationship between researcher and research participants is always bridged by certain values. In other words "subjectivist, in the sense that values mediate inquiry" (Guba & Lincoln, 1994 p. 25). Constructivism is the somewhat "similar but broader subjectivist assumption that sees knowledge as created in interaction among investigator and respondents" (Guba & Lincoln, 1994, p. 111). In other words, findings are literally the creation of the process of interaction between researcher and research participants.

In addition, Guba & Lincoln (1994) also recognise the difference between four paradigms from the inquiry of aims. They propose the aim of positivism and post-positivism are "explanation: prediction and control; critical theory's aim is critique and transformation, restitution and emancipation; and constructivism's aim is understanding, reconstruction" (p.112).

Therefore, considering the differences between those paradigms above indicates that the research paradigm used for this research is 'critical theory', particularly it is clearly shown from the aim. The study seeks to critique how the Tourism Board of Jakarta uses discourses to represent Jakarta's tourism and culture through the official tourism websites – the Enjoy Jakarta and The Portal Site of Jakarta Capital City. In particular the study seeks to examine how the texts and visual images can represent the tourism and culture of Jakarta as real, naturalistic or as fantastic, imaginary. The final objective of this study is to pursue how the tourism discourses on the both official tourism websites are part of a social process, and social practices (Fairclough, 1994). Critical paradigm research goal is to critique and change the world (Neuman, 2006). This paradigm pays

attention to the aspects of the dismantling of the hidden (latent) power relations behind a reality that appear, and then to critique and transform the social structure (Mackenzie & Knipe, 2006). Thus, according to this paradigm the messages through the tourism discourses: texts and visual images which are analysed in this current study are constructed in such a way by the Tourism Board of Jakarta to convey particular meanings about the culture of Jakarta to serve particular interests – i.e. Western tourism consumption. Where this understanding does not exist by itself, it must be disclosed by the researcher subjectively and with empirical evidence to create an understanding of texts and visual images of the official tourism websites of Jakarta, and how they reflect certain interests. In other words, the ontological assumption of this thesis is that the reality that we see (in Jakarta's official tourism websites) is one that has been produced and influenced by social, political, cultural, and economic values which have been crystallized during a particular period of time (Mackenzie & Knipe, 2006).

CDA approaches are used to investigate Jakarta's tourism website as a case study, to critically examine "social inequality as it is expressed, constituted, legitimised, in tourism discourses" (Wodak & Meyer, 2009 p. 10). The use of CDA seeks to unpack the understanding of power found in the texts and images (Pederson, 2009 & Cohen et.al, 2007 p. 27) of the official tourism websites of Jakarta conditioned through history, colonial power and current social life as one of the strategies of the promotion of the destination online.

**5.3 Qualitative/Quantitative Approaches**

This study is based on qualitative research, and the aim of the qualitative method is to provide insights into the problem or to help to develop ideas or hypotheses for potential quantitative research. Qualitative research allows the researcher to interpret the reality that is constructed by humans in the course of their actions. Also, it enables the researcher to collect deep and insightful data from a small sample (Creswell, 2003; Neuman, 2006).

The qualitative research method is a procedure that produces descriptive data in the form of words (written or spoken) or behaviour that can be observed (Strauss & Corbin, 1990; Jones, 1995). Basically, there are three major components of qualitative research:

> First, there are data which can come from various sources, such as interviews, observations, documents, records, and films. Second, there are procedures that researchers can use to interpret and organise the data. Written and verbal reports make the third component. These may be presented as articles in scientific journals, in talks (e.g., conferences), or in books (Strauss & Corbin, 1990 p.11-12).

The qualitative and quantitative methods each have costs and benefits. To look at how the qualitative approach is different to the quantitative, in this part, I would like to compare both methods to understand each method and how appropriate each method is for this current study.

The collection of data is different in each method. In the qualitative approach, collecting information focuses on describing a phenomenon in a deep comprehensive manner,

such as by doing interviews, observations, and asking open-ended questions. Usually a small number of participants participate in this type of research, because to carry out such a research endeavour requires many resources and much time (Babbie & Babbie, 2008).

There are many other aspects of difference between quantitative and qualitative research, including epistemological positions; relationship between researcher and subject; research focus; relationship between theory; scope of findings; and the nature of data (Babbie & Babbie, 2008). Epistemological positions are very important in research because they are the fundamental aspects of researchers' perspectives (Feast & Melles, 2010); and influence how we develop concepts in our minds (Bernard, 2000). In terms of the scale of the quantitative and qualitative divide, it is the epistemological arguments that are the most serious, and the two approaches are often seen as philosophically irreconcilable (Gray, 2009). Indeed, those who hold to epistemological distinctiveness, regard the two approaches as constituting different paradigms. It is argued, for example, that quantitative research emanates from objective positivist positions which hold that reality exists independently of the researcher - the truth is out there. In contrast, qualitative research is more closely linked to a constructivist paradigm, which sees truth and meaning as constructed and interpreted by individuals (Babbie & Babbie, 2008).

Another difference of quantitative and qualitative methods is the relationship between researcher and research participants. In quantitative research, for example, researchers aim to keep themselves at a distance from those they are researching. This distance

could be either emotional (maintaining detachment from the issues being researched) or physical (using data gathering tools which do not require direct contact with respondents, or both), such as hiring people to distribute the questionnaires rather than researchers doing it themselves. On the contrary, in qualitative research, usually researchers have direct contact with their respondents, such as doing in-depth interviews, participant observations, or focus group discussions (Silverman, 2011).

The focus of research is another aspect that suggests qualitative and quantitative research is not similar. In line with an objectivist philosophical position, quantitative research concentrates on the gathering of facts, in order that truth claims can be established (Gray, 2009). However, many qualitative researchers, contend that truth and meaning do not exist in some external world, but are constructed through peoples' interaction with the world (Bernard, 2000). Hence, for the same phenomenon, two people could construct two quite different meanings.

Another important difference between quantitative and qualitative methods is in their approach to the relationship between theory and research. As Gray (2009) proposes a quantitative study usually starts deductively with theory which will subsequently be tested through the process of research, while a qualitative approach inductively builds theory. Hence, quantitative research seeks to verify theory, while qualitative research seeks to establish it.

Another commonly conceived difference between the two methods is in terms of their scope. Quantitative methods, for example, are regarded as nomothetic whilst qualitative studies are seen as ideographic (Bernard, 2000). Nomothetic research attempts to establish law-like findings that hold irrespective of time or place (Babbie & Babbie, 2008). One implication is the care often taken to select representative samples for the research and the attempt to generalise to wider populations (Gray, 2009). However, ideographic research locates its findings in specific time periods and localities and is much more concerned with depth and intensity of findings rather than breadth.

The kind of data collected by quantitative and qualitative researchers is also seen as different. Quantitative studies generate data in the form of numbers, often depicted positively as reliable and rigorous, probably because of their association with science. In contrast, qualitative research generates what is claimed to be rich or deep data, usually in the form of text but sometimes photographs, maps or other visual data (Bernard, 2000).

Therefore, considering the different aspects in both qualitative and quantitative approaches, this study uses a qualitative method to seek an in-depth understanding of discourses of the official tourism websites of Jakarta. In other words, the aim of qualitative research here is to understand the language or tourism texts, and visual images in a specific context (Neuman, 2006). By using a critical paradigm CDA, this research is descriptive and aims to criticise, deconstruct and reveal aspects implicitly and explicitly behind texts and visual images on Jakarta's tourism websites.

### 5.4 The Official Websites as Online Publicity for Jakarta's Tourism

As previously mentioned, to promote Jakarta as a destination the local government uses both conventional and electronic strategies, such as involvement in national exhibitions; road shows; television placement (e.g. viva news); hiring the Indonesian's artist Sherina's tweeter; use of websites, brochures, and leaflets. Since 2000, the local government of Jakarta has been using the electronic marketing strategies, such as promoting Jakarta through its official websites, and other social media – Twitter, Instagram, and Facebook (Personal Communication with the leader of sub-Department of Tourism and Culture of Jakarta, 2nd July 2013). However, this current study focuses on the use of its two official tourism websites: the Enjoy Jakarta website and the Portal Site of Jakarta Capital City. Therefore, the purpose of this part is to discuss why Jakarta's websites were chosen in this current study, and how they are important in promoting the tourism of Jakarta.

There are at least three main considerations why these two websites (the Enjoy Jakarta website and the Portal Site of Jakarta Capital City) have been selected to be analysed. First, as mentioned in Chapter 3, official websites are trusted as sources of tourism information. An official website is a medium which provides quality and quantity of information (Choi et al, 2007). Compared to other online media communications, such as social media – Twitter, Instagram, or Facebook which is also used to promote the tourism and culture of Jakarta, many potential tourists still trust this medium to search for destination information (Zhou and DeSantis, 2005). As an information portal (Richmond and Keller, 2003), more than 60 percent of travellers trusted the official website's contents, because they are not only credible, reliable and accurate, but also

complete (Novabos, 2015). Some tourists may use official websites to search for information related to places of interest, the destination location, ways of planning their journey, opening hours and prices for museums, attractions and tourist trails, accommodation, and so on (Fernández-Cavia, et.al, 2014). The travellers also believe a government website is representative of a destination (Lepp, et.al, 2010); what people see on the web reflects the real destination (Yoo, et.al, 2009). Thus, as the official websites, the Enjoy Jakarta and the Portal Site of Jakarta Capital City are believed to provide credible online tourism information of Jakarta. This is clearly shown from the increasing number of visitors to both websites month by month in the last five years (see Chapter 1) (Sub-Department of Tourism and Culture of Jakarta, 2014; Sub-Department of Tourism and Culture, 2014).

A website is not only a vast canvas for a DMO to narrate a destination through its contents, but also used to supply information to potential travellers about a destination (Rodriguesz-Molina, et.al, 2015). The distribution of marketing messages through official websites has a potentially larger audience than particularly social media, such as Facebook. This is, therefore, the second reason why this current study is solely concerned with official websites. On social media, such as Facebook, people who can access destination information are only those who have mutual friends with 'Enjoy Jakarta's Facebook' or 'Pemprov DKI Jakarta' pages (Milano, et.al, 2011). In other words, the scope of spreading information of Jakarta is limited just among Facebook members, while the official website as the government portal is where any potential tourist may access it 24/7 from anywhere around the globe.

The third reason is the use of various discourses - multimodal (Kaplan and Haenlein (2010) that is used to narrate Jakarta as a tourist destination. Although, on the social media Tourism Boards are free to use any modes to represent a destination, they cannot produce a narrative of a destination in as much detail as can be achieved on an official website. Hallat and Kaplan-Weinger (2010) propose that the adaption of multimodal discourses, such as texts, photos, pictures, videos, and logos on official websites allows DMOs to present and 'broadcast' a destination to the globe's virtual areas. The contents of an official website are created to represent a tourist destination (Rodriguesz-Molina, et.al, 2015; Hallat and Kaplan-Weinger, 2010). Hashim, et.al (2007) point to the idea that the ways tourists interpret a destination through websites is associated with mental constructs, ideas, or conceptions of a place (Chhabra 2012 in Tsiotsou and Goldsmith, 2012). Therefore, the descriptions of a destination on the internet, especially government websites have to reflect a real place. Rather than simply informing readers of the attractive destination attributes, however, such sites go a step further by prompting readers to imagine they are actively having the experience described (Ricci, 2015). Like any other websites, on the official websites, the DMO or Tourism Board of Jakarta also freely use themes and sub-themes to narrate Jakarta with many tourism discourses. This is evident through the use of texts and photos, and several themes, such as traditional and modern Jakarta on the Enjoy Jakarta website and the Portal Site of Jakarta Capital City (as shown in Table 5.2).

It is for the reasons expounded above that the official websites of Jakarta were appropriate to critically analyse and investigate how the texts and visual images disseminated through this medium represent Jakarta's tourism and culture.

**5.5 Methods**

The purpose of this part is to present the method that is used in this research. The discussion focuses on how the CDA approach is employed in this current study, The way the data was analysed will be discussed in relation to two types – textual analysis and visual analysis. In this part, I will also discuss data collection; and data preparation.

In recent decades CDA has become a well-established field in the social sciences. It needs to be understood as both a theory and a method (Chouliaraki & Fairclough, 1999), in that it offers "not only a description and interpretation of discourses in social context but it also offers an explanation of why and how discourses work". (Rogers, 2004, p. 2).

In some earlier CDA studies, text was the primary focus. Texts are taken to be social actions, meaningful and coherent instances of spoken and written language use. Yet their shape and form is not random or subjective (Daniel, 2011). Specific text types or 'genres' serve conventional social uses and functions. That is, particular kinds of texts attempt to `do things' in social institutions with predictable ideational and material effects. These include functional written texts, spoken face-to-face interactions, and multimodal visual, electronic and gestural texts. However, today CDA employs interdisciplinary foci, it is not just used as a technique of text analysis to look at texts, but also other types of discourses, from multimodal construct representations of the world, social identities, and social relationships. Therefore, CDA was used to examine both texts and visual images of the official tourism websites of Jakarta in order to get beneath the surface representations and reveal the implicit and explicit meanings of the messages delivered in those tourism websites; essentially to understand how they relate to wider social processes and social practices.

### 5.5.1 Data Collection Methods

Data collection is one of the most important aspects in this study, therefore, this sub-section presents my techniques to gather data. There are two types of data in this study, the primary data of this study is texts and images of the official tourism websites of Jakarta. Secondary research is based on the findings from other people's research (Smith, 2008). They include the statistical data of the websites of Enjoy Jakarta and The Portal Site of Jakarta City; the statistical data of tourists; maps of Indonesia; and strategies of electronic tourism marketing of Indonesia and Jakarta.

Before discussing further the data collection techniques used in this study, I would like to define some terms regarding the data of this current study.

- 'Text' is the main articles of the Enjoy Jakarta website and The Portal Site of Jakarta City. There are fourteen title articles on both websites that are related with the tourism and culture of Jakarta. They include Welcome to Jakarta; The City Hall; Historic Jakarta; Greater Jakarta; Jakarta & Culture; Recreation; Kepulauan Seribu; Shopping; Museum and Landmarks; Conventions and Exhibitions; Entertainment; Art and Culture; Golf and Spa; and Culinary (details are shown in Appendix 1).
- 'Visual image' is photos on the cover images of the Enjoy Jakarta and The Portal Site of Jakarta City. There are six cover images on both websites which consist of twenty-five different pictures in total.

The texts above are selected from all main articles of both websites updated in 2014. Similarly, the images above refer to the twenty-five photos that were present on both websites updated also in 2014.

The secondary data in this context means data that are used to complete this study. Some data are ready to collect such as documentation of the sub-Department of Tourism and Culture of Jakarta, such as the map of Indonesia and Jakarta; statistical data of websites visitors; and tourists who came to Jakarta in the last five years.

As mentioned above, data for this study are mostly from Jakarta's official tourism websites, thus the method of data collection in this context means how to get the data from both texts and images from the internet (tourism websites - the website means here, the two official tourism websites of Jakarta which were last up dated in 2014. Texts and images of these websites were observed to gather data. What I did here is similar to the netnographic data collection method. This Kozinets (2010) defines as ethnography on the Internet and is a new method of qualitative research. The texts above were selected from all main articles of both websites updated in 2014. Similarly, the images above refer to the twenty-five photos contained on both websites also updated in 2014.

Data collection in netnography means "communicating with members of a culture or community" (Kozinets, 2010 p. 95). It provides guidelines for the adaptation of participant-observation procedures to the contingencies of online community and culture that manifest through computer-mediated communications (Kozinets, 2010). Usually netnography is used to study the cultures and communities that emerge from Internet-based communications where research involves human subjects, or focuses mainly on the study of the online consumer communities where researchers observe behaviours, attitudes, purchasing decisions, etc. in order to discover opportunities or validate concepts. Some scholars interestingly deploy this approach in tourism studies, such as Carpenter (2015), who uses the netnographic approach to study children and

volunteer tourism. Two groups of scholars analyse the tourists' experiences using this technique; for instance, Tussyadiah & Fessenmaier (2007a) employ this netnographic study which explores first-person stories from online personal travel reports to gain an understanding of tourist experiences; while Ahmed, et.al (2013) used this approach to address the question of what are the underlying dimensions that constitute the construct of customer experience.

This approach is considered to have some benefits compared to the conventional ethnography, such as it can save time and money. Ethnography can be very expensive and extremely time-consuming. The reliability of the data has been a subject of debate as well. Some opinions express a concern for consumer behaviours to be skewed as they know they are being observed and thus might not act in the same manner as they normally would. Because of the surveillance method used in ethnography, the number of subjects that can be observed is greatly limited by time and money. This is where netnography truly shines. Netnography also is considered to provide data which is more accurate. This is because the subject is in a remote location, is allowed his/her anonymity, and is not bullied by a dominant respondent in a focus group. As a much less intrusive research tool, this has a profound effect on the opinions that are expressed. People are much more inclined to provide truthful, unbiased responses in this type of online environment. Netnography is also vastly more cost-effective than ethnographic studies (Wu & Pearce, 2014; Mkono & Markwell, 2014).

However, data required for this study is from the official websites and focuses on the elements of websites, mainly texts and visual images, not from tourists' points of view.

Therefore, I have adapted some of the techniques of Kozinet's netnographic approach. The data was collected only in two ways: archival netnographic data collection without researcher involvement; and field notes where observational and reflective notes have been made (Kozinets, 2010). There are many techniques to collect data from a website, some scholars prefer to use 'web scraping' (e.g. Vargiu & Urru, 2012; Young, 2004), and it is a "set of techniques used to automatically get some information from a website instead of manually copying it" (Vargiu & Urru, 2012 p. 44). This software enables researchers to collect data in an electronic way, some believe faster than in a conventional way (Young, 2004; Nassourou, 2010). However, the data generated could be used to analyse some aesthetic aspects of website content (Vargiu & Urru, 2014). In this current study, I used a 'record note of website content', to gather text and visual image data. This is a manual and conventional way which allows researchers to make comments about content of websites. Some researchers use "a pen-and-paper technique, or some variety of this technique using jottings on computer files or in a spreadsheet" (Kozinets, 2010 p.98) or just like scratch notes (Sanjek, 1990).

Texts in this study are the main articles on the Enjoy Jakarta websites and the Portal Site of Jakarta Capital City. They are excluding websites' menus on the top or bottom of both websites and links. Therefore, during the netnographical process, the steps of collecting texts, firstly involved investigating all texts in both websites. In this stage, I scanned and captured all web pages of both websites, making some notes manually to choose the articles which present ideas about tourism and culture of this city.

To gather other data from both websites, I also use the term, developed by Kozinets (2010) 'Archival Netnographic Data' to collect data for colours of web pages, layout,

background, foreground, website menus, or anything that is related with the purposes of the study (Sutton, 2011). Similarly, with the texts' data, here, I also jotted down field notes manually. I made notes about colours on the top of the websites. The purpose of this activity was to recognise the use of some particular aspects on the Enjoy Jakarta website and the Portal Site of Jakarta Capital City, such as colours, background, foreground, website menus, and their layout – this is including the way both websites display their photos. At once, it is also to identify the difference between those two websites.

To collect visual data, I observed and made reflective notes (Kozinet, 2010) on the twenty-five photos on six cover images of both websites. I correlated these with the data to show understanding of visual images that I gained from literature, theories, and previous studies. As Rose (2012) notes, visual data collection "is not only with how images look, but how images are looked at" (p. 7). The various types of visual data collection in tourism research can be seen as primary data (Rakic in Rakic and Chambers, 2012), including online materials (Jokela and Raento in Rakic and Chambers, 2012), such as the twenty photos in the six cover images of the Enjoy Jakarta and the Portal Site of Jakarta Capital City.

As mentioned previously, to collect online materials, such as photos of the official tourism websites, Jokela and Raento (in Rakic and Chambers, 2012) set out a primary question "what is the data supposed to represent?" (p. 63). Thus, each photo was looked over carefully to describe it and examined to get the detail of the picture and

“entails, among other things, thinking about how they offer very particular visions of social categories such as class, gender, so on” (Rose, 2012 p. 7).

The steps of the visual data collection were like those followed for the collection of the textual data. First, looking at each “image for itself, a starting point could be its content. What does the image actually show?” (ibid. p. 40). Second, its colour, this is another crucial component of an image’s compositionality. During the observation, I made a note of the colour of some photos, such as the photos of native people – ‘Betawiness’. The purpose of this stage was not only to describe the colours used in those photos but more importantly to describe the effect of the colour on them. For example, to investigate why two different photos of Betawinese have been presented on the websites using different styles of colouring – one is only ‘black and white’ while another photo is in colour. Third, its spatial organisation, that is how we take a look at the volume of an image (Haldrup, & Larsen, 2012 in Rakic and Chambers, 2012; Marr & Nishihara, 1978). Thus, this step is focusing on the level of the eyes to look at a particular photo in a horizontal way. Some photos are presented in the Enjoy Jakarta websites and the Portal Site of Jakarta Capital City which have different types of perspectives, such as a photo of the football stadium which is presented in a curved “fish eye” manner to get a picture of the field as a whole, while the photo of a golf course which focuses on the area of golf field, is made very flat, this is what Taylor & Tversky (1996) call a 'linear perspective' – it is a mathematical principle that is applied to objects and vistas which essentially states that when viewing an object or set of objects, that lines converging toward a single point in the horizon will eventually meet. At the same time, a photo of 'Ondel-ondel' - a traditional puppet is enlarged and only focuses on the face of the male version of Ondel-ondel. Finally, there is expressive content

which is “the combined effect of subject matter and visual form” (Rose, 2012 p. 48). The expressive content of an image is necessary to consider and as Mah (2003) recognises, it is the feel of an image. In this step, I was concerned with the meaning of the image, how every photo on the six cover images of the Enjoy Jakarta website and the Portal Site of Jakarta Capital City captures the meaning of what is represented. In other words, how each image is used to reflect particular issues that will be delivered by the Tourism Board of Jakarta.

Hence, there are various techniques used to gather the data for this current study; website record notes (similar with netnographic data collection) and visual methods, are used to get primary data – texts and visual images from the Enjoy Jakarta and The Portal Site of Jakarta City. The secondary data were collected from documentation of the sub-Department of Tourism and Culture of Jakarta, both in electronic files and paper-based forms.

### 5.5.2 Data Analysis

This sub-section focuses on discussing the data analysis of this study, it consists of three parts, first is data preparation. Here, I describe the steps of preparing data before the analysis process. The second part focuses on the discussion of manual coding to themes that I created for the fourteen sections of texts and twenty-five cover pictures. The third part is the method of analysis; and as mentioned earlier this current study uses CDA as the analytical tool.

#### 5.5.2.1 Data Preparation

Texts and visual images are the main data of this present study. To make the process of analysis easier, I conducted a thematic analysis. The raw data that I gathered from the 'record notes' of the Enjoy Jakarta and The Portal Site of Jakarta City, were, visual images – twenty-five photos from six cover images of both official tourism websites of Jakarta and the fourteen sections of texts. Therefore, to make analysing these photos a more intelligible and meaningful process I grouped them into thematic categories. The themes were very important to establish each photo into similar subject matters.

#### 5.5.2.2 Coding and Themes of Data

To make analysis easier, data particularly from the websites' record note, and particularly the fourteen main articles, and twenty-five photos of six cover images of the official tourism websites of Jakarta were manually coded according to themes. Therefore, the purpose of this part is to discuss the thematic coding that is used in this study.

"Coding data has a different meaning and role in qualitative research. A researcher organises the raw data in conceptual categories and creates themes or concepts" (Neuman, 2006 p. 441). "A code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and /or evocative attribute for a portion of language-based or visual data" (Saldana, 2009, p.3). As Boyatzis (1983) states "a good thematic code is one that captures that qualitative richness of the phenomenon. It is usable in the analysis, the interpretation, and the

presentation of research". (p. 31). In short, "coding means attaching a set of descriptive labels (or categories) to the image" (Rose, 2012 p. 64).

Basically, there are three types of coding in qualitative research. They are, open coding; axial coding; and selective coding. Open coding is "performed during a first pass through recently collected data. The researcher locates themes and assigns initial codes or labels in a first attempt to condense the mass of data into categories" (Neuman, 2006 p. 442). Here, what I did after I created the websites record notes was to produce tentative labels for chunks of each photo from the twenty-five photos and each section of text.

In the second coding, axial coding or thematic coding, "a researcher focuses on the actual data and assigns code labels for themes" (Neuman, 2006 p. 444). In this stage, the photos were grouped into similar themes or sub-themes (Ryan & Bernard, 2003), such as, the photos of a shopping mall, and amusement parks, I grouped them into similar sub-category theme of modern facilities of leisure and entertainment. As Rabinovitz (2012) writes the amusement park is one of important physical activity of modern society. While, Chauhan, et.al (2012) also claim that modern retailing, such as shopping malls is one indicator of a modern city, and many consumers are not just purchasing products but they are performing shopping as leisure (Lutzoni, 2009). Therefore, those photos were grouped into a similar sub-category theme. Then, as a result, there are two broad themes from those twenty-five photos that are selected, they are 'traditional Jakarta' and 'modern Jakarta' each of which have several sub-themes as Table 5.2 demonstrates:

**Table 5.2 Themes and sub-themes of visual images**

| Traditional Jakarta | | Modern Jakarta | |
|---|---|---|---|
| **Figure(s)** | **Photo(s) of** | **Figure(s)** | **Photo(s) of** |
| 6.1 | Betawi's food | | Globalised Tourism of Jakarta: |
| 6.2 | Traditional musicians of Jakarta | 7.1 | • Golfers and a golf course |
| 6.3 | Male Ondel-ondel Betawi | 7.2 | • The spirit of AFC cup in Jakarta (an Olympic-size of a football stadium) |
| 6.4 | Women who wear Traditional Dress of Jakarta | | |
| 6.5 | Heading of the Enjoy Jakarta Website | | Modern societies and leisure facilities: |
| 6.6 | The Pinisi Vessels | 7.3 | • Shopping malls, amusement parks, and Spas in Jakarta |
| 6.7 | Performing of traditional dances | | |
| 6.8 | The Selamat Datang monument, Jakarta | | |
| 6.9 | The Patung Pancoran monument, Jakarta | | |
| 6.10 | The caricature of Monas | | |
| 6.11 | Colonial Imaginations | | |
| 6.12 | The Fatahillah museum | | |

Source: Data processing, 2016

As earlier mentioned, the photos on the official tourism websites of Jakarta are to visualise what people read through texts, vice versa the texts are created to explain what people see through the photos. Therefore, the main themes of the texts are the same with the images, 'modern Jakarta' and 'traditional' Jakarta. To identify these two

broad themes, the sections which have similar topic are grouped into one sub-category of theme as shown in Table 5.3:

**Table 5.3 Themes and sub-themes of texts**

| Traditional Jakarta | | Modern Jakarta | |
|---|---|---|---|
| **Theme(s) and sub-categories theme(s)** | **Text (s) (title and line(s))** | **Theme(s) and sub-categories theme(s)** | **Text (s) (title and line(s))** |
| Traditional people or native people | • 1: Welcome to Jakarta (42-44)<br>• 5: Jakarta and Culture (222-23) | Modern Sport | • 1: Welcome to Jakarta (24-25)<br>• 3: Historic Jakarta (145-147)<br>• 13: Golf and Spa (2-11) |
| Traditional foods | • 1: Welcome to Jakarta (29-30)<br>• 14: Culinary (6-28) | Modern leisure and entertainment | • 1: Welcome to Jakarta (25-26)<br>• 6: Recreation<br>• 8: Shopping (1-17; 25-32) |
| Traditional arts | • 1: Welcome to Jakarta (44-46)<br>• 3: Historic Jakarta (42-57) | | |
| Traditional clothes | • 8: Shopping (11-22) | | |
| Colonial heritages | • 1: Welcome to Jakarta (33-41)<br>• 3: Historic Jakarta (21-30; 58-70; 97-113)<br>• 5: Jakarta and culture (24-27)<br>• 9: Museum and Landmarks | | |

Source: Data Processing, 2016

What I have done in the final review of the data is known as selective coding, in this stage “researchers look selectively for cases that illustrate themes and make

comparisons and contrast after most or all data collection is complete" (Neuman, 2006 p. 444).

#### 5.5.2.3 Methods of Data Analysis

As previously indicated, to answer the research questions, CDA was used as the tool to analyse texts and visual images of this study which includes scopes of analysis, interpretation; and explanation for both texts and visual images (Fairclough, 1995; 2003).

It is worth mentioning that the understanding of CDA differs from other approaches of CDA in its broader sense (Fairclough, 2003). For example, Fairclough's approach includes a philosophical aspect, a theoretical method, specific methodological guidelines and linguistic analysis techniques (Fairclough, 2003). For this current study, CDA is used as a theoretical framework and a method (Jørgensen and Phillips, 2002; Fairclough, 2003) to analyse tourism discourses of the official websites of Jakarta to understand how the Tourism Board of Jakarta uses discourses, i.e. both written text and visual images to represent Jakarta as a tourist destination (Van Leeuwen and Jewitt, 2004; Sajid and Ahmad, 2012 p. 14). The term method is therefore not employed here in the sense of a unique set of tools for linguistic analysis. The specific CDA approach here generally proceeds from the description and analysis (already in part interpretive) of what happens in texts and images to an interpretation and explanation of these findings in relation to the immediate situational and the wider social and institutional context the text occurs in (Fairclough 2003).

#### 5.5.2.3.1 Interpretation Analysis

CDA is concerned with seeing the images as the products of a process of production, and as a resource in the process of interpretation. In order to answer the research questions and how they reflect the tourism and culture of Jakarta, each photo and text are described and interpreted to look at how they reflect each theme as shown in table 5.2 and table 5.3, which have been grouped into themes and sub-themes. The description focuses on the visual appearance of each picture. A basic description technique involves placing an image within a genre, or type, largely dependent upon subject and medium (Rose, 2012). Here, these discourses were investigated to ascertain how they represent traditional Jakarta: traditional foods; traditional costumes; native people; traditional arts; cultural artefacts; and colonial heritages of Jakarta. The texts and images were also investigated to uncover how they narrate modern Jakarta: modern sport; modern leisure and entertainment; and globalised tourism of Jakarta.

Each photo and text interpreted was also interpreted. The interpretation means here, a combination of what is in the texts or images and what is in the interpreter, in the sense of the members' resource (MR) (Fairclough, 2015). "Member resource (MR) which people have in their heads and draw upon when they produce or interpret texts… in this context it is visual images …" including their knowledge of … representations of the natural and social worlds they inhabit, values, beliefs, assumptions, and so on" (Fairclough, 1995 p. 24). Further, he notes "the MR which people draw upon to … interpret … the images…are cognitive in the sense that they are generated – as well as being socially transmitted and, in our society" (ibid). Thus, the process begins with the

issues that emerge from the description process. The interpretation of texts and photos refers to the research questions: how do these discourses that are represented on the official websites of Jakarta reflect tourism and the culture of this city?

#### 5.5.2.3.2 The Social Context Analysis

CDA is also concerned with the relationship between the representation of Jakarta as a touristic destination and the wider social context. Here, the explanation is concerned with the context – with the social determination of the processes of production and interpretation, and their social effects (Fairclough, 2001). The objective of the stage of explanation is to portray "a discourse as part of a social process, as a social practice, showing how it is determined by social structures, and reproductive effects discourses can cumulatively have on those structures, sustaining them or changing them" (Fairclough, 2015 p. 172). Thus, every text/photo of the Enjoy Jakarta website and the Portal Site of Jakarta Capital City was analysed in the macro context. These macro contexts include the themes of traditional, which focus on the discussion of how the traditional image of Jakarta as a destination contributes to the commercialisation of the city, and its social effects. While, with regard to the themes 'modern', the discussion included how the modern symbols of Jakarta reflect the development of what is a postcolonial society. It also examines how Jakarta has to show itself as modern, as developed in order to appeal to an international (predominantly Western) tourism market.

**5.6 Reliability and Validity and Ethical Issues**

In traditional research methodologies, validity and reliability are described as the degree to which accurate assumptions and conclusions can be made. CDA as a critical analytical method involves an investigation and interpretation of what is said; a critical study attempts to also examine what is not there and the inherent power relations. In analysing discourse, there are many possible interpretations and foci for a researcher. As Fairclough (1989) emphasises "what one 'sees' in the text, what one regards as worth describing, and what one chooses to emphasise in a description, are all dependent on how one interprets a text" (p. 27). Therefore, validity of Critical Discourse Analysis is determined by its intelligibility, open-endedness, and explanatory nature. "[The] validity of CDA results is not absolute and immutable but always open to new contexts and information which might cause the results to change" (Titscher, et.al 2002, p. 164). Further, CDA is preconditioned by the usability of its findings; it is concerned with social problems, and its results must be of practical relevance (ibid.).

Therefore, a qualitative method such as CDA is not meant to be generalizable. Therefore, when this study is repeated by other researchers which use the same approach, methods, and tool of analysis, the results will not be the same as this current study. This is because the MR (member resources) of researchers are not the same, their backgrounds, experiences, knowledge, and understanding of tourism discourses, the interpretations of texts and visual images of Jakarta's tourism websites will be different.

In terms of ethical issues, the main objects of this study are texts and visual images of official tourism websites of Jakarta and any member of the public can access these websites without any permission from the local government of Jakarta, who are the the owner of these websites. However, as previously mentioned for secondary data, such as Indonesian map, statistical data of visitors to Jakarta, and internet users who visit Jakarta's tourism websites, tourism in Indonesia in general, e-marketing strategies of Indonesian and Jakartan tourism, history of Jakarta, other data related with this research, I obtained the permission from the Ministry of Tourism and Creative Economy of Indonesia, and the sub-Department of Tourism and Culture of DKI Jakarta.

### 5.7 Reflexivity

Reflexivity is considered important in qualitative research. By using reflexivity, researchers find that subjectivity in research can be transformed from problem to opportunity. It refers to constantly looking back on the researcher's roles and presence in the field and the research process (Dwyer, et.al 2012). Essentially, it can potentially facilitate understanding of both the phenomenon under study and the research process itself (Watt, 2007). "Drawing upon the contents of a reflective journal, the author provides an inside view of a first project, making connections between theory and practice. This personal narrative highlights the value of reflexivity both during and after a study, and may help to demystify the research process for those new to the field" (ibid. p. 82). In this section, I would like to explore the research journey under two headings: personal reflexivity, this focuses the discussion on the advantages and

disadvantages of my role as insider researcher in this current study; and epistemological reflexivity.

### 5.7.1 Personal Reflexivity

It is crucial for a social researcher to clarify her/his role, especially for those utilising qualitative methodology to make the research credible (Unluer, 2012). Simplistically, an insider researcher is defined as an individual who possesses a priori intimate knowledge of the community under study, and its members (Merton, 1972; Naples, 2003; Loxley and Seery, 2008; Hellawell, 2006). In short, an insider researcher who has knowledge of the community does not imply that one must be a member. Therefore, based on this definition, I assume myself as 'the insider researcher' of this current study, as an Indonesian who works for the government of that country, and knows about Jakarta; but at once also being an outsider who is not a Jakartan.

Therefore, this subsection discusses the advantages and disadvantages of my role as an insider and also as an outsider researcher in this study, an academic teacher who works for a state Polytechnic of Sriwijaya, Palembang, Indonesia. In this respect, I discuss the benefits and challenges of being an insider researcher considering the researcher's role, the collection and analysis of data and research ethics.

There are some benefits and challenges for me to do research into a government communication tool. The ease of access of collecting data is one of the advantages of

being an insider researcher (Bonner and Tulhurst, 2002). This study is focusing on how the texts and visual images of the official tourism websites of Jakarta represent the city as a tourist destination. Jakarta is one of thirty-four provinces in Indonesia, at once it is also the capital city of Indonesia and the centre of governance and businesses. A state Polytechnic of Sriwijaya, the institution in which I work, is a higher education institution under the program of the Directorate of Higher Education of the Ministry of Research, Technology and Higher Education of Indonesia. Thus, I have frequently visited Jakarta for work or other purposes. As an educator, I also have knowledge about Jakarta, and its culture from books, other literature, discussions with Betawi experts, conferences, seminars, exhibitions, and my experiences during the interaction with Jakartans. This has, therefore, stimulated my personal emotions to perceive myself as a person who knows about Jakarta, even though the fact is that I am not a Jakartan. I perceive Jakarta not as a particular province in Indonesia but as the capital city of this country where any Indonesian may take a position as part of the city.

On the other hand, to get the secondary data from the government office that maintains the websites was challenging. There were some procedures to get permission from government institutions, such as I had to make an individual inquiry to the Ministry of Tourism and Creative Economy of Indonesia, and sub-Department of Tourism and Culture of Jakarta office which is the object of the research. All the formal proposals on what I wanted to research were in the Indonesian language along with letters from my employer and references from my Director of Studies. The process took around two to three weeks to get a response from each office. However, as a native person, the Indonesian language 'Bahasa Indonesia' is my mother tongue, and I speak the same language the officers do and I did not have any problem to communicate with them. At

the same time, as a government employee, I also know the bureaucracy in my country, the administrative procedure, and the people in charge who were responsible for my proposal. All the administrators showed respect for my research and me by sharing their time and knowledge with me. In addition, I could easily complete the missing data. For example, after discussing the strategy of e-marketing tourism of Jakarta with the leader of sub-Department of Tourism and Culture of Jakarta, I could easily ask him for some further clarifications.

Bonner and Tolhurst (2002) note the second advantage as an insider researcher is having a greater understanding of the culture being studied. When talking about traditional Jakarta, to my mind comes an image of the Betawi. As previously mentioned, although my permanent domicile is not in Jakarta I have knowledge about Jakarta, its native people and culture. Research about the Betawi is interesting to me, as they are the traditional ethnic group who are still alive in a modern city like Jakarta. Today, some of them have been relegated to the outskirts of Jakarta. In the websites, the various ways used to represent the Betawi, such as in traditional foods, dances, music, costumes, art performance, artefacts, museums, and historical places demonstrate the continued existence of this ethnic group through texts and photos (as detailed in Chapter 6). Therefore, the 'member resources' (MR) – i.e. my personal knowledge, beliefs, and experiences (Fairclough, 2014) about the Betawi culture helped me to interpret the representation of Jakarta as a destination through the texts and photos on the websites. The understanding of the Betawi in my mind is an initial brainstorm to explore further how this culture is offered to the world as an urban tourism product.

On the other hand, some scholars rightly suggest that the issue of 'bias' is the biggest challenge of being an insider researcher. If researchers are too close to the subject matter, they are considered familiar with the culture under study and this can make it difficult to maintain balance, and such research is frequently biased (Merriam et al., 2001; Arksey, and Knight, 1999).

In addition, Van Heugthen (2004) believes "the selection of a topic that clearly reflects a personal interest and the selection of colleagues as subjects raise the spectre of insider bias" (p. 207). Thus, the researcher bias in this context would refer to the process whereby the researcher's personal beliefs, experiences, and values influence the study methodology, design, or results. This could also potentially happen to this current study; as mentioned previously the 'MR' of the Betawi may influence the results of the study. Because of the selection topics for this current study, it was a struggle to get the latest literature about the traditional culture of Jakarta. Take for example when I wanted to discuss the traditional clothing of this city – Batik Jakarta, none of the literature was provided in English. All the books and journals are in the Indonesian language. So, based on my knowledge that I had collected from many sources, books, films, journals, discussion with Betawinese, the interpretation about elements of Betawi culture focused on numerous sources. Indeed, "the insiders' bias may be a source of insight as well as error" (Aguiler, 1981, p. 26). Thus, Greene (2014) suggests an insider researcher mustn't fear bias, but they should be aware of the potential of biases and incorrect perceptions of the social group under study.

However, as stated previously, although as an Indonesian who is investigating Jakarta's websites, I positioned myself as an insider researcher, as I am not Jakartan, I am also

simultaneously an outsider researcher. Thus, I believe both my positions in this current study, in combination with literatures and theories, generate a balanced interpretation of the texts and photos used to represent Jakarta as a traditional and a modern destination on the Enjoy Jakarta website and the Portal Site of Jakarta Capital City.

Besides the advantages and disadvantages of insider researcher above, another important issue in this subsection is to reflect myself as the researcher in the text, so I use the first person 'I' many times, as I believe that it better fits with the subjectivist epistemology adopted in this research. The use of 'I' is also frequently included in academic writing as expressed in some tourism journals and texts (Tang & John, 1999). Indeed, academic writing in the third person conveys an impression of objectivity and scientific rationality which is almost the antithesis of the realisation of reflexivity.

### 5.7.2 Epistemological Reflexivity

As Gialdino (2009) recognises, epistemological reflexivity is not the same as epistemology itself. It does not seek universality; it is neither a 'normative' nor a finished discipline (King and Harrocks, 2010). Epistemological reflexivity tends to show the difficulties faced by researchers when the characteristics of what they intend to know are unprecedented, or else, they cannot be, in part or as a whole, registered, observed, or understood by existing theories and/or concepts nor by available methodological strategies (ibid.). Breur & Roth (2003) emphasise that epistemological reflexivity' requires us to engage with questions such as, how has the research question defined and limited what can be 'found? ' How has the design of the study and the

method of analysis 'constructed' the data and the findings? How could the research question have been investigated differently? and to what extent would this have given rise to a different understanding of the phenomenon under investigation?

To do research with an unfamiliar object of study, for a researcher, is a challenging prospect. Thus, it was an interesting research journey – sometimes, I was stuck and not productive. As previously mentioned, the aim of this current study is to understand how the Tourism Board of Jakarta uses discourses to represent Jakarta's tourism and culture through Jakarta's official tourism websites. The special purpose of this study was to look at how the texts and visual images can represent the tourism and culture of Jakarta as real, naturalistic or as fantastic, imaginary; and this reveals the ideologies underpinning the texts and visual images. The research further attempted to understand how the discourses on both official tourism websites form a part of a social process, and social practices. Therefore, to realise this aim of producing new knowledge in relation to CDA and tourism websites, there were some steps which I took to attain the aim. The first step was to identify a problem. This was the initial step before determining the aims and objectives above. The second step was to identify research questions; next step was to establish a theoretical framework for the topic/subject area of research; and the last step was to recognise the methodology of research.

At the beginning, the research was about the electronic marketing strategies of a tourist destination. Because of reasons, such as the changing of supervisory teams, the topic of research was adjusted. Therefore, this current research focuses on Critical Discourse Analysis of texts and visual images of Jakarta's tourism websites. The research is concerned with how those discourses represent Jakarta as a tourist destination. The

study also reveals implicit ideologies which are created and/or borne by the Tourism Board of Jakarta on Jakarta's tourism websites. Initially, to adapt the topic of the study from marketing to CDA was not a simple job and I had some struggles, particularly to "get ideas for a problem to investigate, narrowing down or focusing on a particular issue to address, and writing good research questions" (Boudah, 2011 p. 21).

Another difficulty was how to produce new knowledge, it was also very hard for me to generate outcomes of this study, and how to develop those outcomes as distinct from other studies. However, upon reflection, I realised that the construction of knowledge or contribution to knowledge are intimately connected with the methodology used. The PhD has become a journey for me, a search for the research methodology which is capable of allowing me to participate fruitfully in the construction of new knowledge in the field of CDA and tourism. Therefore, previous methodology and methods of data collection on the internet (e.g Kozinet (2010) proposes generating knowledge through the technique of netnographic data collection – data collection during ethnography on the internet; or Sutton (2011), who uses website record notes, influenced the data collection techniques in this current study.

Although my procedure was similar to that of Kozinet (2011) the focus is uncommon, as the subject of study is Jakarta's tourism websites, not the opinions of people on blog sites or social media. I observed all the elements of the websites and recorded them manually for texts and visual data. To get details of visual images, I observed and made reflective notes (Knozinet, 2010) of each photo (Rose, 2012, Rakic in Rakic and Chambers, 2012). Thus, each photo was looked over carefully to describe it and examined to get the details of the picture and this "entails, among other things, thinking

about how they offer very particular visions of social categories such as class, gender, and so on" (Rose, 2012 p. 7). At the end of this, the technique is more or less similar with Sutton's approach.

By using a similar term, 'website record notes', or 'manual jotting' from Sutton (2011) I produced a different technique, which I found to be more comprehensive as compared to Sutton's work (detail as shown in point 5.4.1), as she uses this technique only to identify the visual appearance of models on health websites. The method of data analysis in this study adapts Fairclough's approach to CDA. Therefore, I also believe that this study would contribute to Indonesian government, particularly for other local government (33 provinces) in decision making about the promotion of both traditional and modern elements of the city by using tourism discourses of official tourism websites.

## 5.8 Conclusion

This current study is conducted within a qualitative, critical theoretical research paradigm. Fourteen main articles and twenty-five photos are the objects of this research that are analysed from both textual and visual angles. The method of analysis which has been discussed in this chapter shows that Fairclough's model of CDA is the main approach used in this study. This chapter shows how the coherence and cohesion of texts have been analysed in this study. What I hoped to find through this approach was some ideologies which accompany the texts; the way the Tourism Board (the producer) represents Jakarta as a destination, and other social issues, such as how they construct

relationships with potential tourists (readers). At the same time, visual analysis is another essential part of this study. Through this chapter it was indicated that I used the three levels of Fairclough's model to analyse both the words and the twenty-five photos on the six cover images of the Enjoy Jakarta website and The Portal Site of Jakarta City.

To generate valid analysis requires a comprehensive data set for both textual and visual images; it needs complete data. Adopting some techniques from the netnographic approach allows for collection of data of texts, visual images, and other data on the Enjoy Jakarta website and the Portal Site of Jakarta Capital City. The techniques of data collection have been discussed, such as website record notes –a netographic version of field notes. This has also been done to collect data from both websites. The visual data collection methods were initiated by looking at each photo to recognise what it actually showed; and looking at the colouring of each photo. I also examined the spatial organisation to look at the volume of each photo and to look at the angle of view of each photo. And the last step was to describe the content of each image by summarising all the data from field notes.

The chapter also concluded that it is important to show my position in this study. As an inside researcher, and at once also as an outsider researcher, there were some benefits and challenges that I faced during the research conducted, such as the ease of getting access to and collecting data, and my MR: personal knowledge, experiences, and beliefs of the Betawi culture have arguably helped me to produce interpretations. The chapter

also disclosed some arguments which state my own MR has potential to generate biased interpretations.

As reliability and validity issues seek to establish the credibility of the results of research, as a qualitative researcher, the results of this study are admittedly influenced by the researcher's member resources. At some points in the discussion of reflexivity both personal and epistemological, I expressed that my background and my knowledge of the case study context were important to the interpretation of Jakarta's tourism discourses. To interrogate how Jakarta is represented as a traditional destination through the texts and images of official tourism websites of Jakarta, the next chapter examines fourteen main sections and twenty-five photos of those websites. The discussion focuses on one of the main themes which emerged from the thematic coding– the traditional culture of Jakarta which includes traditional people, foods, arts, clothes, and heritages. The chapter also discusses how theoretical concepts such as postcolonialism provide a wider social context which can be used in order to provide insights into an understanding of the representation of Jakarta as traditional.

# Chapter 6

# Representing Traditional Jakarta

## 6.1 Introduction

The aim of this chapter is to examine fourteen sections of texts and twenty-five images of the official tourism websites of Jakarta and to investigate more deeply how these discourses represent Jakarta as traditional. This chapter focuses on the analysis of the traditional culture of Jakarta: native people of Jakarta, traditional foods, traditional clothing; the traditional art of Jakarta including, music, dance, and puppet art; cultural artworks; and colonial heritages.

The chapter consists of several parts; the first part discusses the exoticisation of the traditional culture of Jakarta. The discussion is also about how the idea of exoticism related to manifestations of culture such as traditional foods, dress; performing arts – street theatre, dance, and music; native people; and historical heritages, are used to represent the Betawi culture.

The second part explores how the concept of cultural hybridity developed by Bhabha (1990) can be applied to interpret the representation of the Betawi's culture in the performing arts, such as traditional dance, and music. The third part examines issues of primitivism which is employed in the representation of native people.

The chapter also discusses the concept of authenticity and how this relates to the representation of Jakarta as traditional. The discussion here focuses on three historical landmarks in Jakarta, Tugu Selamat Datang, Patung Pancoran, and the National Monument to investigate how the texts and photos portray their authenticity.

The final section of the chapter explores the implications of the representation of Jakarta as traditional and the social effects in terms of the commercialisation of the city. The discussion focuses on how the issues of ethnicity, exoticism, authenticity, and primitivism contribute to the commercialisation of the city, and the resultant social effects. The chapter concludes with a summary of the key findings, including discussions of the ideas of exoticism, ethnicity, authenticity, and hybridity which emerge from the narrative. Importantly, gendered constructions of the Jakartan people have also been found to be another tactic used to represent Jakarta as a traditional destination.

**6.2 Exoticism of Traditional Culture of Jakarta**

As defined by Taylor (2007) exoticism is the ways Western cultures have realised understandings of racial, ethnic, and cultural difference which have been incorporated into art or other cultural expressions. In other words, the concept of exoticism is adopted to Western definitions of similarity. This section of the chapter considers how the content, structure and practice of traditional foods; dress; performing arts (dance, music and street theatre); artworks; native people; and historical heritages of the Betawi have been exoticised through their representation on the official websites of Jakarta.

### 6.2.1 Exoticism of Betawi Foods

Discussions about exotic elements of Betawi culture that are represented in the official tourism websites of Jakarta, may commence from the traditional foods of Jakarta. One of the local foods on the websites is 'Kerak Telor Betawi' as shown in Figure 6.1 below. It is a traditional food of Betawi which is reflected by a photo of the food's ingredients and a vendor's cart. The Kerak Telor (English: Egg Crust) is a traditional spicy omelette dish, made from glutinous rice cooked with egg and served with Serundeng (fried shredded coconut), fried shallots and dried shrimp as a topping. It is considered as a snack and not as a main dish.

**Figure 6.1 Betawi's Food**

Source: Enjoy Jakarta Website – Sub-Department Tourism and Culture of DKI Jakarta, 2014

From the photo in Figure 6.1, there are several unfamiliar elements of this traditional food, for example its name, 'Kerak Telor', which is clearly seen from a sign on the top of

the cart, written in red 'Kerak Telor Betawi'. For non-Jakartans or non-Indonesians this term may be unfamiliar and they may not understand the meanings of the terms used in Indonesian language to portray the name of this ethnic food. As Cohen and Avieli (2004) claim, the exotic foods refer to culinary items which are considered unusual or novel from the perception of an individual's native culture. Thus, Kerak Telor Betawi can be considered as an exotic food because it is unusual and uncommon for non Jakartans and non-Indonesians.

As can be seen in Figure 6.1 the cart on which the food is laid out is made from rattan. Again, for non-Indonesians, the use of a cart made from rattan may be unfamiliar to them (Taylor, 2007). This is because food vendors who are not Indonesian probably sell food in a shop, a café, restaurants, food courts, but not in a similar manner with the Kerak Telor vendors in Jakarta. In Jakarta, to sell their foods, vendors may move from one place to another by carrying the cart on their shoulders. As Barthes (1977) claims a photo is more than just an image to view but it yields the "messages whose substance is linguistic" (p.33). This photo of traditional food displayed on a rattan cart is what Reynolds, et.al (1994) note as being related to a sense of 'back to nature'; the expression of a deep yearning for balance and a return to the past. This desire for nature and the past is an alternative to urban living in Jakarta.

In short, the photo of the rattan cart, the traditional food and the term used to describe it - 'Kerak Telor Betawi' -emphasise the exoticism of Betawi food (Kwon, 2015; Thurlow and Jaworski, 2010; Mora, 1998; Burges, 2014). That Kerak Telor is different from other cuisines emphasises this exoticism. This in line with Hirose and Pih (2010) contention

that foods are considered exotic when they are perceived as unusual, or novel from the perception of an individual's native culture (Cohen and Avieli, 2004).

### 6.2.2 Traditional Dress and the Exoticism Elements

Another exotic element of Betawi culture that is represented in the official destination websites of Jakarta is traditional clothing. It is reflected by the photos of a male musician (Figure 6.2), the women in a golf tournament prize giving ceremony (Figure 6.3), and traditional dancers (figure 6.6). To represent the traditional dress of Betawi males, the photo in Figure 6.2 has been included on Jakarta's official website. This traditional male garment includes a hat – Peci; a shirt – Baju Koko; a scarf – Sarung Kotak-Kotak – worn on his neck; and a ring with a big stone. Again, as Taylor (2007) argues the concept of exoticism is related to dissimilarities, unusual, unfamiliar from the Western point of view in relation to other cultures. This traditional male garment is unfamiliar to Western males and can thus be perceived as exotic. Some traditional costumes of Asian countries, like Malaysia, and Brunei Darussalam may also have similar traditional male costumes, such as Sarong. However, in these countries the Sarong is worn differently -not as a scarf but for males' skirts, similar to the Scottish kilt.

**Figure 6.2 Traditional Musicians of Jakarta**

Source: Enjoy Jakarta Website – Sub-Department Tourism and Culture of DKI Jakarta, 2014

Several photos on the websites portray the traditional female clothes of Jakarta (see figures 6.3 and 6.6) below.

**Figure 6.3 Women Who Wear Traditional Dress of Jakarta**

Source: Enjoy Jakarta Website – Sub-Department Tourism and Culture of DKI Jakarta, 2014

Figure 6. 3 shows three women (one is slightly hidden in the right of the photo) who wear the traditional costume of the Betawi, which is very similar to the first and second photo on figure 6.6. Some characteristics of the dress may be similar with Chinese women's traditional costumes, such as the colourful dresses which are dominated by bright colours and it also has some accessories (hairpins, and hat). However the sarongs or skirts worn by Jakartan women are different from those worn by Chinese women. It is the interaction between locals and Chinese in the past that has influenced the Betawi culture today as manifested in the traditional dresses for females (Anderson, 1991; the Jakarta Post, 5th August 2016).

However, as indicated previously the sarongs or skirts are different. That is, the motif of the Jakartan sarongs is batik 'Pucuk Rebung' (please also see photo in figure 6.6). Characteristic of this batik is a highlighted motif of 'Tumpal', which forms a triangle as geometric sequences that enclose the head and body in fabric. 'Tumpal' means the head of the cloth, so the position is always in front or behind. The design of this motif arises from bamboo shoots. This motif can be perceived as symbolising the passion of the Betawi people and that they are always strong because bamboo is a tree that does not easily fall in high winds, and bamboo is also seen to be lucky (Febrina, 2009). The use of bright colours, such as orange, red, blue, green, and light blue also make the sarong different from other Indonesian batiks. Some Java batiks may use black, dark brown, or blue colours (ibid.; Expat, no date). It would appear that the colours red, yellow, orange, and the combination of these colours are important for Jakartans. As Larocco (2014) states people who pick "orange usually have a lot of enthusiasm, they are expressive and like to expand on creative ideas". Red is the colour of luxury, wealth and passion

and it has a renewed **power** to grab our attention. People who like yellow are positive, cheery, happy, and warm (Larocco, 2014 p. 20; Kempadoo, 2000).

Clearly, the characteristics of the women's sarongs point to the uniqueness of the Betawi females' traditional costumes, thus these garments serve as a marker of difference. Indeed, the materials from which the sarongs are made are found in the market area only in Jakarta, and are generally rare (Eicher, 2005; Lopez, 2006), thus making them unique, (Febrina, 2009; Connell and Gibson, 2009 in Johansson and Bell, 2009; Buhalis and Inversini, 2014). Like Witt (2003), Forshee (2001) claims the important element of the exotic cloth is the design of the cloth itself, such as the colours (O'Maley, 2010; Disele, et.al, 2011) and motifs of textiles (Guibernau, 2010; Rovine, 2009) which bear no similarity to others. Thus, it is clearly the dissimilarities of the sarong in terms of the material, colours, and motifs that are important in identifying this traditional female garment as exotic clothing (Xie, 2011).

**Figure 6.4 Heading of Enjoy Jakarta Website - The Official Tourism Websites of Jakarta**

Source: sub-Department of Tourism and Culture of Jakarta, 2014

### 6.2.3 The Exoticism of Ondel-Ondel

Another way in which the Betawi culture is exoticsed is clear from the representation of Ondel-ondel, a big puppet or street theatre, as shown in figure 6.5 below.

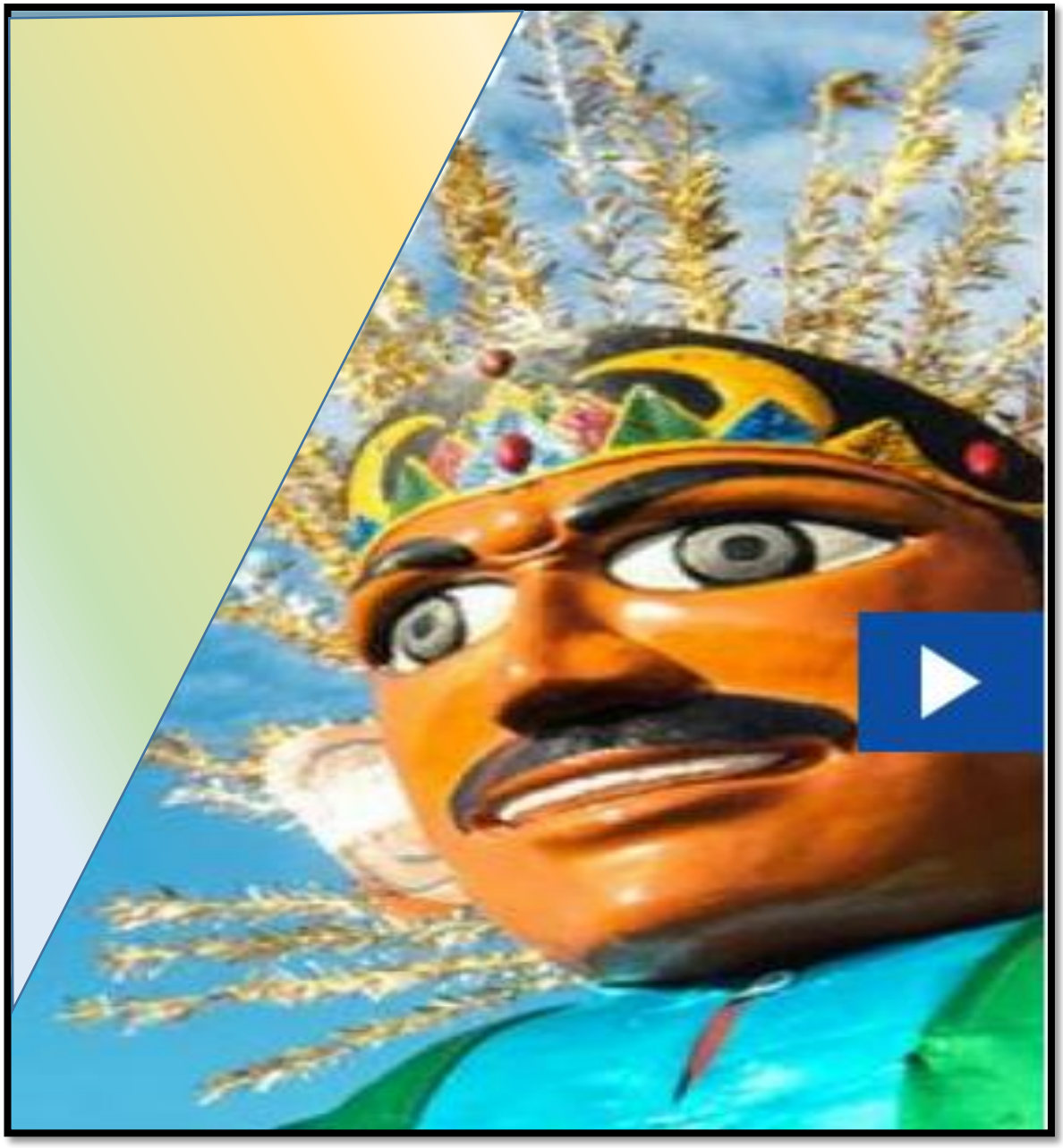

**Figure 6.5 Male Ondel-ondel Betawi**

Source: Enjoy Jakarta Website – Sub-Department Tourism and Culture of DKI Jakarta, 2014

Ondel-ondel is also known as a folk street theatre (Personal Communication with the leader of sub-Department of Tourism and Culture of DKI Jakarta, 23rd June 2013). The exoticism of Ondel-ondel starts from its name. The term 'Ondel-ondel' originally from the Betawi language, means a big body which does not have strong hands (ibid.) and this

translation is unfamiliar to outsiders (i.e. non-Jakartans or non-Indonesians) so the very term Ondel-ondel and its translation in English serves to mark this street art form as exotic from the outset(Taylor, 2007).

Another exotic element is evident from the costume of the Ondel-ondel. As a puppet, Ondel-ondel's costume would also be unfamiliar to people who are not Jakartans, and it is also different from Java shadow puppets. Most shadow puppets from Java wear traditional costume of Javanese (Personal Communication with the leader of sub-Department of Tourism and Culture of DKI Jakarta, 23rd June 2013). While, the Ondel-ondel costume is more or less like the Betawi's males' clothes, but it also has some ornaments on its head, such as a hat that resembles a King's Crown. Again, the Ondel-ondel costume marks it as exotic for people who are not Jakartans (Taylor, 2007).

The different style of make-up and face expressions of the Ondel-ondel male, such as his large eyes and forward gaze, thick eyebrows and thick moustache (see figure 6.5) make this puppet quite unusual for non-Jakartans or non-Indonesians. The Ondel-ondel males' make-up is not the same as that worn by Javaneses puppets, they follow the figures of Hindu god, or Pulcinella puppets from Italy – two father figures (bad and good) with face decorations based on their characters (Currell, 2014). The make-up artist for the Ondel-ondel creates an angry expression which could indicate to the perceiver that a reward is unachievable (Guo and Shaw, 2015; Taylor, 2016). This is because, in the past, the Ondel-ondel was used to stave off disaster by parading them around kampong (Personal Communication with the leader of sub-Department of Tourism and Culture of DKI Jakarta, 23rd June 2013). Although at present, it is commonly used by entertainers

(Charmila, 2017), the distinctive face decoration of this puppet makes this Betawi art form uncommon for people who are not Jakartans. Finally, another dissimilarity of Ondel-ondel with other puppets is the composition of actors in a show performance. As street theatre, it has no story or dialogues, it may be performed as a couple, both male and female Ondel-ondel, or alone, and many actors, who participate in the Ondel-ondel's performance show, do not change anything. The representation of this puppet art on Jakarta's tourism websites, displays a sole male Ondel-ondel. So both the term Ondel-ondel, and the Ondel-ondel's representation in the photo portrays it as a distinctive traditional performing art of Jakarta. It is this uniqueness that marks it as exotic (Currell, 2014; Khan Academy, 2015).

### 6.2.4 Exoticism of Betawi Dance

Another element of Betawi culture that is represented in Jakarta's websites is traditional dances, as shown in figure 6.6 below. The dances are also recognised as unfamiliar to non-Jakartans or non -Indonesians (Taylor, 2007).

**Figure 6.6 Performing of Traditional Dances**

Source: Enjoy Jakarta Website – Sub-Department Tourism and Culture of DKI Jakarta, 201

The photos in Figure 6.6 show the traditional dances of Jakarta. They offer a detailed iconographic interpretation of this kind of sub-culture in prior times (Rose, 2012). From the photos, it can be recognised that they are happy dancers, which can be seen from their hand gestures, their costumes, and facial expression (Personal Communication with the leader of sub-Department of Tourism and Culture of DKI Jakarta, 23rd June 2013). This is what Barthes (1977) calls "the image properly speaking" (p.42). As mentioned previously, the exotic elements of these traditional dances of Jakarta may be recognised from the dancer's dresses, also from the dance movements. Most of the Indonesian traditional dances have a story, which is reflected by the movements. Thus, for non-Jakartans or those who are not Indonesians, for instance, Westerners, this dance may be unfamiliar or unusual. The whole concept of Betawi dances as shown in Figure 6.6 may be understood as exotic (Taylor, 2007)

**6.3 Cultural Hybridity in Betawi's Performing Arts**

As mentioned earlier, the concept of cultural hybridity developed by Bhabha (1990) refers to the mixing of cultures between the West and the East, or with other cultures. As Jakarta was colonised by the West for a long period of its history, the interaction between Jakartans and colonisers influence the local culture and is also influenced by other cultures, such as the Chinese as they migrated to this city. Therefore, the purpose of this sub-section is to reveal the hybridity the Betawi's culture as reflected in the performing arts, such as traditional dances, and music that are represented on Jakarta's websites.

Several of Betawi's performing arts are influenced by other cultures in the past, such as dances which were influenced by Chinese culture as well as music which was influenced by both Chinese and European cultures. A series of photos (see figure 6.6) show the traditional dances of Betawi. The costumes used by dancers mark the hybridity between locals and Chinese in the past (Anderson, 1991). Its history dates back to the 15th century when many Chinese migrated to the archipelago. Many Chinese people living in Betawi married local women (The Jakarta Post, 5th August 2016). Intermingling between Betawines and Chinese resulted in the Lenggang Nyai dance (see first and second photos of Figure 6.6) which is one example of the huge influence of Chinese culture on the Betawi's culture. The dancers' dresses (except the skirts) is evidence that the construction of Betawi culture is influenced by Chinese culture although, there is insufficient evidence to confirm how much the Chinese culture influences the story and dancing movements. Some elements of the dancers' dresses including hair accessories resemble the traditional clothing from China. Similar with the Betawi women's dresses, the Gambang Kromong (traditional music) is also a result of the interaction between Betawines and Chinese in the past. This is further evidence of the cultural fusion between Betawines and Chinese culture in the past. It is important to know that the acculturation between Jakartans and Chinese people in the past has created one element of the Betawi culture that we see today (Anderson, 1991).

Tanjidor music is another example of Betawi culture that is influenced by other cultures, in this case it was influenced by European culture. Intertwined with age-old traditions from the time of early migrants the art is rich in itself with Western thoughts brought by Portuguese traders and Dutch colonists, particularly to the producing of Tanjidor music

(The Jakarta Post, 5th August 2016). The musical instruments and melodies of this music oriented to the European music, and even the term Tanjidor is adapted from Portuguese 'Tangedor' meaning stringed instruments (Febrina, 2009). In the past, the Tanjidor was known as 'slave orchestra' as it used to entertain the Dutchmen when they colonised Jakarta (Sumarsam, 2013). Thus, this music was recognised as inferior, lower than the European (Portuguese, Dutch) music that originally influenced the Tanjidor itself. This is interesting, as this music was generated because of the blending of cultures between Betawines and Europeans.

### 6.4 The Representation of Native People and Primitivism

Primitivism is another issue that emerges from the representation of traditional Jakarta. The term 'primitivism' is where native culture is recognised as inferior to those of contemporary civilisation (Myers, 2006). It refers to someone less complex, or less advanced, than the person or thing to which it is being compared (Rhodes, 1995). The native people of Jakarta or the Betawi tribe is recognised as a primitive civilisation and to represent this understanding, two photos of Betawi musicians (see figure 6.2 and the first photo of figure 6.6) have been included on Jakarta's websites. To complete the representation of primitive people, several sentences have also been included (see Text 1 – Welcome to Jakarta, lines 43-44) as below.

> Beneath Jakarta's modernity, the indigenous people of Jakarta, known as the Betawi are far from forgotten. The Betawi openness, joviality and democratic nature have spread to newcomers permeating everyday life in the capital… (Text 1 – Welcome to Jakarta, lines 43-44).

Clearly, the words 'beneath Jakarta's modernity' in the paragraph above might be interpreted that the Betawines or native people of Jakarta as a community have lower status and are less advanced compared to modern societies (Meyer, 2006, Rhodes, 1995; Reyes Rocha, 2011; Budathoki, 2009).

Yet this primitive culture has been re-displayed to encounter the gaze of modern tourists (Barkan and Bush, 1995). The generic identity of indigenous Jakartan men is presented in the two photos of musicians (Figures 6.2 and 6.6). They are attempts to successfully illustrate the original figures of this group, such as they are wearing generic tribal attire, Koko shirts and plaid cloth scarves. To explain further the characteristics of indigenous men, the pictures are made very simple. They are shown in black and white colours, and older men are used as models (see figure 6.6) (Collins, no date). In addition, they are also depicting the traditional musicians who look like they are not using modern musical instruments and are portrayed just as street musicians or musicians without stages. Thus, photos are used to describe the traditional musicians and wearers of native fashion. The accompanying text also portrays the Betawi - the original people of Jakarta - as of a lower value than modern civilisations. Therefore, the representation of both texts and photos depict the Betawi as old fashioned, as simple folk, who exist 'beneath' the modernity of the city of Jakarta.

The term primitivism alone is actually too restricted for the purposes of this thesis in that the term is being used not only in its narrowest application as 'savage' or 'primordial', and included in this analysis are a range of connotations, mainly negative, that this word conveys and evokes (old fashioned, backwards, simple, and uncivilized) (Hiller, 2006). Hence, the texts and photos on Jakarta's websites have been used to

express primitivism in public space (Figure 6.2) and are used as a way to introduce and expose the identity of the Betawi culture through a modern medium. The internet is a broader public arena which can be accessed by many people around the globe (Yan, 2013). The use of old men as models, in a simple photographic style (black and white photos) represents the Betawi as backward who blend with the modernity of Jakarta but always 'underneath the surface'. This representation of the Betawi is also fraught with characteristics of Orientalism.

### 6.5 Authenticity and Jakarta's Heritage Sites

The issue of authenticity is also relevant to the representation of Jakarta as traditional. Authenticity can be understood as the correct identification of the origins of objects (Terziyska, 2012) or is something that is recognised based on genuineness, unadulterated or the real thing (Reisinger, 2006; Knudsen and Waade, 2010). Jakarta has several historical sites. The sites are those which have meaning for the local societies and Indonesians, and consequently these sites are represented on the websites by the Tourism Board of Jakarta as tourist attractions. Some of these historic sites include Tugu Selamat Datang, Patung Pancoran, and the National Monument of Jakarta. Therefore, this subsection investigates the authenticity of the sites that are used as Jakarta's landmarks, and colonial heritage.

There are three landmarks of Jakarta that are represented on the official tourism websites. One of them is a Welcoming monument in Jakarta or known as Tugu Selamat Datang as shown in Figure 6.7 below.

**Figure 6.7 The Selamat Datang Monument, Jakarta**

Source: Enjoy Jakarta Website – Sub-Department Tourism and Culture of DKI Jakarta, 2014

Figure 6.7 shows two bronze statues: a young man and a young woman. The two figures stand atop a pedestal. In total, the monument is about thirty meters above the ground. They wave with their right hands, which mean 'welcome' to Jakarta (Badan Perpustakaan and Arsip Daerah Provinsi DKI Jakarta – The Library and Regional Archive Board of DKI Jakarta, 2014). The Selamat Datang monument was constructed for the preparation of the Asian Games in Jakarta in 1962. The first President of Indonesia, Mr Soekarno gave instructions to Mr Henk Gantung, at the time the vice governor of Jakarta, and Edhi Sunarso, a local sculptor to build the Tugu Selamat Datang. It was constructed on the 17th August 1961. The original purpose of constructing the Welcoming Monument was to greet guests and athletes who came to Jakarta for the Asian Games in 1962 (Badan Perpustakaan and Arsip Daerah Provinsi DKI Jakarta – The Library and Regional Archive Board of DKI Jakarta, 2014).

If explored further the Tugu Selamat Datang is more than just a welcoming monument, it has meanings for Indonesians, particularly from the date: 17th August 1961 when the monument was built. As mentioned in Chapter One, 17th August 1945 is Indonesia's Declaration of Independence, and this date is celebrated annually by all Indonesians. Although there is insufficient evidence to confirm whether both dates have a relationship, the photo of both figures in the photo (male and female) waving their hands, connote freedom and their smiling faces express that they are feeling happy. Thus, the date of construction of the monument on the 17th August and the date of Indonesian independent (also on the 17th August albeit there is a 16 year gap between the two events) might be interpreted as symbolic of Indonesians freedom. That is, the statues represent a permanent monument of freedom for Indonesia after the long

period of colonisation in this country and this is indirectly declared to wider publics through the inclusion of this photo of Tugu Selamat Datang on Jakarta's websites.

The authenticity of the Tugu Selamat Datang is also important in terms of its representational power. All the processes of construction, the ideas and the sculpture were created by locals - both designer and sculptor are Jakartans. Clearly, it shows that the Tugu Selamat Datang is an original cultural product of Jakartans. This is what Reisinger (2006) termed an 'authentic' city property because it is recognised as a genuine, pure, and real thing.

Another photo on Jakarta's official tourism websites portrays the second important monument –the Patung Pancoran, which is a statue of Indonesian aviation or aerospace (see Figure 6.8). It was built in 1964. This sculpture depicts a human figure which portrays the spirit of Indonesians to explore space. Similar to the Tugu Selamat Datang, this monument was also an initiative of the first President of Indonesia, Mr Soekarno, and Edhi Sunarso was the sculptor (Nas, 1993).

Figure 6.8 The Patung Pancoran Monument, Jakarta

Source: Enjoy Jakarta Website – Sub-Department Tourism and Culture of DKI Jakarta, 2014.

The photo of the Patung Pancoran on the Jakarta websites (Figure 6.8), is not just about the representation of a historical site of Jakarta, but also the tactic of the Tourism Board of Jakarta to represent an authentic local artwork. As mentioned above, the Patung Pancoran was purposely created to show Indonesian aviation, although the use of a male figure who does not appear to have any attributes that shows he is related to aerospace is confusing. This figure is unlike any other aerospace statues in the world, for example, **Prestwick International Aerospace statue in Prestwick International Aerospace** Park, Scotland. This statue is a figure of a man who has two long wings on the sides of his body (Bridger, 2009). Clearly, the inclusion of the wings is to emphasise its theme, an aerospace statue. However, the idea of the Patung Pancoran comes from the Hanuman god and this is purely from the mind of the Indonesian artist, making it dissimilar with Westerns' sculptures (Prettejohn, 2012). Thus, the Patung Pancoran is considered as an authentic, original, and genuine Jakartan sculptor (Terziyska, 2012; Reisinger, 2006; Knudsen and Waade, 2010) and also perhaps one which is exotic.

The third landmark in Jakarta that is represented on the websites is the National Monument of Indonesia (also known in Indonesian language in shortened form as the 'Monas') as portrayed in the text below,

> The National Monument stands proudly in the centre of the 1 square kilometre Merdeka Square, symbolising the hard-fought struggle of the Indonesian people to gain their Independence.
>
> The golden flame is 14 meters high with a 6-meter diameter. Made of bronze weighing 14.5 tonnes, it is covered with 50 kg of pure gold leaf. Its base is a platform at a height of 115 meters, which can be reached by elevator and is a perfect look-out place to see the Jakarta skyline (Text 3 – Historic Jakarta, lines 85-86; 90-92).

The sentences above represent a historical landmark in Jakarta with details of the monument, such as what the monument is, its height; and other elements of the monument. The detail of the monument in the above sentences seems intentionally set out to display its grandeur. At the same time, the text is used to represent the hard-fought struggle of the Indonesian people to gain their independence. The materials of the monument are made from precious metals (gold and bronze) which indicates the high value that has been placed on the struggle for Indonesian independence.

In Figure 6.9 the 'J' in the word 'Jakarta' which is in the title of the website (Enjoy Jakarta) is a caricature of the National Monument of Jakarta –the Monas.

**Figure 6.9 The Caricature of Monas (National Monument)**

Source: The Enjoy Jakarta Website, 2014

As Brennan (1982) claims the use of caricature as a visual communication tool enables viewers to remember and recognise easily significant structures and monuments within a destination. The fact that the Enjoy Jakarta website uses a caricature of the National Monument as the 'J' in the word 'Jakarta' is an important representation of Jakarta's independence or freedom from colonial rule.

The use of texts and caricature (figure 6.10), not only represents the National Monument in Jakarta as a historical site (linked to the independence of Indonesia), but it also represents the authenticity of this cultural product. The features of the National Monument through the texts above clearly indicate that the Tourism Board emphasises the authenticity of the monument. As Reisinger (2006) claims an authentic property is recognised based on genuineness, pure, or real things. Thus, although, some elements of the National Monument may have similarities with others, (such as the golden flame on the National Monument may be similar to the fire on the Statue of Liberty in the USA) this is represented as an authentic Indonesian artwork in Jakarta.

**6.6 Colonial Heritages**

As Indonesia was colonised by the Dutch, the representation of two different images of colonialism on the official tourism websites of Jakarta is very interesting. The photos and texts portray both the imagination of present colonialism and a Dutch heritage in this city, such as in figure 6.10 below which shows three Western men on horseback apparently in the centre of the city of Jakarta on Car Free Day; another photo shows the museum of Fatahilah, a Dutch heritage museum (figure 6.11).

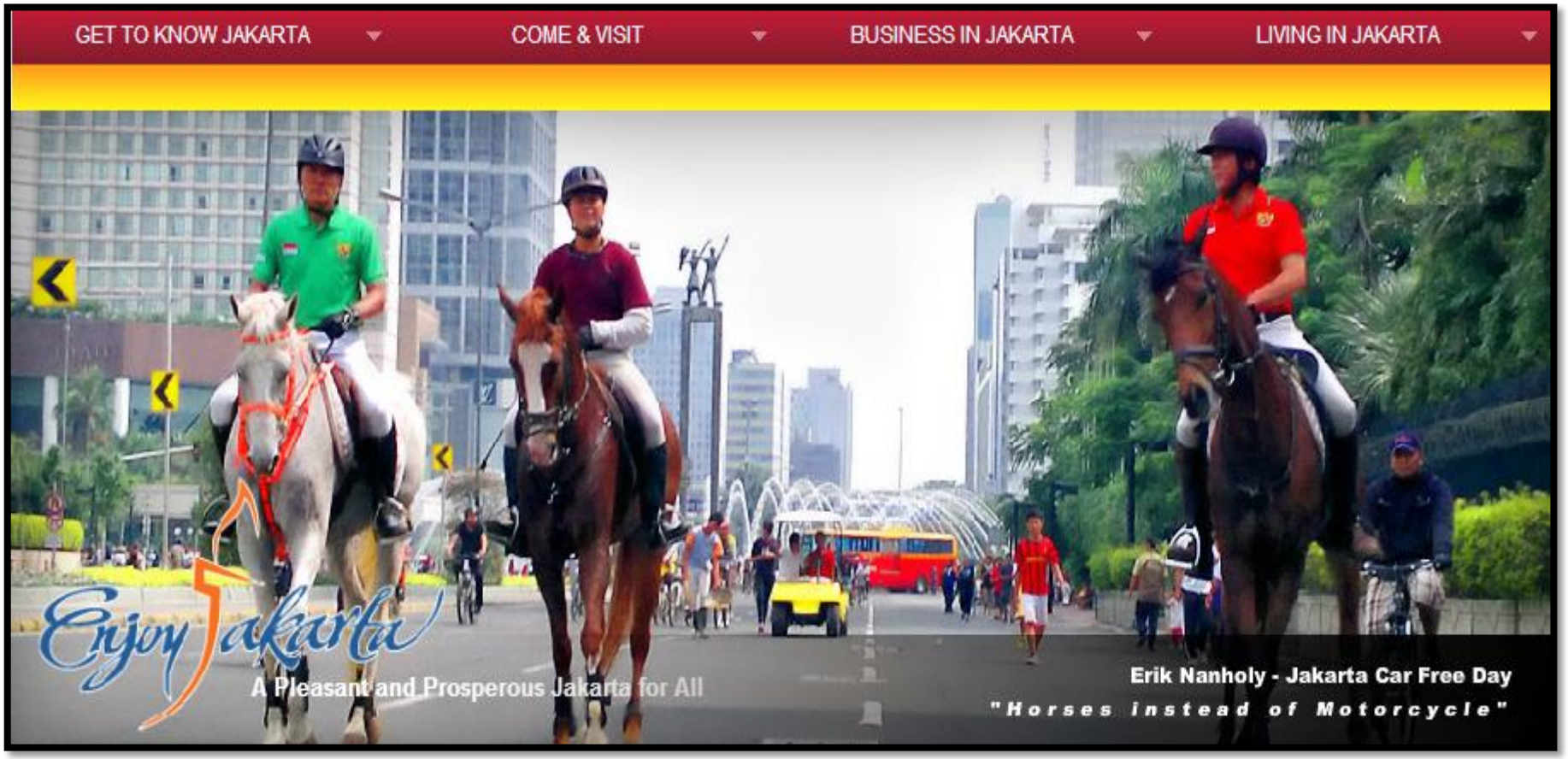


**Figure 6.10 Colonial Imaginations**

Source: The Portal Site of Jakarta City, 2014

The first photo which depicts the three men on horseback in Jakarta city centre as shown in figure 6.10 above represents the 'colonial imagination' of Jakarta. As Korpela (2010) notes "the colonial imagination refers to how those involved in the colonial project defined the colonised lands and people, and such an imagination was a very ethnocentric project: the West defined itself against the colonial 'other' "(p.1299). However, Sugars (2004) calls this postcolonial imagination suggesting that the ex-colonial societies presume the colonial condition in their own land (Frith, 2014). This statement by Sugars (ibid) suggests that the colonial imagination is a creation of the postcolonial world. Thus, as Jakarta is a postcolonial city, the representation of three Westerners in such a prominent position in the centre of the city serves to perpetuate the colonial project through the official tourism websites of Jakarta. To portray the colonial image, the models are dressed in 'Polo' style, from hats to boots. The uniform that they use is similar to the Dutch police or army uniforms in the colonial era. This is clearly from the use of helmets and boots, as shown in the figure above where all the men are wearing black helmets and boots. Each man also wears a pair of gloves. Three attributes, helmets, gloves, and boots were very common to protect the troops during the colonial era. To give further impressions of colonial times (d'Ozouville, 1997), the three men are portrayed on horseback.

Although at first glance from the way they are dressed the three men look like nothing more than horseback polo athletes, however, when it is explored further the implicit meaning of the picture is about colonial dominance. This is evident from the use of three Western men as the main figures; they are on horseback that puts them on a high (superior) level to those in their purview; they are also depicted in the forefront of the

picture and larger than the other images in the photo with the Jakartans in the background of the photo, and hardly visible.

The sizes of the riders look similar to the towering buildings in the background and this represents the symbolic power of Westerners as former colonisers and also has connections with issues of subordination and racism (Spivak, 1999; Taff, 1998). A careful examination of the photo shows the Westerners as the main figures in an Eastern country reflecting colonial tropes. The photo creates an assumption that the position of Jakartans is inferior to the Westerners as the latter ride into the city as conquerors (Spivak, 1999; Said, 1985; Ramnath, 2012).

Another photo (figure 6.11) used to represent the colonial heritage is a Dutch heritage museum. This museum is known as the Jakarta History Museum or the Fatahillah Museum which has a neoclassical architectural style. This building is similar to some buildings in the Netherlands, such as churches or museums (Palmer, 2011).

**Figure 6.11 The History Museum of Jakarta – Museum Fatahillah**

Source: The Portal Site of Jakarta City, 2014

In short, the photo represents an example of Dutch colonial heritage that resulted from the interaction between the Netherlands and Indonesia, particularly with the Jakartans, during the colonial era. The museum is also the evidence of Jakarta's history, both socially and culturally. In addition, the texts also recount some valuable collections of the Fatahillah's museum, as shown below (article 3 – Historic Jakarta, lines 36-37):

> Here is the "Jagur" cannon …; the axe used for the beheading of criminals; painting of consecutive Dutch Governor Generals from …

However, if explored further the sentence above is not merely portraying the museum's collection, but also shows the colonial domination. The cannon, axe and paintings of Dutch Governor Generals clearly indicate the power of the Dutch when they colonised Indonesia. The cannon and axe are examples of their military weapons, and the Governors' paintings show how long they have controlled Indonesia (Dirks, 2001; Horvath, 1972). The text reflects the domination of Indonesia, particularly Jakarta which involved the subjugation of Jakartans by the Dutch (using in this case weapons such as the canon and the axe) (Ramnath, 2012; Marx, 1973; Cole and Kandiyoti, 2002).

Another representation of colonial heritage is shown in the sentence below (Text 9 – Museums and Landmarks, lines 9 -10):

> Other historic landmarks in Old Batavia are the Dutch drawbridge, the tower of the harbourmaster, …

The words 'Old Batavia' clearly indicate how this area was dominated by the Dutch in the past. The 'Dutch drawbridge' represents Dutch control of the maritime history of Indonesia.

### 6.7 Betawi Arts and Gender Issues

Constructions of gender also emerge in the representation of traditional dance on the official websites (focusing on the first photo of Figure 6.6) From this image it appears that women have more significance than men. The tactic of making the dancer's photograph bigger and more attractive than others results in the dancer becoming the central focus of the whole image. There is a tendency here for the Betawi as an Eastern culture, to represent women as main figures (in this case in dance). Although in the tourism context, this is what Pritchard and Morgan (2001) deemed 'the narrative of sexual identity' which has a relationship with tourism places. In this case female Betawi dancers are used as representative of Jakartan culture.

However, Yan and Santos (2009) deem this kind of representation of women as dancers by the Tourist Board of Jakarta as 'self-Orientalism'. This concept proposes that Orientalism is not simply the autonomous creation of the West, but rather that the Orient itself is implicated in Orientalist constructions, reinforcement and circulation" (ibid. p. 297).

Another example of the gendered constructions is the representation of Betawi performing art - in the case of the male Ondel-ondel. As earlier mentioned, the performance show of Ondel-ondel can be undertaken as a pair (male and female) or alone. As shown in Figure 6.5 the photo shows a male Ondel-ondel. The question that

arises here is why there is this gendered representation of the Betawi performing arts, with women used to represent the dances, and men for the figure of Ondel-ondel.

It is suggested here that the male Ondel-ondel is used to represent a symbol of courage. The Ondel-ondel has a grim face, protruding canine teeth, and messy long hair. This male Ondel-ondel has great, glaring eyes and his eye expression and direction of gaze provide important non-verbal cues in communication. The direction of gaze alone can be a signal of emotions, such as like, dislike, attentiveness, competence, dominance, credibility, or intimacy (Kington, et.al, 2000). It is perhaps deliberate that the figure of the Ondel-ondel man gives the impression of being fierce and very firm. The masculinity is very clearly seen from the image.

A group of scholars found that the facial mimicry and body language of a photograph can reflect the condition of the person and the original character of the figure (Meeren, et.al, 2005). Arguably what is being represented here is the power of men through the figure of the male Ondel-ondel. Although, currently the Ondel-ondel is used as tourist entertainment, but the Ondel-ondel as shown in figure 6.5 emphasises its original function as made in the embodiment of ancestors tasked with protecting villages from evil spirits who wander eternally.

Similarly, with Ondel-ondel, the photo of Patung Pancoran (see figure 6.8) also shows the masculinity of the figure, an aerospace man. The figure looks powerful, he appears to control Jakarta's firmament. The photo seems intentionally set out to accentuate his

power. The photo seems to have been taken at night, and focuses on the Patung Pancoran, with the activities behind the monument and the surrounding building created blurry to emphasise his valour.

At the same time, the traditional dance that is represented on the websites (i.e. Legang Nyayi dance), is seen as a female dance and it tells a story about a woman who falls in love with two men. So that on the official websites of Jakarta gendered constructions of Eastern women and men are perpetuated and reinforced.

There are also issues of sexual politics in the context of representations Jakartan women and Western males on the official websites of Jakarta. The photo in Figure 6.3 relates to gendered power relations. The photo shows three young Jakartan women in traditional costume acting as 'accessories' to a young Western male who appears to be the winner of a golf tournament. The Western man holds a big trophy. He also has a smiling face to show that he's feeling happy and proud of what he's done. The Jakartan women in traditional dress look like just cheerers, they seem to give appreciations to the winner and to the audience (Verma, 2005). As golf is known as a luxurious sport and for the higher classes (Ceron-Anaya, 2010), a photo depicting a male golfer (Westerner) in the middle of Jakartan women (Easterners), represents the male as of a higher social class than the females that surround him. The women's role in the photo seem no more than 'decorative', like 'flowers' on a table (Suara Pembaharuan, 2009). The figures of the women tend to be more passive compared to the man, who as a golfer and the winner of a tournament appears more active. In other words, this photo again reinforces dominant gendered constructions of Eastern women and Western men, emphasising the

subordination of the former (Witz, 2013). The photo confirms Orientalist stereotypes of Asian women.

### 6.8 The Implications of the Traditional Representation of Jakarta: Social Effects on the Commercialisation of the City

From earlier discussion, it was clear that the concepts of ethnicity, exoticism, authenticity, primitivism, cultural hybridity and Orientalism are the main ideas underpinning representations of Jakarta as a traditional tourist destination. The representation is through several photos and texts of traditional foods, performing arts, indigenous people, cultural artefacts, and colonial heritages on the Enjoy Jakarta website and the Portal Site of Jakarta Capital City. Therefore, this part focuses the discussion on how the traditional image of Jakarta as a destination leads to social effects such as the commercialisation the city.

As a tourist destination, the idea of representing Jakarta as traditional is interesting, because Jakarta is known as a modern city and only has one traditional culture, Betawi (BPS Indonesia, 2016). Elements of Betawi culture are exposed through several photos in the websites to show aspects of traditional Jakarta. As Correia, et.al (2007) consider this could be to address the reasons why people do travel, such as to gain experience of new cultures and of exotic places. Thus, the strategy of the local government of Jakarta is considered to address tourists' needs for a traditional destination.

However, the portrayal of Jakarta as a traditional destination, has social consequences particularly on the host communities. As Tănase and Nicodim (2013) claim host communities often are the weaker party in interaction with their guests and service providers, for example as a result of the commercialisation of local culture.

A strategy that has been pursued in order to commercialize traditional Jakarta on the websites, is by representations of primitivism in photos of indigenous people. The main purpose of representations of the ethnic Betawi as primitive is to attract potential tourists who have interests in 'traditional' pre-modern culture. Thus, the exoticism and timelessness of such cultures are highlighted. In these websites, the Betawinese are portrayed as a unique tribe, which makes them different from others - especially in this modern era. The exoticism of primitive tribes has an attraction to tourist values. It offers spaces where tourists as non-indigenous people, can visit and it encourages travel to many peripheral areas in this city (Hall and Tucker, 2004). Hinch (2004) notes that destinations associated with the culture of indigenous people tend to be unique places, which can enrich the way tourists understand the world (p. 246). The use of a black and white (monochrome) photo of an old man who wears traditional clothing as a model, are important elements of the project of the primitive image. Thus, the local government uses this tactic to cater to the needs of tourists who are interested in the exoticisation of indigeneity.

Additionally, Butler and Hinch (2007) emphasise that indigenous tourism is important for identifying appropriate consumer demands for business and product development, and in the pursuit of tourism that is mutually beneficial for both host and tourist. The

exoticism of the Betawi culture provides indigenous cultural inscriptions on the Jakartan landscape which are perpetuated through these tourism representations (d'Hautesserre, 2004). Indeed, with regard to cultural landscapes, myths, and legends associated with actual locations offer an exotic aspect to contemporary tours (Carr, 2008 in Prideaux, et.al, 2008). Thus, it seems evident that the representation of Betawi culture using tropes of ethnicity, exoticism, primitivity, authenticity on Jakarta's websites supports the commercial thrust of the Jakartan tourism authorities towards an indigenous tourism product. The Betawi's customs and lifestyles become transformed into tourist sights.

The representation of traditional foods furthers this project. According to Heldke's (2003) argument, another reason people do travel is to find exotic appetites. The power of the discourses (photo and texts) is to generate visualisation and narratives of the ethnic foods. Through the representation of the Betawi's foods on the websites, people may interpret them as exotic foods (Hirose and Phih, 2010). A study found that as more and more people travel in search of new gastronomic experiences, so, culinary tourism is important in promoting destinations (Horng and Tsang, 2010). Additionally, Cohen and Avieli (2004) also point out that a destination may become famous for its unique cuisines, and the role of food is an important vehicle for tourism because of its power to define tourist destinations. Clearly here, portraying the ethnic food through texts and photos on Jakarta's websites is part of the promotion of indigenous tourism in Jakarta.

However, when culture becomes a commodity for tourists, Shepherd (2002) believes it must be impacting on the culture itself, such as changing the local identity and value.

For example, the efforts to produce traditional foods of Betawi such as Kerak Telor to make it familiar for foreign visitors tastes has resulted in changes its ingredients, such as the toppings (Personal Communication with the leader of Sub-Department Tourism and Culture of Jakarta, 24th June 2013). On the one hand, this innovation in the Kerak Telor is good, as people can benefit from alternative tastes. However, on the other hand, the modification of the Kerak Telor has affected the authenticity of this traditional cuisine. The unique characteristic of Kerak Telor has thus become blurred and it may be considered to be inauthentic. Similar social consequences emerge from representing the traditional performing arts on Jakarta's websites to satisfy the needs of tourists. For example, the performance of the street theatre - Ondel-ondel has transformed the Ondel-ondel from a mystical being into an entertainer. Originally, the function of Ondel-ondel was the personification of the ancestral Betawi people who always kept their offspring away from the interference of spirits. It used to celebrate the wedding parties of Betawinese, enliven the anniversary events of Jakarta but has now become largely a performing art for tourists.

Thus, tourists' demands for cultural performances and artworks have brought about changes to these attractions. Tourists' expectations when visiting a destination is to get new experiences (Barbieri and Mahoney, 2009), and this is met by the transformation of this object of Betawi art. The new version of Ondel-ondel is more reasonable, as an entertainer, for tourists who might not be willing to engage more deeply in a particular culture, or others who are in search of authentic experiences (Cohen, 1979; MacCannell, 2013). The short-stay visitors enjoy this art performance as entertainment. The originality and exoticism of the Ondel-ondel can be a memorable and entertaining

experience for tourists. Thus, to enrich Betawi arts that can also be enjoyed by tourists, Ondel-ondel is deemed worthy to appear as one of the forms of this culture on Jakarta's tourism websites.

However, it is a fact that the relationship between tourism and the sustainability of local or toured cultures is sometimes not a beneficial one. As Macleod (2006) notes "tourism as an economic activity has been blamed for the commodification of cultures" (p. 175). Realising that profits could be made by selling culture to outsiders, lifestyles and all their elements were commodified for tourist consumption. In the process, their meanings, forms, function changed, some of them being lost almost completely or altered permanently (Shepherd, 2002). With the growth of tourism, demand for native culture has also grown (Deutschlander & Miller, 2003).

Many traditional artworks have changed so dramatically they would hardly be recognised by earlier generations including Ondel-ondel. Nowadays, this folk street theatre is more frequently a tourist attraction rather than for local community entertainment. The transformation of its function from a means to entertain the Betawi at community events, such as weddings or enliven the anniversary of Jakarta, means now they appear also to entertain tourists who come to this city, though without needing to be tied to any particular moment or ceremony. As happens on Jaksa Street, a backpacker tourist centre, Ondel-ondel is prepared to perform every afternoon, entertaining tourists in this area (Personal Communication with the Leader of Tourism and Culture of Jakarta, 24th June 2013). Thus, cultural traditions change to meet the tourists demand. Indeed, "artworks and celebrations, produce for tourists' consumption

the way tourists think they ought to be created or celebrated" (Timothy & Boyd, 2003 p.436). This is because the traditional culture does not belong to anyone, the marketing and selling of cultural productions to tourists is a form of community-wide expropriation (Eade & Allen, 2002). The local culture is altered and often destroyed and made meaningless to its people (Shepherd, 2002; Cohen, 2008). Although it is good to introduce this art to a wider public, the function of this folk art has changed from originally being an entertainment for the local people, because it has been overexploited for the consumption of foreigners who do not necessarily understand about this particular puppetry or street theatre.

In addition, the process of commodification can, therefore, be seen to destroy the authenticity of local culture and relationships and lead to staged or faked experiences created specifically for external consumers (Macleod, 2006). Such loss of authenticity is damaging to the host community and to the experience of the visitor, the authenticity of the culture itself that is exploited as a commodity for tourists' consumption and the interaction between local people and visitors, as in the case of Ondel-ondel, affects the originality of this local cultural product (Cohen, 2008; Macleod, 2006; Cole, 2007).

In terms of colonial heritage, there are two photos (see figure 6.10 and 6.11) and several texts provided on the Jakarta's websites to represent the colonial heritages as attractions in Jakarta. As Timothy (2011) recognises "cultural heritage is a component of the tourism resource base for most countries of the world" (p.26). Further, he claims more than tens of millions of people visit the most famous heritage sites, including colonial heritages in both the developing and developed worlds each year. A study

found there are at least three motives of people who visit colonial heritages -to get heritage experiences, learning experience, or recreational experiences (Poria, et.al, 2004). Those who are in the first group provide reasons such as the desire to have a day out, the desire to be entertained, wanting to see a world-famous site, and the desire to relax. While the group of people who are categorised as seeking learning experiences, they "expressed reasons such as: because it is part of our own heritage, a desire to pray there, desire to be emotionally involved, and a sense of obligation" (ibid, p. 25). The last group is those who are motivated by recreational experiences and in this case this group visits the famous heritage sites just for fun, and maybe only once in their life. Similar with the representation of other Betawi cultural elements, the implications of representation of the colonial heritages through Jakarta's websites also has potential effects on the colonial sites and local communities themselves.

As tourism is a two-edged sword, on the one hand, it is useful to improve the economies of a region, on the other hand, some commentators say that tourism tends to bring more negative consequences; it may exploit culture and heritage (Salazar, 2010). It is a particular threat in developing countries and former colonies which are now independent (Henderson, 2001). Any suggestion that colonial societies have a potentially dissonant heritage (Tunbridge and Ashworth, 1996) and dealing with it means addressing the question 'whose heritage?' which clouds the conservation and marketing of urban heritage in all formerly colonial societies seeking to exploit the tourism markets of their former masters (Timothy & Boyd, 2003). Part of this dissonance occurs because of their high sense of importance to local communities as well as tourists.

Local society takes advantage of the existence of this colonial heritage and tourists. The various interpretations of heritage are determined by the different motives for its use. People may consume it, to reveal the scientific truths; or simply as learners. In the economic motives, many parties take advantage by the commercialisation of heritages; groups of producers include the local government, tour and travel operators, souvenir shops, etc., and use them as historical destinations. This is what Tunbridge & Ashworth (1996) recognise: that discordance or a lack of agreement and consistency in understanding and portraying what is or is not heritage is often present. It is unavoidable that a feeling of "... all heritage is someone's heritage and therefore logically not someone else's" (Tunbridge and Ashworth, 1996 p. 21) can occur.

**6.9 Conclusion**

This chapter has uncovered some important findings, including that the representation of Jakarta's culture as traditional through the photos and texts on the official tourism websites is fundamental to the city's tourism. Although Jakarta is a modern city, the discourses succeed in representing it as an exotic destination through for example the inclusion of cultural products such as the Kerak Telor, Ondel-ondel, and Batik. The chapter also found that the local government deliberately selected photos and texts to represent the exoticism of the traditional dresses of Jakarta and to construct an image of a primitive tribe of Betawinese. Yet, the cultural hybridity of many products was evident for example in Betawi dances (e.g. Lenggang Nyai), and Tanjidor which were produced from the historic interaction between locals and newcomers such as the

Chinese, the European and the Japanese colonisers, which have all influenced the Jakartan identity and culture that we see today.

The chapter also found that the representation of Jakarta as a traditional destination has social effects such as the impact on the Betawi culture itself. Two iconic products of Betawi have been over-exploited to meet tourists' demand. The Ondel-ondel has been used as daily backpacker tourists' entertainment, and has lost its original ritualistic purposes. The taste of the Kerak Telor also has been modified for international tourists' consumption.

The chapter also revealed gendered constructions of males and females with colonial tropes of Eastern women as passive 'accessories' for Western males (see Figure 6.3). In this sense Orientalist concepts about Eastern women are perpetuated. Women are also feminised through their roles as dancers while men assume masculine qualities of power and courage (for example through the representation of the street art performer Ondel-ondel as solely male). Yet, there is an alternative discourse which was evident on the tourism websites for there is one representation of equality between the sexes in the Selamat Datang Monument (Figure 6.7) in which both male and female welcome visitors to the city. Finally, the chapter also revealed the persistence of colonial representations of Western dominance over the East through Figure 6.10 which provided a display of colonial patriarchy through the photo of Western men on horseback presiding over the Jakartan city.

The next chapter is about the representation of Jakarta as a modern destination. Similarly, with this chapter, it consists of two main parts. The first part focuses on investigating texts and photos of modern sports, and facilities. It also will analyse how texts and photos of shopping malls, amusement parks, and spa therapy represent Jakarta as modern. The chapter also investigates how postcolonial theory might be applied to provide an understanding of the representation of Jakarta as a modern destination. The second part investigates how the texts and photos of modern Jakarta can be understood within the wider social context.

# Chapter 7

# Representing Modern Jakarta

## 7.1 Introduction

'Modern' is the very first theme that emerged from the official tourism websites of Jakarta. This term is visible in the first line of the first of Jakarta's tourism articles – 'The most modern city in the Indonesian archipelago' (text 1 – Welcome to Jakarta, line 1). It is therefore interesting to investigate how the modernity of Jakarta is reflected in the official tourism websites through the fourteen sections of texts and twenty-five images on these websites, and to investigate more deeply how these discourses represent modern Jakarta.

As with the previous chapter, this chapter divides into several parts each of which discusses a sub-theme of modern representations of Jakarta: the first analyses how the photos and texts represent Jakarta as a golf tourist destination. The next section investigates Jakarta's buildings focusing on the Gelora Bung Karno football stadium relating this to the theory of postcolonialism. The third part investigates how the concepts of cultural mimicry and cultural hybridity developed by Bhabha (1990) provide insights into the modernity of the city, particularly as represented by shopping malls, amusement parks, and health spas. The last section seeks to explain the representations of Jakarta as modern within a wider social context.

### 7.2 Modern Jakarta – Golf tourism

The purpose of this part is to examine how Jakarta as a postcolonial city represents itself as a modern city, ready for international tourists. The discussion focuses on golf tourism, which is reflected by two photos (Figure 7.1) and several texts, and how these are used to represent the global imaging of Jakarta through sport.

**Figure 7.1 Golfers and a Golf Course**
Source: Sub-Department of Tourism and Culture of DKI Jakarta, 2014

The two photos in Figure 7.1 depict two athletes on golf courses in Jakarta. As Barthes (1977) contended in his book 'Image music text: Essays selected and translated', the photos speak (figure 7.1), they tell potential tourists that Jakarta is ready for golf tourists. This readiness can also be observed from the government statement in the text 13 – Golf and Spa, line 1 (see appendix 1) "this metropolitan city has a wide range of golf courses ideal for just that…". Thus, clearly both photos and texts are designed to represent the modernity of Jakarta with regard to golf tourism development.

Originating in Scotland, golf is recognised in Jakarta as a sport for higher social classes and royal family members. In the past, this sport was only for men and the word 'GOLF' is an abbreviation for 'Gentlemen Only Ladies Forbidden'. However, today women can play golf, but it is still recognised as a higher-class sporting activity (Completo & Gustavo, 2014). As Ceron-Anaya (2010) emphasises golf is the symbolic capital of the individual because the tools of this sport are costly and the social class of players is generally still quite high (Completo & Gustavo, 2014). Thus, these photos seem to emphasise the high standard of life of players of this sport, and golf facilities can only be enjoyed by those who can obtain access to this sport. This is also clearly seen from the sentence below,

> This is the place to hob-nob with Jakarta's elite while having a wonderful and relaxing round of golf (Text 13 – Golf and Spa, line 2).

The sentence is intended to entice golf visitors, but it cannot be denied that explicitly these words emphasise that golf is a sport which is still dominated by upper-class people. Today, people may enjoy golf, not only for sport but in some modern societies people enjoy it for its entertainment, business, networking and lobbying values

(Joyanes, 2012). The use of the word 'elite' in the above text clearly indicates the social status of golfers.

In addition, the extract from the text on the official websites of Jakarta below emphasise that golf in Jakarta is linked to elitism and modern celebrity:

> Most of Jakarta's Golf Courses have been designed by internationally acclaimed architects and professional golfers like Jack Nicklaus, Arnold Palmer, Greg Norman, Robert Trent Jones Jr. and more. Jakarta has also hosted a number of prestigious Golf Tournaments, including the recently CIMB-Niaga Golf Professional Championship held at the Royale Golf Course (Text 13 – Golf and Spa, lines 3-6).

The text above is an attempt to demonstrate that Jakarta has a place amongst the international golfing elite and as such can attract major contemporary golf tournaments. The implication here is that Jakarta is not a primitive, Third World destination, but rather is a modern, urban metropolis. The statement that the majority of the golf courses in Jakarta are 'designed by internationally acclaimed architects' is intended to attest to the quality of the courses but implicitly suggests that Jakartan architects are of lesser value for attracting an international tourism audience.

### 7.3 Modern Jakarta – Sports Stadiums

As an ex-colonised city, Jakarta has developed in many aspects, such as in football sport. It has an Olympic standard football stadium. Therefore, the purpose of this part is to investigate the representation of Jakarta's buildings in the postcolonial era, such as the Gelora Bung Karno (GBK) football stadium (see Figure 7.2).

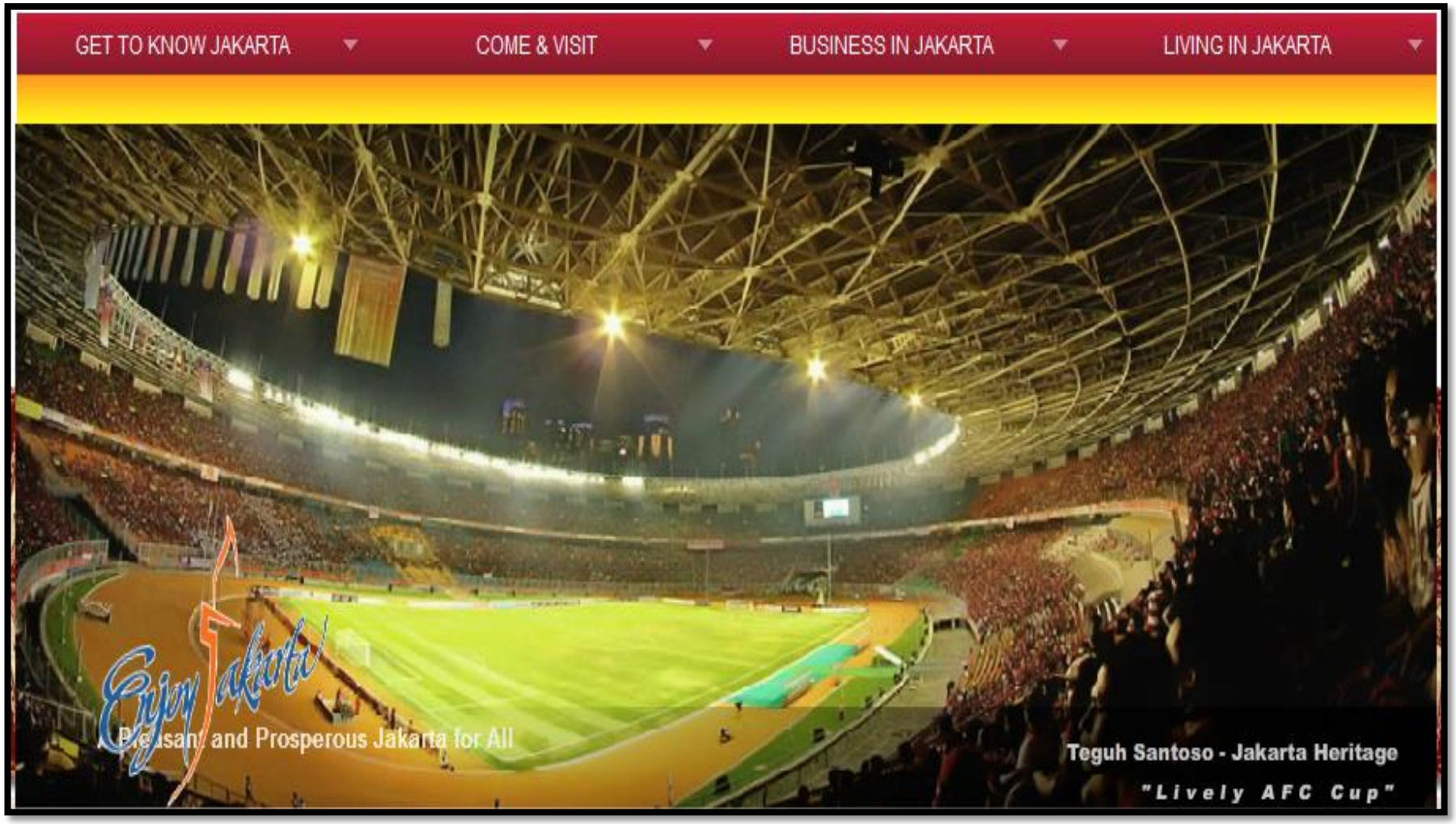


**Figure 7.2 Olympic-size Football Stadium, Jakarta**
Source: The Portal Site of Jakarta City, 2014

The GBK stadium was developed in the post-independence era of President Soekarno and constructed by local engineers. As mentioned earlier the initial purpose of the construction of GBK was the fourth Asian Games IV in 1962 (Personal Communication with the Leader of sub-Department of Tourism and Culture of DKI Jakarta, 24th June 2013), but it symbolised Jakarta's development and modernity after the dependency of the colonial era. The GBK is thus a product of Jakarta's modernity, a symbol of Indonesia's coming of age and freedom from colonial rule.

Today the stadium is used to host several international events. The photo (see figure 7.2) shows international football matches, as evidenced from the many flags in the bowl of the stadium (Cho, et.al 2012; Andrews & Grainger, 2007). The sentences below from the official websites attest to the internationalisation of this national symbol:

> …the Bung Karno Sports Center at Senayan, where the entire complex was earlier designed as a huge Olympic-sized village (Text 3 – Historic Jakarta, lines 145-146).
>
> … the Stadium and other Sports facilities are often used for super gigs where international celebrities perform for immense crowds (ibid. lines 149-150).

The international nature of this venue is clearly indicated from this text particularly the words 'Olympic-size village' and 'international celebrities'. Thus, the power of these discourses (texts and photos) to imagine GBK as a modern, international standard stadium (i.e. the size and its facilities), which can be used for multiple purposes including sport and entertainment activities (Fairclough, 2014). Indeed, at least 18 sports use this stadium, from athletics to golf (KONI – Committee National Sport of Indonesia, 2004).

### 7.4 Modern Jakarta : Cultural Mimicry and Hybridity

The concept of cultural mimicry developed by Bhabha (1990) refers to the efforts of a community/local group to mimic/imitate modern culture. While, hybridity can be interpreted as a mixing of cultures between the West and the East (Bhabha, 1990). The representation of the modernity of the city, particularly in shopping malls, amusement parks, and health spas may also relate to the concept of cultural mimicry and hybridity. This section focuses on how the texts and photos reflect the modern facilities of the city and accommodate modern society's requirements for leisure time. The chapter also discusses how the concepts of cultural mimicry and hybridity are relevant in the context of modern representations of the city.

**Figure 7.3 Shopping Malls, Amusement Parks, and Spas in Jakarta**

Source: Sub-Department of Tourism and Culture of DKI Jakarta, 2014

### 7.4.1 Shopping Malls in Jakarta and the Issues of Cultural Mimicry and Hybridity

According to Jewell (2015), the shopping mall has been central to the West's urban revolution over

the past 35 years. Shopping is one way that people fill their free time. As Lutzoni (2009) claims, doing shopping is an urban leisure activity where people feel happy (Rappaport, 2001). People who enjoy shopping as a modern leisure-time activity are known as 'recreational shoppers' (Stebbins, 2004). The first photo on figure 7.3 and the accompanying texts are set out to represent modern malls in this city. The photo shows five storeys of shopping malls. It also shows three stores displaying the Union Flag, the flag of Great Britain. According to Barthes (1977) and Gray (1978) the photo speaks, it tells viewers the modernity of Jakarta through shopping. Indirectly, the photo depicts the target market of this mall may be international visitors. However, on closer inspection, the flags can be interpreted through the trope of colonialism. As Jakarta is a postcolonial city, formerly colonised by Western countries, the flag is a symbol of a colonial past in the present. In addition, the mixing of British and other Western cultures with local culture demonstrates cultural hybridity which is symbolised by the modern shopping mall.

The modernity of the shopping mall is reflected in the statements below (see Text 8 – Shopping, line 1-3):

> In Jakarta, you will find exclusive top-end boutiques selling well-loved brands from around the world, located in an amazing array of over 100 luxurious, fully air-conditioned malls that are spread over all neighbourhoods of Jakarta (Text 8 – Shopping, lines 1-3).

The terms 'selling well-loved brand from around the world' is clearly used to represent the city as a modern shopping metropolis. Mimicry and cultural hybridity are also

evident from the text which juxtaposes the exclusivity of 'top-end boutiques selling well-loved brands from around the world' with the phrase 'spread over all neighbourhoods of Jakarta' which suggests that modernity (as manifested in shopping malls) has infused all the city's localities. Varman and Belk (2012) claim that "shopping malls in former colonies represent a post-colonial hybridity that offers consumers the illusion of being Western, modern, and developed" (p 62). It refers to what Bhaba (2012) calls 'cultural hybridity', as it reflects situations and conditions where Western culture and local cultures can combine in order to produce new forms of culture. Thus, the existence of shopping malls in Jakarta is evidence of the influence of Western culture on local Jakarta culture and shows the hybridisation between both cultures.

Another way to represent the modernity of Jakarta through shopping malls is in the sentences below:

> In Jakarta's malls, you will find everything under one roof: from fashion wear to electronic goods, books, flowers, beauty salon, furniture, cinemas, spa, children playground, gyms to all-inclusive supermarkets (Text 8 – Shopping, lines 4-6).

This text presents what Henderson et al (2011) call the 'new fashion of modern shopping'; which is "a widespread trend" that combines "shopping and other forms of recreation and entertainment under one roof, sometimes with an over-riding theme" (p. 38). Thus, the texts and the photo of shopping malls are deliberately created to represent Jakarta as a modern city where visitors can pursue the modern leisure activity of shopping and other forms of recreation 'under one roof' in air conditional malls all

across the city. In fact, representations of modern Jakarta through shopping is another way to demonstrate the coming of age of this postcolonial city.

The concept of mimicry is another way of interpreting the ubiquity of the modern shopping mall in Jakarta as these structures can be seen as originating in Western countries. As Feinberg and Meoli (1991) state, the history of shopping malls was started when traders in Kansas City created a group of stores and established off-street parking in 1902. The phenomenal growth and development of shopping centers in many Eastern cities such as Jakarta seeks to mimic this Western invention as it is perceived as sign of modernity.

On one hand, there is no doubt that the transformation of Jakarta from traditional to modern through shopping is something good. Chabbra (2012) claims this can be perceived as a sign of the prosperity of Jakartans (Chhabra, 2012). On the other hand, the concept of modern shopping itself is a consequence of both mimicry and cultural hybridity between Jakartan and Western cultures. As earlier mentioned, shopping malls are originally from the USA and Gupto claims it has impacted on individual identity (Gupto, 2012) and in this case, it has perhaps also affected the social behaviour of Jakartans. Although, there is insufficient evidence of the extent to which Jakartan society has been affected by the proliferation of shopping malls, Ferdous (2015) emphasises that the mimicry of Western cultures (e.g. USA) might disintegrate and disorient Jakartans and make them hollow and fragmented and that “their attempts to discover their roots and find a viable centre for their existence, [is] reduced to failure” (p.2). Jakartans traditional shopping habits might be changed through the phenomenon

of the shopping malls in so far as traditional markets are considered as something old fashioned and backward while modern shopping malls are seen as a sign of progress and hence more desirable. Indeed, shopping in modern malls is recognised as a symbol of the material well-being of customers (Chhabra, 2012).

Another interesting point in the representation of modern shopping through the texts is the use of the pronoun 'you' as in the text repeated below:

> In Jakarta's malls, you will find everything under one roof: from fashion wear to electronic goods, books, flowers, beauty salon, furniture, cinemas, spa, children playground, gyms to all-inclusive supermarkets (Text 8 – Shopping, lines 4-6).

The sentence is deliberately set out to construct an emotional relationship with the readers through the texts (Fairclough, 1995). Here, the Tourism Board attempts "to try to work out relationships which are being implicitly claimed when the pronoun 'you' is used, also in mass communication" like the official tourism websites of Jakarta, "where there are many actual and potential addressees whose identity is unknown to the producer" (Fairclough, 1995 p. 106).

However, the use of word 'you' can be considered as another manifestation of mimicry of English cultures in communication. The word 'you' is uncommon in formal communication for Indonesians, they normally use words 'Bapak' - Dear Sirs or 'Ibu' - Dear Madams'. However, from a business perspective, Koneru (2008) claims the use of the pronoun 'you' in advertising material is intended to appeal to the reader's interest and to induce in him/her the proper action. "The pronoun 'you' may be very helpful in

directing the text to the reader's point of view" (ibid. p.49). Thus, in this context the Tourism Board's use of the word 'you' is a technique to personalise the information which makes the reader feel special and individual (Dann, 1996 & Fox, 2008) but also mimics Anglophone forms of communication.

### 7.4.2 Modern Leisure in Jakarta: Cultural Mimicry and Hybridity

Leisure is the opportunity provided by free time or is a block of unoccupied time, spare time, or free time when we are free to rest or do what we choose (Webster's Third New International Dictionary in Veal, 2004). Thus, basically, free time that can be used for rest, or recreation (Collins Australian Pocket English Dictionary in Veal, 2004). Further to this, Nawijn & Veenhoven, (2013) believe that freedom from having to be occupied is leisure, and this is a necessary condition for happiness. As Jakarta is a modern city, many Jakartans also claim themselves as modern, and as such, it is a society that needs recreation for the spare time of its inhabitants. Therefore, the purpose of this sub-section is to interpret how the concept of leisure in the daily life of Jakartans are represented to a wider public through the texts and photos on figure 7.3 of the official tourism websites of Jakarta. The chapter also importantly investigates the extent to which these representations of leisure reflect cultural mimicry and hybridity.

In Figure 7.3 there are three photos of a theme park which is called Ancol Dreamland. The photos show a roller coaster and other attractions in the park. The accompanying text is employed to emphasise what people see in the photos. Thus, the sentences below are also deliberately established to give more detail as to what people should look at in the third to fifth photos in Figure 7.3.

**For recreation and attractions to keep each and everyone … Jakarta offers a large variety of both outdoor and indoor fun for all.**

**Most popular are the Ancol Dreamland or Taman Impian Jaya Ancol Park, …**

Located along the northern coast of Jakarta, Ancol Dreamland is vast area that offers beach, and beach sports, it has a theme park with lots of exciting rides, a sea Aquarium with salt water pool where dolphins perform regularly… and plenty more for the entire family to spend a fun-filled weekend (Text 6 – Recreation, lines 1-14).

Similar with the representation of shopping malls, the presence of theme parks (see Figure 7.3) in Jakarta also clearly has a relationship with the issue of cultural mimicry and hybridity. As Kwok-Bun (2012) argues the ideas of theme parks in several countries were copied from another culture and imported. He gives an example of Disney's theme parks which were copied from the Tivoli Gardens in Copenhagen. Thus, several theme parks represented on Jakarta's websites have been adopted from theme parks in other countries. Namely, the third photo on Figure 7.3, shows a roller coaster which is originally from Russia. It was founded in Saint Petersburg around the mid of 18th century (DiNunzio, 1999). As King (2002) claims theme parks are symbolic landscapes of the cultural narrative. Thus, what the local government of Jakarta do through these theme parks (see Figure 7.3) is to include a symbol of a cultural narrative in Jakarta's landscape that has been influenced by another culture. The existence of the Ancol Dreamland theme park shows the mimicry and hybridity of Jakartans with others.

Meanwhile, the issues of cultural mimicry and hybridity are also recognised in the representation of the health spa in Jakarta, which is reflected by a photo of activities in a health spa salon (see Figure 7.3) and several texts (Text 8 – Golf and spa from line 12 to 31). The spas, and health treatments originally come from the name of the Belgian town

Spa around the middle of the 14th century. Spa may be derived from the Wallon word 'espa' meaning fountain, or may also come from the Latin word 'spagere' meaning to scatter, sprinkle or moisten (van Tubergen and Linden, 2002; Petroman, 2012). Thus, the health spas in Jakarta can be seen as another manifestation of the mimicry of European cultures. This is also clear from the text accompanying the photo such as 'Swedish spas'. Even the term 'Shiatsu' also indicate that the concept of spas in Jakarta follows Japanese culture, as shown in the texts below:

> Today, pioneers in Indonesian cosmetics among whom Mooryati Soedibyo … and Martha Tillaar have both modernised the age-old beauty treatment and jamu into modern cosmetics through meticulous pharmaceutical research and production. Both their product lines are today among best sellers on the counters and in Spas and salons. Both Martha Tilaar and Mooryati Soedibyo have also pioneered the Spa and Wellness programs in Indonesia, giving visitors the same luxurious treatment as in palaces of old, but with professional staff who adhere to international standard requirements.
>
> Now in Jakarta, besides the Martha Tilaar Spas and the Taman Sari Royal Heritage Spas a host of other Spas brighten up the city scene, including in five star hotels and upmarket malls, which offer similar treatments, some providing the Indonesian lulur and the Indonesian massage, others have gone international with hydrotheraphy, Swedish Spa, or with Shiatsu, gym and others. All in beautiful soothing surroundings (Text 13 – Golf and SPA, lines 12-31).

Although, there is nothing wrong with the mimicry of European and Japanese cultures in the spa treatments provided in this city, as Gupto (2012) claims by following the Swedish and Japanese spa tradition, Jakartans have less of a focus on their own concepts. However, some elements of the texts above do offer the traditional spas of Indonesia, but at the same time the text juxtaposes this with the offer of international spas. Several terms, such as 'Mooryati Soedibyo', and 'Marta Tillaar', two names of pioneers in the cosmetics industry in Indonesia, combine traditional and modern concepts, and are used to illustrate how the Spas in Jakarta operate. This continues to the third and

fourth paragraph of the sentences which indicate that traditional spas have been modernised and thus are ready to serve international visitors. The reference to a particular traditional medicine of Indonesia, 'Jamu' through the sentences is used to emphasise that even though modern and luxurious spa treatments are available in Jakarta, there is still an important traditional Indonesian healing treatment present.

Although, the representation of Jakarta as a modern destination through the modern health spa seems to be provided for international consumers (Erfurt-Cooper & Cooper, 2009), as indicated by the words 'international, Swedish spa, and Shiatsu', this might be interpreted as an imposition. That is, the local government claims 'Jakarta is a modern city like other modern cities in the world' but the fact is that many Jakartans still cling to old stereotypes associated with them such as the 'Jamu', which refers to traditional medicines and healing. So Jakarta, through the representation of modern leisure facilities such as the health spa, represents itself as both modern and traditional.

Overall then, through the texts and photos in Figure 7.3, Jakarta offers many alternative options for people to spend their leisure time in the city. The concept of modern recreation, both indoor and outdoor, and integrated leisure and recreation activities enable people to have a togetherness and to pursue hobbies, and also to make their leisure time more meaningful. The modern shopping malls, the theme parks, and the health spas reflect concepts of cultural mimicry and hybridity as many of these leisure facilities have been adopted from non-Indonesian (for eg Western and Japanese) cultures. It is a representation of hybridity as while representing the modernity of the

city (interesting that this modernity is linked to non-Indonesian imports), the Tourist Board simultaneously represents traditional elements of the city.

### 7.5 The Social Implications of the Modern Representation of Jakarta

The purpose of this stage of the discussion is to take the macro-social contexts into consideration which underpin the photos (Figures 7.1 – 7.3) and the texts on the official tourism websites of Jakarta. The discussion focuses on how these modern symbols reflect the development of what is a postcolonial society. It also examines how Jakarta has to show itself as modern, as developed in order to appeal to an international tourism market.

As mentioned in Chapter Two, in the relationship with colonialism and modernity, Bear (1994) claims that modernity was signaled by the use of technology in the construction of railways in India during the colonial period. What can be underlined in this claim is that modernity is about the movement or the transformation from the traditional, from the conventional, to the technological era. So, in the representations of the modernity of Jakarta on the Enjoy Jakarta website and the Portal Site of Jakarta Capital City, most of the texts and photo show the way in which Jakarta, as a postcolonial society is now modern, and developed in sports, shopping, and leisure activities. The modernisation here is a process of social change resulting from the diffusion and adoption of other cultures, the characteristic of expansive and apparently more advanced societies (Johnson, et al, 1998). In the postcolonial era, Jakarta, once a traditional agrarian society

has transitioned to the kind of 'modern' society that is based on trade and industry (Charlton & Andras, 2003), and the development of the city is represented through these symbols (sport, shopping and leisure) of modernity.

The photos in Figures 7.1-7.3 show the results of a transition in which tourism is one element that drives developments in sport and leisure. Figure 7.3 and the related texts about shopping malls, amusement parks, and modern wellbeing and health are also symbolic of the modernity of the city (Bear, 1994).

Tourism is one of the reasons for the emergence of modernisation in Jakarta. The number of local attractions in Jakarta which was built to support the process of tourism has changed the city itself, such as several international standards and world-class sports venues serve as references to point to a significant change from traditional life to a modern lifestyle. These developments have been pursued not only to improve the lifestyle of Jakartans but also in tourism development this modernisation is required for the consumption of 'experience' as an end product.

As previously mentioned, the photos and texts about golf are more significant compared to others, because the main purposes of its representation are to reach the target market of business tourists for whom golf is a hobby, but is also used for business lobbying and networking and also for sport amongst Asian countries (Personal Communication with the leader of sub-Department and Culture of Jakarta, 24th June 2013). The representation of Jakarta as a golf destination reflects the whole

commercialisation of Jakarta as a modern sports destination. Implicitly through the texts and photos of golf, it has been declared that Jakarta is a modern city. According to the Leader of sub-Department Tourism and Culture of Jakarta the number of foreign or domestic golf tourists at the time this research was conducted, was increasing at a rate of around ten per cent a year (ibid.). In other words, the powerful photos and texts have been succeeding in creating a narrative about Jakarta as a golf tourism destination.

Meanwhile, as mentioned earlier, shopping malls are also recognised as a symbol of the modernity of urban life (Erkip, 2003 in Kaymaz, 2013; Carlsson-Brandt, 2013). The representation of shopping malls through the texts and a photo in Jakarta's websites (see the first photo of Figure 7.3), is another way that Jakarta, as a postcolonial city, shows itself as a modern and developed city. The use of the Union flag of Great Britain is not only to show that Jakarta has international shopping malls which may be similar with the malls in Western countries but it also establishes an important link between the existence of these malls and the modernity of the city.

As King (2014 in the World Tourism Organization's report, 2014) mentions, "there are key indicators linking the prominence of retail with the performance of tourism to the extent that tourism boards have begun to build campaigns promoting their cities as prime shopping destinations" (p. 12). Shopping tourism is a primary motivation of tourists for travel (ibid.). Clearly, the narrative of several shopping malls, world-class boutiques, and the best clothing lines in the websites are provided to support shopping tourism in Jakarta. The photo and the use of several terms which depict that the shopping malls in Jakarta are of international standard is important in order to entice

the shopping tourist. However, as Lutzoni (2009) suggets shopping is not merely about selling and buying products but also leisure. Thus, the existence of shopping malls in Jakarta as portrayed in the photo of figure 7.3 and several texts is part of the respresentation of Jakarat as providing modern spaces for the tourist to enjoy modern forms of leisure.

Yet, shopping malls are both leisure spaces and tourist resources. Shopping malls in Jakarta are used for locals and also as tourist shopping points. Local people find shopping spaces becoming more crowded, to some extent due to the influx of Jakarta's visitors. This situation, may affect the host-guest relationship between local shoppers and Jakarta's visitors. Thus, the existence of shopping malls as represented in the photo of Figure 7.3 and the related texts, is not just the way the local government of Jakarta represents the modernisation of Jakarta through shopping, but also reflects the commercialisation of Jakarta which might have implications for local/tourist relationships.

Further to this, other local resources which are also shown on the websites are the photos and texts of amusement parks. The photos in Figure 7.3 and several related texts are provided to represent the number of outdoor amenities in Jakarta. As a postcolonial society, The Tourist Board is able show the development of the city in this sector. Theme parks have been adopted by Jakartans from the West and is a form of cultural mimicry developed to serve the purposes of the international tourism industry but at the same time these attractions implicitly show that Jakartans are also able to enjoy modern leisure spaces. Jakarta and Jakartans have therefore become modernised.

The last photo in Figure 7.3 of a health spa is one of the developments of Jakarta in health and wellbeing treatments in the postcolonial era. As mentioned previously, several texts are also provided on the websites to represent how the spas in Jakarta, have been adopted from other nations (note the use of terms, such as Swedish and Shiatshu). However, the texts Text 13 – Golf and SPA, lines 12-31, also represented the traditional elements of the spas in Jakarta, through the use of several terms, such as 'Jamu'. Similar with the representation of other attractions, this representation is provided to serve the needs of tourists who are interested in health spas and thus demonstrates the commercialisation of Jakarta as a whole destination. According to Putri K. Wardani, CEO of Mustika Ratu company (as reported by Osman, 2013, on Online the Jakarta Post) nowadays, the demand for health spas emanates from women, men and teenage students. Many locals and international customers, such as from Canada, USA, the Czech Republic, Bulgaria, and Malaysia visit the spa outlets in Jakarta. As Osman (2013) reports there is around a five to ten percent increase in the number of spa customers per year in several outlets in Jakarta, including spas outlets in hotels.

**7.6 Conclusion**

The chapter has uncovered some important findings through the discussion of the texts and photos on Figures 7.1, 7.2 and 7.3, such as that tourism is one of the key aspects of the emergence of modernity in Jakarta. The discussion was concerned with how these texts and photos depict the modern properties of this city and how they are formed as the spaces of consumption for wider global publics – i.e. tourists.

This chapter has analysed and explored the efforts of the local government of Jakarta to establish the global image of Jakarta through the texts and photos (Figure 7.1 – 7.3) of

modern sports, shopping, and leisure. To construct the beliefs and impressions of the potential tourists of the world-class sports facilities in Jakarta is done by taking, for example, photos of a golf course and a football stadium, and leisure facilities such as health spas. The texts and photos were not only promoting the elements of modernity in Jakarta but at the same time they influence the commercialisation of Jakarta as a modern destination. This is in line with Foucault's theory of discourse, where discourses (Jakarta's tourism texts and photos) as a system of representation of something, in this case, are used to represent the modern Jakarta (Foucault, 1972; Fairclough, 1995). Thus, the power of texts and photos represent a commercial Jakarta which is a consequence of its modernisation (Foucault, 1972).

The chapter has also revealed that the representation of Jakarta as a modern destination is related to the concept of cultural mimicry and cultural hybridity particularly in shopping malls, amusement parks, and health spas. That is, the transformation of Jakarta's shopping from conventional to modern shopping (as in the concept of the shopping mall) mimics Western (and notably American) leisure practices. But what has emerged is not a replacement of the traditional by the modern, but rather the merging of both into a hybrid from where both co-exist. A similar process is reflected in the representation of theme parks and health spas.

The next part of this study is the conclusion chapter. It will present a brief summary of the thesis which highlights key themes and findings, followed by a section dedicated to the contribution of the research. The chapter then tackles the limitation of the thesis

and provides suggestions for future research, and it will finish with reflections on the research journey.

# Chapter 8

# Conclusion

## 8.1 Introduction

This chapter represents the general conclusion of this thesis. First, I provide a brief summary of the thesis highlighting the aims, objectives and findings. This is followed by a section dedicated to the contributions of the research. These are divided into sections – a methodological, and other important contributions of this research. Although the research achieved its aims and objectives, this chapter also tackles the limitations of the thesis and provides suggestions for future research. The chapter, and the thesis, finish with a conclusion and a reflexive epilogue.

## 8.2 Research Aims, Objectives, and Findings

As outlined in the introductory chapter, Jakarta is not only the capital city of Indonesia but it is also a tourist destination which has natural amenities, indoor and outdoor recreation places, and the largest array of fashions and textiles in Southeast Asia. As a tourist destination, this province is interesting and different from other provinces in Indonesia. Jakarta as a cosmopolitan and diverse city, offers both modern and traditional forms of foods, arts, music, dances, entertainments, sports facilities, and leisure places. All of these aspects of the city are represented in the form of texts, and images on both official tourism websites of Jakarta. In other words, one of the most important promotional tools of the tourism and culture of Jakarta are through the Enjoy Jakarta and the Portal Site of Jakarta Capital City.

The analysis of the official websites was important for the study as these are more powerful compared to other online forms of information about a destination. This is because the official destination website which is maintained by the government, is more credible and is able to reach potential tourists around the globe. In addition, the feedback comments from people on social media lead to these apps appearing less formal, and open to misinterpretation, and misuse. Official websites enable the Tourism Board to use several techniques to represent the city such as the use of themes to enable the websites to focus on the issues that they are seeking to portray. Another strategy that has been used by the official websites is story-telling, which in some cases, is recognised as effective to denote the attractions and to reach the target tourists. However, that said, there are no differences in the use of multimodal discourses, such as texts, photos, videos, or logos in the representation of destinations in any online communication media whether the official destination websites or social media.

### 8.2.1 Aim

This long process of research has been done to achieve the overarching aim of the study. As earlier mentioned in Chapter 1, the overall aim of this thesis is to understand how the Tourism Board of Jakarta uses discourses, i.e. both written text and visual images to represent Jakarta's tourism and culture through the two official tourism websites – the Enjoy Jakarta site and The Portal Site of Jakarta Capital City, and the effects of these discourses in a wider social context.

### 8.2.2 Objectives and Findings

I have realised and achieved this aim through the following two key objectives:

Objective 1: To generate interpretations of the written texts and visual images

To accomplish this objective, I undertook a review of important and salient literature and other related studies. This was done in order to investigate and interpret contexts as well as features of texts and visual images of these websites. The key theory of postcolonialism and related concepts such as cultural mimicry, hybridity, and exoticism provided important insights into my interpretations. I also drew heavily on CDA, particularly the approach of Norman Fairclough. Using the method of CDA, I did a process of grouping of both texts and images into two broad themes which emerged from the data, traditional Jakarta and modern Jakarta. The photos and texts were grouped into similar themes or sub-themes (Ryan & Bernard, 2003), related with traditional and modern.

The concept of exoticism was found to represent traditional Jakarta in so far as the culture of Jakarta was recognised as unfamiliar and different from Western cultures. The exotic elements in the websites' contents were evident in the representations of traditional foods, dress; performing arts – dance and music, and street theatre; artworks; native people; and historical heritages. Specifically, the elements of exoticism of the Betawi's food was recognised from its name - the term 'Kerak Telor' which is unfamiliar for non-Jakartans and non-Indonesians. The exoticism of the food was also evident in the way the food was presented in a traditional rattan cart which was unfamiliar to foreigners.

The exoticism of the traditional dress was represented in the photos of Figures 6.2, 6.3, 6.4, and 6.6 which depicted the traditional dress of both male and female Betawines. The elements of exoticism of males' dresses was depicted from attributes of Baju Koko, such as Peci and Sarong Kotak-Kotak which were unfamiliar for Western males. At the same time, the Betawi's females' dresses were also represented as exotic, they were considered unusual and uncommon for foreigners, particularly from the sarongs or skirts that are also used as a part of the home page and each page of the Enjoy Jakarta website. It was displayed in the left corner of these pages. It was created as the symbol of identity of traditional Jakarta through its traditional clothing.

The elements of exoticism of the women's sarongs were clearly evident from the motif of Batik and their colours. The motif of 'Pucuk Rebung', and the use of bright colours made the sarong different with other Indonesian batiks. The characteristics of the women sarongs indicated that Betawi females' traditional costumes were different with others, the materials of the sarongs were generally rare, and unique, and cannot be found in other market areas except in Jakarta (Witt, 2003; Eicher, 2005; Lopez, 2006; Febrina, 2009; Connel and Gibson, 2009 in Johansson and Bell, 2009; Buhalis and Inversini, 2014).

Meanwhile, the street theatre of Jakarta (Ondel-ondel) was also considered as an exotic art. The elements of exoticism of Ondel-Ondel were recognised from its name, costumes, make up artist, and actors in a show performance. The term oOndel-ondel is originally from the Betawi language. While, the Ondel-ondel's costume was also

considered different with Javaness puppets, and other puppet costumes. The special make-up style and the expression on the face of the Ondel-ondel male were also recognised as different from other puppets. The composition of actors in a show performance also made the Ondel-ondel not similar with other puppets performance shows.

It was also found that the concept of cultural hybridity developed by Bhabha (1990) was used in the representation of traditional performing arts – dance, and music. The migration of the Chinese to Jakarta, and the effect of colonisation by the West in Jakarta influenced the construction of several traditional dance of Jakarta, such as the Gambang Kromong music, and the Tanjidor. Some Betawi dances, and these two types of Betawi music that we can see today resulted from a mixing between locals and Chinese, or between local and Europeans cultures. It was clearly indicated from the dancers' dresses (except the skirts), how the Betawi dances were influenced by Chinese culture. Some elements of dancers' dresses including hair accessories resemble the traditional clothing from China. Similarly, with the Betawi women's dresses, the Gambang Kromong was also a result of the interaction between Betawines and Chinese in the past (Anderson, 1991). While, the Tanjidor was the example of Betawi music that is influenced by European cultures: Portuguese traders and Dutch colonists (The Jakarta Post, 5th August 2016).

The study also found that the concept of primitivism is reflected in the representation of Jakarta as traditional, which is clearly evident from the photos of native people for example two Betawi musicians (see figure 6.2 and the first photo of figure 6.6), and

several related texts. The Betawi people were here represented as the antithesis of modernity, as a primitive society. They were simple and maintained the traditional culture of Betawi, such as using the traditional clothes (as shown in Figure 6.6 where an old man is depicted wearing 'Baju koko', 'Peci' – hat, and small sarong as scarf). The image of the old man, represented through a monochrome (black and white) photograph further emphasises the backwardness of the Betawi.

The concept of authenticity was also found in the representation of Jakarta as traditional. As Terziyska (2012) claimed authenticity is something that is recognised as based on genuineness, unadulterated or the real thing (Reisinger, 2006; Knudsen and Waade, 2010). Thus, the photos and texts of the Selamat Datang monument, patung Pancoran, and the National monument were used in order to represent the authenticity of the city's physical properties as genuine, pure, and real Jakartan tangible heritage.

In this representation of authenticity as manifested in the city's tangible heritage, the colonial past was highlighted. As a country that had been colonialised by the Netherlands, Jakarta's websites used photos and texts to represent the colonial imagination and Dutch heritage, through for example the Fatahilah museum. A further representation of the colonial past was revealed in the photo of the three Western men (see Figure 6.10) on horseback in the middle of the cityscape which was interpreted as a manifestation of continued colonial domination even within the context of a postcolonial, independent country.

The last finding in the representation of traditional Jakarta was related to gender. The concept of self-Orientalism was applied here to interpret why the women on the

websites were often represented as inferior and in dependent relationship with men, confirming Orientalist stereotypes of Asian women as subservient and unthreatening.

The study found that the representation of Jakarta as a modern destination was reflected by texts and photos of sports and leisure facilities; shopping malls; leisure parks; and health spas. In terms of sport, it was found that as a postcolonial city, Jakarta's Tourist Board was keen to represent the city as modern through the image of the international football stadium, which revealed that the city had 'come of age' as one of the great sport tourism destinations. The study found the concepts of cultural mimicry and hybridity (Bhabha, 1990) in the representation of modern shopping, amusement parks, and health spas. It was revealed that modern shopping malls, amusement parks, and the health spa were not indigenous to Jakarta but were adopted from other cultures.

- Objective 2: To explore how the tourism discourses (texts and images) on both official tourism websites relate to wider social processes and social practices.

The discussion of how the discourses on the websites related to wider social issues was done after the interpretation of the representations of Jakarta and traditional and modern. Beginning with social issues associated with traditional representations of the city it was found that according to Hinch (2004), destinations associated with the culture of indigenous people tend to be unique places, which can enrich the way tourists understand the world, and experience new cultures and exotic places (Correia, et.al, 2007). The strategy of the local government representing the Betawines on Jakarta's

websites thus supports the commercialisation of Jakarta as an indigenous tourism destination. The Betawines' customs and lifestyles are thus transformed into tourist sights. The exoticism of the Betawi culture that had been inscribed on the official tourism websites of Jakarta is quite clear. This exoticised representation drew heavily on such landscapes as perpetuated by the tourism industry (d'Hautesserre, 2004; Carr, 2008 in Prideaux, et.al, 2008).

While, the representation of Betawi's food, 'Kerak Telor' had both negative and positive effects on the traditional food of Betawi itself. On one hand the innovation of the Kerak Telor, such as by modifying the topping and packaging of Kerak Telor has been effective in the commercialisation of the Kerak Telor and the Betawi's food as a whole. One the other hand, the modification of the Kerak Telor has changed the originality of this food and today the taste of this food is different from the original Kerak Telor.

Similarly, the representation of traditional performing arts through a series of photos and texts of traditional dances, music, and puppet or street theatre, was another tactic of the local government to denote Jakarta as a traditional destination. The consequences of this representation exist in the changes to the Betawi's performing arts itself. The Ondel-ondel or traditional street theatre of Jakarta was an example, because of the tourists' demands and expectations it had been transformed from a mystical being to an entertainment show. That is, the Ondel-ondel was prepared to perform every afternoon, entertaining tourists (Personal Communication with the Leader of Tourism and Culture of Jakarta, 24th June 2013). However, the study revealed that the

process of commodification of Ondel-ondel, led to its over exploitation and this has the potential to destroy the authenticity of this local cultural manifestation (Macleod, 2006). Such loss of visitor, as well as the interaction between local people and visitors (Cohen, 1988; authenticity is damaging to the host community and to the experience of the Macleod, 2006; Cole, 2007).

The study also found that the representation of Jakarta as modern had some social effects. While, the study found that the representation of Jakarta as modern through the texts and photos of modern sport, shopping malls, amusement parks, and health spas was to show the readiness of Jakarta as an international tourist destination, it had implications for the commercialisation of the city as well.

**8.3 Contribution of the Research**

The results of this study lead to recommendations for the Indonesian government, and particularly to other local government areas (outside of Jakarta) of the 33 provinces in Indonesia, that want to use a destination website as their online promotional tools. It could be a consideration for other provinces that have similar tourism resources to represent their traditional and modern elements through texts and visual images on a destination website. This study has investigated preliminary ideas, and its originality lies in the fact that there is no study to date which has been undertaken on the representation of Indonesia as a tourist destination through online communication channels, specifically official destination websites. By using CDA, this study has examined the discourses of Jakarta's official tourism websites, particularly fourteen

sections of texts, and all images of the Enjoy Jakarta website and The Portal Site of Jakarta Capital City.

Further contribution has been made from a methodological perspective as this study contributes generally to discourse-based research in tourism and website studies and specifically to the strand of 'textually and visually oriented' (Fairclough, 2003) research emerging currently. As discussed in the methodology, there are some important elements which have been established in this current study, particularly in data collection techniques and data analysis methods. The study contributes a new concept of data collection, by re-contextualising the netnographic data collection method developed by Kozinets (2010) and Sutton (2011). The data was collected only in two types: field notes where observational and reflective notes had been made; and archive data without researcher involvement. The main practice of gathering data in this study was through 'website record notes' or 'manual jotting'. This study has established that 'website record notes' is also useful to record all elements of tourism websites. They include visual appearance of homepages, colours, background, foreground, menu, and the style of displaying photos on each cover image. All the elements further are used as the initial step to identify themes and codes. I used data from website record notes as the first step to recognise themes and codes, this is in line with what Neuman (2006) notes in that field notes is the way to create "labels in a first attempt to condense the mass of data into categories "(p. 442).

Another contribution of this study is the implementation of the CDA technique which is usually used to analyse short texts (Fairclough, 2003, 1996), however, the current study is able to demonstrate that CDA can be applied to analyse both the long texts and

photos of the official tourism websites of Jakarta. Based on the CDA approach, I was also able to gain insights into how the discourses of the official websites could be understood within theoretical contexts particularly in this case, postcolonailism which is of great relevance to Jakarta's condition. Thus, the study was able to reveal that there are some ideas related to postcolonialism that could be used to understand the representations of Jakarta as both traditional and modern.

Finally, within the context of ICT studies, particularly the use of websites in tourism, this study can be used as a reference point to compare and contrast with other similar studies; theories of CDA in tourism and tourism websites; or as an exemplary study.

### 8.4 Limitations of Research

As earlier mentioned, although the research has reached its aims and objectives, there were some unavoidable limitations that should be taken into account. They could be broadly, categorised into literatures and other barriers.

#### 8.4.1 Related Literatures

A limitation of this current study was concerned with available literature. As some parts of this study were related with the traditional culture of Jakarta, as earlier mentioned it was very difficult to find the latest literature, whether in books or journals in English about the Betawi culture. The books or journals were mostly in the Indonesian language, and some did not specifically discuss relevant elements of Betawi culture.

Thus, to sort out this problem, I combined the knowledge that I had about the Betawi culture from readings of books and journals in the Indonesian language; discussing also with the staffs of sub-Department of Tourism and Culture of Jakarta.

The issues of colonialism and postcolonialism also have a relationship with this study, particularly issues concerning modernity; Orientalism and elements of Orientalism, such as authenticity, exoticism, and primitivism. There was also not much literature especially in books and journals about the issues of colonialism and postcolonailism and how they link to contemporary tourism. Therefore, to overcome this problem, I used journals, and books from some postcolonial authors whether new or old editions and connected these ideas with relevant cases in tourism studies about gender and tourism; cultural commodification; colonialism and modernity.

### 8.4.2 Other Barriers

The change of supervisory teams was another issue that meant that this dissertation could not be produced on time. I had four changes of supervisory team during the research processes and writing up of the dissertation. The knowledge and expertise of team supervisors were a significant influence on the substantive ideas of the thesis and I had to twice change the research topic.

## 8.5 Suggestions for Further Research

This research has highlighted the potential of CDA to analyse the texts and visual images of the official tourism websites of Jakarta. I have largely followed the pattern of Norman Fairclough's approach to CDA. However, the analysis of both texts and images of the

official tourism websites of Jakarta was subjective, only from the point of view of myself, as the researcher being involved in the process. The interpretation was based on the empirical data, my knowledge and experience as an Indonesian, and some related theories. Further research should aim at providing evidence also from tourists' points of view for each level of analysis. A proposal for investigating who is the target audience, and who consumes these websites' tourism discourses would also be of great benefit. The methodology of the research could also be developed, such as data collection, and there are several methods which could be applied besides the use of observation of the websites' discourses like in this current study; a nethnograpic data collection which involves observation of the websites' users would be of great interest. An online ethnography (possibly taking around five to six months), to gather some important aspects of internet users on the websites, particularly to gain the data about keywords that users required, could be very important to understand the way users consume the content of such websites, and elements also of focus group discussion to find out whether face-to-face or online observations would be the best way to get in-depth information from potential tourists.

### 8.6 Final Reflections on the Research Process

In conclusion, the internet plays a critical role for competitiveness of tourism destinations. Promoting a destination through an official tourism website is one of the main strategies to market a destination in the new electronic cultural economy found

around the globe. At the same time, internet facilities also enable people easy access to this technology anytime – 24 hours a day, many potential tourists use the internet to search for information of a destination as a form of pre-visiting.

This study has argued that it is important to understand how the tourism discourses on the official tourism websites reflect a destination (in this case: Jakarta). While, other tourism research topics have grown gradually in scope and rigor over the years, research which seeks to understand and interpret destination representations online is not keeping pace with the dynamic evolutions in the online world and is also failing to match industry's research demands in relation to the diversity of topics. This study has discussed future research directions for understanding website discourses through websites, particularly to look at how potential tourists might interpret the tourism discourses of official tourism websites.

However, at the beginning of research, I struggled to find a research paradigm for this study, between constructivism and critical theory. In both research paradigms, the epistemology is subjectivist, where knowledge is generated from the mind of inquirer but "always filtered through the lenses of language, gender, social class, race, and ethnicity" (Denzim & Lincoln, 2005 p. 21). On an epistemological level of constructivism, "the inquirer takes a subject-subject posture whereas facts and values are inextricably linked. Hence, since the knower and the known are inseparable, research is value-bound" (Smith, 1983 in Dieronitou, 2014 p.7). Similarly, the epistemological subjectivity of critical theory means that knowledge is created by inquiry through a dynamic interaction with the environment; knowing and being are the same thing (Denzin &

Lincoln, 2011). Therefore, by recognising the different meanings of subjectivism at the epistemological level of both paradigms, I believe that CDA is a form of critical theory. This is in line with Rasmussen's (1996 in Van Dijk, 2001) point of view, "Critical Discourse Analysis can already be found in the Critical Theory of the Frankfurt School before the Second World War" where the current focus of CDA is on language and discourse (i.e texts and visual images) (Van Dijk, 2001 p. 351). Similarly, Janks (1997) also emphasises that "Critical Discourse Analysis (CDA) stems from a critical theory of language which sees the use of language as a form of social practice" (ibid. p. 329).

In addition, as a researcher, this study has enabled me to gain experiences to explore, investigate, and examine several issues in a particular destination. As earlier mentioned, although I am Indonesian, Jakarta is not my hometown, I had knowledge about this city because it is the capital city of Indonesia and many times I have visited this city for short and long periods. Thus, the traditional elements of the culture of Jakarta were not something new for me; the traditional people, arts, foods, and clothes are very familiar to me. However, to describe, interpret, and analyse in broader context the texts and visual images of the official tourism websites of Jakarta (see Chapter 6), I required some official references and other input from communications with experts of the Betawi culture (in this study: the sub-Department of Tourism and Culture of Jakarta). Similarly, to describe, to interpret, and to analyse the social context of texts and visual images of the official tourism websites of Jakarta (see chapter 7), I have had to critically reflect on my prior knowledge and engage with critical and theoretical literature and themes from other related studies.

I believe that the research provides a fundamental and original contribution to the body of tourism knowledge, particularly the way in which the discourse on official tourism websites in destinations like Jakarta can be interpreted using relevant theoretical constructs such as postcolonialism and associated concepts such as Orientalism (and self-Orientalism), authenticity, exoticism, ethnicity, and primitivism.

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