



Representation of Bali in Tourism Advertisement Videos



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Abstract

Employing the Halliday's theory of transitivity (1985), this study explores the representation of Balinese religion, culture, and nature in the Bali tourism advertisements videos produced by Bali's Tourism Office, Bali Tourism Board and Ministry of Tourism of Indonesian Republic. The study reveals that the language of the advertisements mostly describes Bali in terms of material process, mental and relational process. In terms of relational process, the beauty of Bali's culture and nature is capitalized and portrayed as having certain kind of qualities: indicated by the use of adjectives typical to tourism advertisement such as *mesmerizing*, *exotic*, *unique*, etc. and it is constantly defined as *paradise*. A stark difference, however, occurs in terms of the participants of the clause. In the advertisement produced by the Bali Tourism office, the participants having the role of 'actors', 'senser' and 'carrier', are Balinese people, Bali's nature, and culture. The advertiser, taking the position of 'we', the Balinese, speaks to the world, explaining their home island, culture and belief. On the other hand, the more 'mainstream' advertisements of Bali, give more to the prospective tourists, addressed as 'you'. Here the tourists are the actors and sensers of everything Bali can offer. Bali is depicted as purely a travel destination that can satisfy the visitors and in the position of passive 'phenomenon' and 'goals'. The advertisers are taking the position of 'the travel agent', the third party that promotes Bali.¹

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1. Introduction

Bali has been considered as one of the top tourist destinations in the world for decades. It has a perfect blend of nature, culture, resorts, and other richness tourists can experience in a single visit. In 2017, it is successful to be the first Asian destination, declared as the world's best tourist destination, based on the user's votes of Trip Advisor, the world's largest travel site (Nurhayati, 2017). In recent years, thanks to the development of the internet and social media, tourism grows in every part of the world and many new tourism destinations are opened and introduced every year, tourism sectors become highly competitive. The role of advertisement is increasingly vital in promoting Bali and persuading travelers to come to the island.

Government bodies such as Bali Government Tourism Office, Bali Tourism Board and Ministry of the Tourism Republic of Indonesia Government have produced a lot of tourism advertisements to promote the panorama, local culture and the other characteristics of Bali. Pratiwi & Arka (2016) studies how Bali tourism advertisements videos were created attractively using local terms, signs, sounds, symbols, and pictures which implicitly deliver the local values and ideology of Bali. The successful promotion of tourism in Bali by using tourism advertisement videos is based on the interpretation of the customer toward the videos. So, it can be said that government bodies as advertisers should be aware on how to communicate the messages and the ideology of Bali effectively through interesting packaging in advertisement videos.

To actively promote tourist destinations in Bali, the government and private companies in the tourism industry have advertised Bali in many ways, one of which is by advertisement videos. Tourism advertisement seeks to provide the best destination image by arranging information using multimodal devices in such a way to create a necessity and urge tourist to come and experience what is portrayed in the advertisements.

The main concept of the Bali developments and policies, including that of Tourism is Tri Hita Karana, the local concept which embodies a sustainable development based on the harmony between the three components; human, nature or environment, and religious and cultural aspect. This concept brings forward the development of Bali as Cultural Tourism, where the biggest capital for tourism development is culture, based on Balinese Hindu religion. As a result, the culture of Bali is highly commoditized and at the same time, the Balinese are "dictated" to preserve their culture and nature (Pitana, 2010:140).

This article seeks to reveal how the image of Bali is constructed through the use of linguistic devices. Using a Systemic Functional Linguistic system of Transitivity (Halliday, 1985), the value and ideology delivered consciously and unconsciously by the advertisers can be uncovered.

2. Research Methods

Theoretical Framework

According to Halliday (1985), language provides three kinds of metafunctions: "The ideational", "interpersonal" and "textual". The first deals with the function of language in constructing experiences both of the physical world around us and also our internal experience. The second, the interpersonal function deals with how language maintains interaction, to maintain and regulate communication. The last concerns with how the text is arranged to meet the appropriate situational context. This study focuses more on the ideational part of advertisements language, especially that of transitivity system. In language realization, the transitivity system construes experience in terms of process, participants involved, and the circumstance of the experience.

The way in which an author organizes the clause can reveal his or her worldview. The use of transitivity theory to reveal ideology can be seen in many types of research in political discourse (Kondowe, 2014, Zhao and Zang, 2012 & Dewi 2015) as well as in literary discourse (Patriana, 2013) and advertisement (Pop, 2008 & Trčková 2016).

Halliday and Mathiesen (2004) identifies six process categories and participants in their system of transitivity which is summarized in Table 1.

Table 1
Process and Participant Types

Types of Process	Meaning Category	Participants
Material: Action, Event	Doing, Happening, e.g. <i>kick, run, paint, repair, send, burn.</i>	Actor, Goal, Scope Recipient and Client
Behavioral	Behaving	Be haver
Mental: Perception, Affection, Cognition	Sensing, Seeing, Feeling, Thinking –e.g. <i>see, hear, know</i>	Sensor, Phenomenon
Verbal	Saying, e.g. <i>say, tell, warn, argue, ask</i>	Sayer, Receiver, Target
Relational: Attribution, Identification	Being, Attributing, Identifying, e.g. <i>be, have, become</i>	Carrier, Attribute, Identified, Identifier, Token, Value
Existential	Existing	Existence

Circumstance, which is not explained in the table, specify the number of semantic relationships of the process – temporal or spatial location, extent in time and space (i.e., duration and distance), cause, reason, manner, and accompaniment.

The data sources in this study consist of verbal materials taken from three advertisement videos produced by Bali Government Tourism Office, Bali Tourism Board and Ministry of the Tourism Republic of Indonesia. Bali advertisement videos are chosen as a data source because they promote Bali as a whole, and not just certain types of tourism products, it also customarily exploits Bali’s vibrant culture, nature and tourism facilities. The videos were downloaded from YouTube. The data were collected through observation method and note taking technique. The data were analyzed quantitatively and qualitatively using the theory of transitivity proposed by Halliday (1985) to find out the constellation of participants, processes, and circumstances in the advertisements and later to discover a deeper explanation about the messages and the ideology of the Balinese advertisement videos.

3. Results and Analysis

3.1 The Proses Pattern

The three advertisements used as data sources are quite different in terms of size. The video “Bali Shanti”, contracted as BS was produced by the Bali Tourism Office, it has 23 clauses, taking into account all the ranking clauses, the finite clauses (traditionally adverbial clauses, object clauses, non-defining relative clauses), excluding those non-finite clauses (Halliday, 1997).

The second video, “Bali, Wonderful Indonesia” labeled as BWI was a video produced by the Ministry of the Tourism Republic of Indonesia. It consists of 17 clauses. The third is Bali Travel Guide, hereinafter contracted as ‘BTG’ produced by Bali Tourism Board. It contains the largest number of clauses which are 54 clauses. The distribution of the process types in the three advertisements can be seen in the table below:

Table 2
Process Types in the Advertisement Videos

No	Types of Process	BS	BWI	BTG
1	Material	7 (30,4%)	1 (5,9%)	21 (38,8%)
2	Mental	1 (4,3%)	3 (17,6%)	15 (27,7%)
3	Behavioral	-	-	5 (9,2%)
4	Verbal	1 (4,3%)	-	1(1,8%)
5	Relational	13 (56,5%)	13(76,5%)	11 (20,3%)
6	Existential	1 (4,3%)	-	1 (1,8%)
	Total Clauses	23	17	54

Although varied in numbers, there are three dominants types featured in the advertisements, they are Relational, Mental and Material. Relational process explains the state of being, possession, either material things or certain

qualities or characteristic. This process is either identifying or attributive which is typical to the description text, especially that of tourism (Pop, 2008). The syntactic form is especially ascribed to the description of the beauty of Bali. The attributive process e.g. *This tropical paradise is unique in its natural beauty and splendo; The shopping in Bali is truly something amazing* and identifying the process as in *Heritage places of our ancestors are also the world heritage and love, happiness, dedication, and offerings are parts of Balinese life*. Most of the time the ‘Carrier’, the noun having the qualities and the process are implicitly mentioned as the subject and predicate are verbally elliptic from the clause, especially in BWI. As the advertisements employ moving visual images, which shows the best part of Bali, it can be obviously inferred that the ‘carrier’ and the ‘token’ here are Bali. The use of adjectives and noun phrases highlight the beauty and glorify Bali as a travel destination exploring the aspect of nature, culture and tourism facilities for example *a mesmerizing getaway, a holy sanctuary, captivating culture, the ultimate paradise, branded hospitality, etc.*

The mental process is employed mostly to explain how pleasing Bali is to senses especially for visitors by the use of some recurrent verbs such as *see, enjoy* and that of cognition and perception such as *realize* and *find out*. This will evoke the sense of ‘discovery’, that tourists can reveal more and more beauty during their holiday in Bali.

As can be seen in the table, the material process occurs dominantly in BTG, as well as BS. In BS, it especially explains the action and event done by inanimate object related to Bali’s nature and culture, e.g: *Running water wetting the soil, ...fertilizes forest, ... growing trees; it will never run out of fish we catch* and also the cultural and religious activities done by ‘we’, the Balinese; *Not a single day we spend without worshipping to the creator and no single activity that we do not dedicate to the God*. In BTG, however, almost all material process emphasizes what tourist can do in Bali. For example *educate yourself on nature by visiting bird park, elephant park, and others; join the locals in their national, pass time; swimming in the warm clear ocean; why not hire a surf board*. BTG, employs more persuasive language, using many imperative sentences. As (Mocini, 2015: 154) stated that language for tourist discourse is designed to create a maximum contrast of “the routine activities of home with novelty and excitement elsewhere” Compared to that of BS, BTG and BWI are highly more customer oriented rather than that of BS.

3.2 Participant’s Role: Balinese as Speaker vs Travel Agents as Speaker

The more noticeable difference between the three advertisements lies on the participant’s role. This can reveal the power position of those involved in the advertisement. In general, we can conclude that there are three parties in an advertisement. They are the advertiser, the target customer, and the product being advertised. The product here is the whole island of Bali. Unlike advertising goods or other product, advertising a destination, involved a lot more complex aspects. A place is not merely a place. It’s a dynamic biosphere of people, nature, and culture inhabiting the place, it is a home. Before discussing it further, we can see the distribution of participant’s role in the three advertisements in the table below:

Table 3
Types of Participant’s Roles in the Advertisement Videos

No	Participant’s Role	BG	BWI	BTG
Material Process				
1	Actor	8 (16,7%)	1 (2,9%)	18 (19,8%)
2	Goal	9 (18,8%)	1 (2,9%)	10 (11%)
	Scope			5 (5,5%)
3	Recipient	1 (2,1%)	-	-
4	Client	1 (2,1%)	-	-
5	Attributes	1 (2,1%)	-	-
Mental Process				
5	Senser	2 (4,2%)	3 (8,8%)	15 (16,5%)
6	Phenomenon	1 (2,1%)	3 (8,8%)	15 (16,5%)
Relational Process				
7	Carrier	6 (12,5%)	4 (11,8%)	6 (6,6%)
8	Attributes	6 (12,5%)	5 (14,7%)	6 (6,6%)

9	Token	6 (12,5%)	8 (23,5%)	5 (5,5%)
10	Value	6 (12,5%)	8 (23,5%)	
Existential Process				
11	Existent	1 (2,1%)	-	1 (1,01%)
Verbal Process				
12	Sayer	-	-	1 (1,01%)
13	Verbiege	-	-	1(1,01%)
Behavioral Process				
14	Behaver	-	-	5 (5,5%)
15	Behaviour	-	-	3 (3,2%)
	Total	48	34	91

The first advertisement, BS, is an advertisement made after the second Bali bomb blast in 2005 by Bali Government Tourism Office with the purpose to restore the image of Bali after the second terrorist attacks. In this advertisement, it is really noticeable that the advertisers promote Bali, using the perspective of first person narrator. The advertiser is taking a position as Balinese, talking about their island, how they interpret Balinese Hindu ritual and culture, and also their experience of being Balinese to the world. This is shown by the use of pronoun 'we', as the Actor of the material process such as in sentences: *'Not a single day we spend without worshipping the creator.'* and *'No single activity that we do not dedicate to the God.'* The clauses above clearly highlight the importance of ritual and religion to the Balinese; it also explains how Balinese's see life and the overall purpose of their activities. This is also supported by various images depicting Balinese rituals and cultural practices. The word 'God' is used three times and become the 'client' or 'recipient' of the material process as in: *'serve to almighty God'*, or *'dedicate to the God'*.

The other participants involved are nouns related to Bali's nature: *river, mountain, forest*, etc. and also some nouns related to Balinese cultures, such as *holly water, kite, heritage places*, including the Balinese abstract concept *'Tri Hita Karana'*. These participants mostly become carrier of certain attributes or the identified participants in the relational process which describe Bali's nature and culture. They are all claimed to be 'belonging to the Balinese'. This is clear from the extensive use of possessive pronoun 'our': *our land, our friendly river, or our ancestor*. There are also some identification relational process, that describes how nature and material things mean for Balinese, for example in clauses: *'even flying the kite is our gratitude to the most generous'*, *'our smile is reflection of our heart'*, *'fruits and vegetables are not just food and offerings for us but also a means of expression'*. Here, this animated concrete noun referring to culture and nature become the 'token' of relational process

The second advertisement wonderful Indonesia, produced by the Ministry of Tourism Republic Indonesia, on the other hand, employs a different strategy. The verbal signs are mostly in the form of phrases, instead of clauses which function to describe the slides of images depicting Bali's beautiful sceneries and culture and also some activities tourists can do in Bali. From transitivity point of view, the verbal sign is the series of relational process of attributive, which give certain attributes to Bali such as: *'a mesmerizing getaway'*, *'a holy sanctuary'*, *'captivating culture'*, *'sublimely sacred'* and much more. Some sentences are also presented at the end of the advertisement, addressing the target audience 'you' as an actor of the material process: *'release you innovation for an adventure of a life time'*, and mental process *'whether you fancy the beach or golf, just love food so exotically or adrenaline leisure. Enjoy oasis' of tranquility where pampering is art perfected'*. In this advertisement, the advertiser position itself as tourism agent talking directly to the target tourists, describing Bali as an object, a third party in the conversation. The tourists are empowered by putting 'you' as 'actors' and 'sensors'.

The third advertisement, produced by Bali Tourism Board is taking almost the same position as that of the advertisement produced by Indonesia Tourism Ministry, however, it uses longer sentences. It goes from explaining the position of Bali in the Indonesian Archipelago, the language used, followed by describing the scenery and activities in Bali's coastal area and moves to the north, to Bali's interior: the lake, forest, and mountains. As in most tourism advertisement, the process involved is mostly 'relational' when it comes to explaining the tourism object's properties, giving the attributes of qualities, or circumstance such as: *nestle in the sparkling water of the Indian ocean and land just 8 degrees off the equator; this tropical paradise is unique in its natural beauty and splendor*. However, compared to the previous two advertisements, this advertisement is the most tourist empowering, by mostly putting the them 'you' in the 'actor', 'senser' and 'experiencer' position

such as in: *'You can see the local food from the numerous beach side stores and then just lase away in the afternoon with refreshing tropical cocktail. And after a long day of total relaxation enjoy one of the vibrant local night clubs with so much on offer. The choice is yours. Do everything or nothing'*, as this advertisement focuses more on the activities tourists can do in Bali.

It can be concluded that of the three advertising videos of Bali, the advertisement with the tag Line 'Bali Shanti' produced by the Bali Tourism office gives more agentive and active role to Balinese, Bali's culture and environments, as compared the other advertisements that depict Bali as merely a travel destination that is in the position of passive 'phenomenon' and 'goals'.

3.3 Types of Circumstances

The occurrences of the circumstance in the Bali tourism advertisement video can be seen in the below table:

Table 4
Types of Circumstances in the Advertisement Videos

No	Types of Circumstances	Data 1	Data 2	Data 3
1	Location	-	1	21
2	Time	1	-	3
3	Reason/cause	-	-	2
4	Manner	-	-	5
5	Accompaniment	1	-	2
6	Contingency	-	1	-
7	Role	-	1	1
8	Extent	-	-	-
9	Angle	-	-	-
10	Matter	-	-	1
	Total	2	3	36

Space is a prominent aspect in tourism text (Pop, 2008). However, in both BS and BWI this aspect of space is not realized as circumstances in the clause of the material or mental process. As spaces, Bali's nature and places are mostly become 'actor' of the material process in BS and dominantly become 'carrier' of certain attributes in BWI. This is different with BTG that use many material and mental process clauses that explain more about the tourism activities and what tourist can mentally enjoy in Bali, with 'you' or ellipted 'you' as actor and senser, the explanation of circumstance of location become important as the adverb place, for example: *Why not experience some of local cuisine in a beach side restaurant..... You can see the local food from the numerous beach side stores'*. Another frequent circumstance in BTG is that of manner which explains how an activity or action can be done pleasingly. In *and then just lase away in the afternoon with refreshing tropical cocktail* there are two types of circumstances; *in the afternoon* is telling about the best time to do the activity and *with a refreshing tropical cocktail* is telling about how to enjoy the leisure time to get the best of experience. Other circumstances of manner are *with so much to offer* and *traveling in the land*.

4. Conclusion

Although the three advertisements employ the three aspects of Bali Tourism; the religion, nature and culture simultaneously, the analysis of transitivity on the types of process, participants, and circumstances on the three tourism advertisement videos reveal that the advertisers represent Bali differently. The advertisement of BS produced by Bali Tourism Office used Balinese as 'Speaker' by using more *we* and *our* as 'actor' and 'senser' of a physical or abstract happening or phenomena. These roles are not only given to human but also to 'nature' and other cultural abstract entities. Here Bali is treated as 'Subject' of tourism. This is different with the other advertisement videos that more tourist-focus, that continuously addressing target customer 'you' and putting them as 'actor' in the material process and also 'senser' of the mental process with Bali as merely a tourist destination.

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Appendix

Bali Shanti

1. Mountain, springs, and river. (Pt: Existent, Ps: Existential)
2. Running water wetting the soil, (Pt: Actor Ps: Material Pt: Goal, Ps. Material,
3. fertilizes forest, (Pt: ellipted Actor, Ps: Material, Pt: Goal)
4. growing trees,
5. and greening expanse of fields, (Pt: ellipted Actor, Ps: Material, Pt: Goal)
6. and multiply your harvest. (Pt: ellipted Actor, Ps: Material, Pt: Goal)
7. When tirta or holy water is sprinkled, (Pt: Goal, Ps: Material)
8. blessing, safety, welfare, and prosperity are our hope. (Pt: Value, Ps: Relational, Pt: Token)
9. Not a single day we spend without worshipping to the creator. (Pt. Scope, Ps: Material, Pt: Actor)
10. And no single activity that we do not dedicate to the God. (Pt. Scope, Pt: Actor Ps: Material, Pt: Recipient)
11. Tri Hita Karana, serve to almighty God, (Pt: Token Ps: Relational Ps.: Value)
12. love to the environment, also togetherness and peacefully among the human being. (Pt: Token Ps: Relational Ps.: Value)
13. Even flying the kite is our gratitude to the most generous who are endowed this paradise island to us. (Pt: Token Ps: Relational Ps.: Value)
14. Not only our land is fertile (Pt: Carrier, Ps: Relational, Ps: Attributes)
15. but also the sea is beautiful and very rich as if it will never run out of fish we catch. (Pt: Carrier, Ps: Relational, Ps: Attributes)
16. Our smile is a reflection of our heart. (Pt: Token Ps: Relational Ps.: Value, Cir: Reason)
17. because we always taught to be friendly by nature. (Pt: Token Ps: Relational Ps.: Value, Cir: Reason)
18. Welcome to Bali. Bali's clean air, our friendly river. (Pt: Sayer, Ps: Verbal Pt: Verbiage)
19. Heritage places of our ancestors are also the world heritage. (Pt: Token Ps: Relational Ps.: Value)
20. It is very exciting to be enjoyed. (Pt: Carrier, Ps: Relational, Ps: Attributes)
21. Fruits and vegetables not just food and offerings for us. (Pt: Token Ps: Relational Ps.: Value)
22. but also a means for us for expression. (Pt: Token Ps: Relational Ps.: Value)
23. Culinary? We have food that flavor and atmosphere you will not find elsewhere in the world. (Pt: Token Ps: Relational Ps.: Value)
24. Enjoy. (Pt. ellipted Senser, Ps: Mental, Ps. Phenomena)
25. Bali, Shanti, Shanti, Shanti.

Data 2: Wonderful Indonesia, Bali

1. A mesmerizing getaway, (Token: Bali Pr Relational. Pt: Value)
2. a holy sanctuary, (Token: Bali Pr Relational. Pt: Value)
3. A captivating culture, (Token: Bali Pr Relational. Pt: Value)
4. sublimely sacred (Attribute: Bali Pr Relational. Pt: Attribute)
5. yet also excitingly perfect. (Attribute: Bali Pr Relational. Pt: Attribute)
6. The ultimate paradise, (Token: Bali Pr Relational. Pt: Value)
7. a luxurious escapade. (Attribute: Bali Pr Relational. Pt: Attribute)
8. Here you have some of the hottest spots on the planet. (Cir: Location, Pt: carrier Ps: Relational Possession, Pt attribute)
9. Release you innovation for an adventure of a life time. (Pt: Actor (ellipted you), Ps. Material, Pt: Goal, Cir: purpose)
10. Whether you fancy the beach or golf. (Pt: senser, Ps: Mental, Pt: Phenomenon)
11. Just love food so exotically or adrenaline leasures. (Pt: senser, Ps: Mental, Pt: Phenomenon)
12. Enjoy oasis' of tranquility where pampering is art perfected. (Pt: senser, Ps: Mental, Pt: Phenomenon, Cir: contingency)
13. Mysteriously fasting. (Attribute: Bali Pr Relational. Pt: Attribute)
14. Tourism with its own history. (Token: Bali Pr Relational. Pt: Value)
15. Branded hospitality. (Token: Bali Pr Relational. Pt: Value)
16. The ultimate travel destination and more. (Token: Bali Pr Relational. Pt: Value)
17. Bali, wonderful Indonesia. (Token: Bali Pr Relational. Pt: Value)

Data 4: Bali, Indonesia Travel Guide

1. Part of the Indonesian archipelago, Bali (Pt: Token: Bali Pr Relational. Pt: Value)
2. By the island of Lombok to the east and Java to the west. (Pt: Token: Bali Pr Relational. Pt: Value)
3. Nestle in the sparkling water of the Indian ocean: (Pt. Actor, Ps Material, Cir: Location)
4. and land just 8 degrees Of the equator. (Pt. Actor, Ps Material, Cir: Location)
5. This tropical paradise is unique in its natural beauty and splendor. (Pt: Carrier Pr: Relational. Pt: Attribute Cir: About)
6. The people of this small Indonesia island are warm and friendly (Pt: Carrier Pr Relational. Pt: Attribute) and are always quick to smile. (Pt; Carrier Pr Relational. Pt: Attribute)
7. The national language is Balinese (Pt: Token Pr Relational. Pt: Value)
8. but most locals speak English (Pt: Sayer, Pr: Verbal, Pt: Verbiege)
9. and the life style is so late back ((Pt: Carrier Pr Relational. Pt: Attribute)
10. that it will only take you moments to start living in Bali time. (Pt: Actor Pr: Material Pt: Scope Cir: Time, Cr: Purpose)
11. The bustling hot of tourism in Bali is bound in Kuta, Nusa Dua, and Sanur and the south of the island. (Pt: Goal Ps: Material, Pt: Scope)
12. Join the locals in their national pass time (Pt. Actor, Ps Material, Pt: Scope Cir: Location)
13. or swimming in the warm clear ocean (Pt. Actor, Ps Material, Cir: Location)
14. or snorkeling around the beach side choral reef or (Pt. Actor, Ps Material, Cir: Location)
15. paddling a kayak in the calm waters. (Pt. Actor, Ps Material, Pt: Goal Cir: Location)
16. Why not hire a surf board (Pt. Actor, Ps Material, Pt: Goal)
17. and hit the waves on famous Kuta beach (Pt. Actor, Ps Material, Pt: Goal Cir: Location)
18. or lay back and (Pt.Behaver, Ps: Behavioral)
19. enjoy the luxury of a beach massage (Pt: Senser, Ps: Mental, Pt: Phenomenon)
20. and let the stress's drain from your body.(Pt. Actor, Ps Material, Pt: Goal Cir: Location)
21. You can see the local food from the numerous beach side stores (Pt: Senser, Ps: Mental, Pt: Phenomenon, Cir Location)
22. and then just laze away in the afternoon with a refreshing tropical cocktail.(Pt: Behaver, Ps: Behavioral, Cir: Time, Cir: Manner)
23. And after a long day of total relaxation enjoy one of the vibrant local night clubs with so much on offer. (Cir: Time Pt: Senser, Ps: Mental, Pt: Phenomenon Cir: Manner)
24. The choice is yours. (Pt. Token Ps: Relational, Pt: Value)
25. Do everything or nothing. (Pt: Actor, Ps: Material Pt: Goal)
26. The shopping in Bali is truly something amazing. (Pt: Atributee Pr Relational. Pt: Attribute)
27. And whether the gift you want for someone special or some Balinese handcrafts (Pt: Senser, Pt: Phenomena, Ps: Mental Cir; Reason)
28. the local market and shops offered great value. (Pt: Actor, Ps: Material, Pt: Scope)
29. Why not experience some of the local cuisine in a beach side restaurant and a cocktail as the sun sets over the ocean a (Pt. Behaver, Ps. behavioral, Pt: behavior Cir: location Cir: accompaniment)
30. and watch the fishing boat in the Balinese seas. (Pt: Senser, Ps: Mental, Pt: Phenomenon Cir: Location)
31. You'll find a variety of food endless (Pt: Senser, Ps: Mental, Pt: Phenomenon, Cir: Manner)
32. and the price's so very cheap ((Pt: Atributee Pr Relational. Pt: Attribute)
33. but the flavor will have you coming back for more. (Pt: actor Ps Material Pt. scope Pt: attributes)
34. Further to the east, you'll find an ... (Cir: Location (Pt: Senser, Ps: Mental, Pt: Phenomenon)
35. Sea with the wind swept coast line of ragged cliff faces ((Pt: actor, Ps: material, Pt: goal)
36. providing a step contrast to the serenity of the temple perched on top of the sandstone cliff. (Pt: actor, Ps: material, Pt: Goa l)
37. If snorkeling is more your style head over to the Uluwatu coast line (Cir: Contingency, Pt: Actor, Pr. Material, Cir: location)
38. where you'll find secret coast along the rocky shore Pt: Senser, Ps: Mental, Pt: Phenomenon Cir: Location)
39. that will make you realize why this is such a special location. Pt: Senser, Ps: Mental, Pt: Phenomenon)
40. Surfers from around the globe travel to this wave rider's paradise. (Pt: Actor, Ps: Material, Cir; Location)
41. where some of the best surfing in the world can be found. (Cir: Angle, Pt.Senser Ps: mental, Pt: Phenomenon)

42. All set amid ragged sandstone cliff and crystal clear emerald waters. (Pt. Goal Ps. Materia, Cir: Location)
43. Travelling in land, you'll find the spectacular mountain of the interior rising majestically into a sky shadowed in clouds (Cir: Manner, Pt Senser, Pr: mental, Pt. phenomena)
44. where visitors can see extinct volcanoes set among lush tropical jungle. (Pt: senser, Ps: mental, Pt: Phenomenon)
45. Where the silent beauty of the guarded landscape is broken only by the splendor of an isolated waterfall in the remote jungle of central Bali. (Pt: Actor, Pr. Material, Pt: goal, Cir: location)
46. Deeper in land and further north the ancient culture of Bali is no more evident at the Pura Ulundanu Beratan water temple. (Cir: Location, Pt: Token, Pr: relational, Pt: value)
47. Deep on the shore of lake Beratan this hauntingly beautiful temple is set as the backdrop of mist covered mountain of Bedugul in central Bali.(Cir: location Pt: Goal, Pr: material, Cir: Role)
48. You find the echo of the past ring here in Bali and (Pt: Senser Ps: mental Pt: phenomena, Cir: Place) there's no better example than the Ubud monkey forest (Ps: Existential, Pt: existent)
49. where you can wander among the ancient stone carvings (Pt: Behavior, Ps: Behavioral, Cir: Location)
50. and be entertained by the antiques of these playful creatures. (Pt: behavior Ps: behavioral Cir: Accompaniment)
51. With the rich and colorful culture you'll find the island paradise of Bali filled with warm friendly locals and diverse exciting landscape. (Cir:Accompaniment, Pt: Senser Ps: mental Pt: phenomena)
52. A land where the unending ocean meets the sky in the tranquil embrace. (Pt: behavior Ps: behavioral Cir: Location, Cir: Manner)