

# FIGURATIVE MEANING IN PROMOTION TEXTS OF NATURE TOURISM OBJECT: A STUDY IN GARUT REGENCY, WEST JAVA-INDONESIA

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## Abstract

This research is entitled "Figurative Meaning in Promotion Texts of Nature Tourism Object: A Case Study in Garut Regency, West Java - Indonesia". This paper tries to describe the figures of speech in nature tourism promotion texts. The purpose of this study is to describe the meaning of figures of speech predominantly found in the texts of the promotion of nature tourism in Garut Regency. The framework of this research Figures of Speech by Richards et al., (1989) discussing a word or phrase which is used for special effect, and which does not have its usual or literal meaning and Language of Promotion texts by Danesi (2004). The data used in this research are taken by observing and documenting the tourism information in Garut regency and its website, interviewing the person in charge of tourism office in Garut government and doing literature review of tourism language. The results of this research show that the figurative meanings often employed are metaphors and personification. Metaphors aim to describe the physical circumstances of attraction and implicitly to influence tourists to visit and enjoy the tourism attraction. Meanwhile, the personification has a deeper and more alive meaning as if the tourism objects are able to act like a human. Personification uses living creature as the imagery of tourism object. There is a promotive function of the figurative meaning as the link between the promotional text and the promoted tourism objects.

**Keywords:** Figurative Meaning, Figures of Speech, Nature Tourism

## 1. INTRODUCTION

Tourism is always tied with language and culture since a lot of tourism activities are, directly or indirectly, supported with both language and culture (Dann, 1996, Ignjic, 2001 and Hou, 2005). We can see, relics of ancient times, including ancient scripts, written in the language and runes as well, filling and also adorn museums in many countries, including America and Europe, and is regarded as masterpieces which are priceless is a reflection of past cultures (During, 1999).

In the promotion of tourism, it can be found peculiarities of color, not only the figures of speech such as metaphors and similes, but also the choice of words combined with beautiful and interesting pictures with the aim of provoking the imagination of the reader to visit the destinations promoted (Dann, 1996). For example, the expression in the form of metaphors such as 'emeralds on the equator' or 'Pearl of Asia' is often used to describe a beautiful place or islands as beautiful as pearls or emeralds so that people imagine about a beautiful place because of 'emerald' and 'pearl', while the 'equatorial' and 'Asia' is a description of the place. However, there are also the attractiveness of 'Asia' itself, i.e. diverse uniqueness which are not found in Western countries, and this will be the new experience different from the daily life of the West. This is important because the one which is normally expected by a tourist is a new experience different from those encountered in daily routine life.

That is the reason of the tourism destination development which is less or more influenced by new information attained by a person or a group of people who want to travel. The new information can be conveyed via internet, television, radio, newspapers, magazines, brochures, even from friends or relatives who had already visited the place. Based on the information, a person would imagine an interesting place to visit. However, this sort of information could be problematic if there is the fact in contrary to what was informed. If this happens, it could make people no longer willing to visit. Thus, the tourism service providers need to provide good promotion and draw without misleading information.

Therefore, tourism promotion text should be presented in a good and interesting language that is not only able to provide a clear description, but also to persuade tourists to visit the attractions being promoted. Due to the breadth of the tourism problem, this research will be limited to the study of tourism language, especially the figurative meanings in the promotion of tourism in Garut. Located in the southern region of West Java - Indonesia, Garut regency is selected as the object of research since the nature tourism potency includes coastal tourism, eco tourism, mountain tourism and others.

## 1.1 Kabupaten Garut

Garut Regency is located in the Southern part of West Java province Indonesia South East Asia at coordinates 6°56'49"-7°45'00" south latitude and 107°25'8"-108°7'30" east longitude. Garut has the administrative area of 306,519 hectares (3065.19 km<sup>2</sup>) with the boundaries in the north are Bandung and Sumedang regencies, in the east is Tasikmalaya regency, Indonesia Ocean in the south and in the west is Cianjur regency. Garut regency is geographically adjacent to the city of Bandung as the capital of West Java province, a buffer zone and hinterland for development of Bandung Raya. Therefore, Garut has a strategic position in supplying the needs of residents of Bandung City. In addition, it also plays a role in controlling the environmental balance. Below is the figure of the map of Garut Regency, West Java Indonesia.

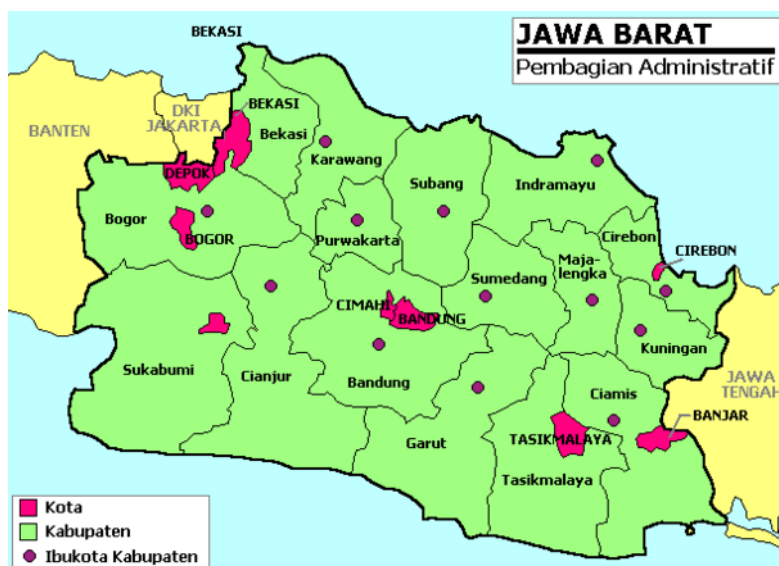


Fig. 1: Map of Garut Regency, West Java, Indonesia

## 1.2 Tourism in Garut

Tourism in Garut is divided into several units of the tourist area based on the following considerations:

1. For the ease of development and management, it is necessary to classify the objects and tourist attraction in the Tourism Area Unit (SKW) that has centers of tourist activity and has a circuit connection or the tourist track.
2. Optimizing the position of Garut regency which is close to the city of Bandung, the capital of the province, for the benefit of the development of tourism activities in Garut.
3. Prioritizing the development of the tourist area unit by taking into account their impact on the development of objects and tourist attraction

The division is based on the following approach:

1. grouping various objects and tourist attraction according to the location and homogeneity.
2. Each area is formed by three basic elements:
  - a) Nucleus (core), is a key element at the heart of the types of objects and tourist attraction a tourist destination
  - b) Inviolable belt, the protective pathway and also the gateway, which serves to give the impression attract tourists at the time of entering into the core zone.
  - c) Zone of closure, an outside area which is still affected by the activity of tourists.

The following is a table describing some nature tourism objects in Garut Regency and the number of visitors both domestic and foreign tourists in 2013.

Table 1: Nature tourism objects in Garut Regency and the number of visitors both domestic and foreign tourists in 2013

No	Tourism Objects	Foreign Tourists	Domestic Tourists
1	Cipanas (hot spring water)	830	545.476
2	Situ Bagendit (lake)	359	219.021
3	Kawah Darajat (crater)	480	65.359
4	Situ Cangkuang (lake)	1.004	105.769
5	Curug Cimandi Racun (waterfall)	-	-
6	Curug Citiis (waterfall)	47	26.276
7	Pantai Santolo (beach)	382	205.595
8	Curug Orok (waterfall)	235	54.896
9	Kawah Papandayan (crater)	563	55.167
10	Pantai Sayang Heulang (beach)	351	150.377
11	Pantai Cijeruk Indah (beach)	122	59.486
12	Pantai Karang Numpang (beach)	-	-
13	Pantai Cijayana (beach)	57	30.775
14	Hutan Sancang (forest)	69	30.234
15	Pantai Ranca Buaya (beach)	350	97.102
16	Curug Cihanyawar (waterfall)	59	32.815
17	Kampung Dukuh (ecotourism)	99	33.446
18	Pantai Darmaga (beach)	-	-
19	Kawah Talaga Bodas (crater)	42	30.464
20	Air Terjun Negla sari (waterfall)	-	28.545
21	Pantai Karang Paranje (beach)	62	35.703
22	Air Terjun Neglasari (waterfall)	-	28.545
23	Pantai Gunung Geder (beach)	102	33.329

24	Taman Satwa Cikembulan (wild reserve)	109	34.938
25	Pantai Taman Manalusu (beach)	80	26.607
	Total	6.055	2.115.463

## 2. RESEARCH METHOD

The method used in this research is analytical descriptive one. According to Nunan (1992: 3) Qualitative research assumes that all knowledge is relative, that there is a subjective element to all knowledge and research and that holistic ungeneralisable studies are justifiable. The aim of descriptive research is to describe condition and phenomenon status. Therefore, it intends to describe the phenomenon of the figurative meanings and its intentions contained in the promotion text. In addition to the descriptive, this research is also an analytical one, i.e. to discuss and analyze the types and meaning of the figures of speech. The authors obtained data from some electronic and printed media such as brochure, booklet, etc. from the Tourism Office of Garut Regency Government and West Java Province website. After collecting the data, the writer classified the data related to the figures of speech types. The data are analyzed in order to see the figurative meanings based on the figures of speech classification, then the analysis is associated with the tourism object in order to see the correlation between the message in the promotion texts and the condition of the tourism object.

## 3. THEORETICAL FRAMEWORK

### 3.1 Figurative Meaning

Figurative meaning is a kind of meaning resulted from the figures of speech's employments in utterances. *Figure of speech is a word or phrase which is used for special effect, and which does not have its usual or literal meaning* (Richards et al., 1989: 105). The figures of speech often used in daily communication, especially in the texts of promotion and ad campaign are simile, personification and metaphor. This study will address those figures of speech contained in the text of nature tourism promotion in the region of Garut. Here is an explanation of the three figures of speech producing figurative meanings.

#### 3.1.1 Simile

*A simile is an expression in which something is compared to something else by the use of a function word such as like or as.* For instance: *"my hands are as cold as ice" means that my hands are very cold* (Richards et al., 1989: 105). The use of simile is able to provide confirmation of meaning and message as well as a clearer description of the objects being compared.

#### 3.1.2 Personification

Personification, known as personifikasi in Bahasa Indonesia, *"/per-so-ni-fi-ka-si/ n* is "pengumpamaan (pelambangan) benda mati sebagai orang atau manusia, seperti bentuk pengumpamaan alam dan rembulan menjadi saksi sumpah setia. It describes that the nature and the moon become the witness of a couple to make their promises. Another example: *Ombak laut pantai itu melambai-lambai mengajak para peselancar untuk bercengkerama".* ([www.kbbi.web.id](http://www.kbbi.web.id)). It describes that the sea waves act like human i.e. waving the surfers to play together. Personification describes the object as if it could do something like humans. The use of the personification gives a description of the objects being compared as the life and able to perform the actions performed by humans or creatures to make the comparison, so as to turn the inanimate object.

#### 3.1.3 Metaphors

Richards et al. (1989: 106) states *"In a metaphor, no function words are used. Something is described by stating another thing with which it can be compared"*.

Metaphors are often used in the discourse of tourism as shown in the the following paragraph.

*Tita is a free-spirited, courageous girl who embarked on a wonderful journey to the world out there, working in farms, ostensibly to find her "soul". Reading her adventure you sense that this is what she is all about: a soulful person who is open-minded, observant, sensitive and witty too* (Alisjahbana dalam Veda, 2000).

There are no various metaphors in the sentence above. The metaphor "soul" refers to Tita which means "to find herself".

### 3.2 Types of Metaphors

Metaphor is one of the figures of speech besides simile, personification, hyperbole, and understatement. Metaphor is a figure of speech that says that one thing is another different thing. As Richards et al. (1989: 106) describes "In a metaphor, no function words are used. Something is described by stating another thing with which it can be compared". Metaphor is very close to culture, as Eder (2009:3) stated "Metaphor can be viewed as the ornamental use of language, and a lot about metaphor and culture arises from what we have heard or learned in school."

Since metaphor and culture arise from what we have heard or learned, they are about experiences in thought. When something is in thought, it will relate to someone's perception, someone's feeling, or even someone's emotion. The writers use metaphors to persuade or influence the readers' thought in introducing their products, in this case the tourism destinations. By using metaphors in promoting their tourism destinations, the writer tries to offer the experience to the tourists.

According to Newmark (1988: 106-113), metaphors are divided into six types. They are dead metaphor, cliché metaphor, standard or stock metaphor, recent metaphor, original metaphor, and adapted metaphor. Newmark argues that "Dead metaphor, viz. metaphors where one is hardly conscious of the image, frequently relate to the universal terms of space and time, the main part of the body, general ecological features and the main human activities." In Bahasa, the examples of dead metaphor are *kaki gunung* 'foot of the mountain' and *mata air panas* 'hot spring'.

The second type of metaphor is cliché metaphor. According to Newmark (1988: 107-108) "Cliche metaphor is temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the fact of the matter." In English, the examples of cliché metaphor are the words *backwater* and *breakthrough* in the sentence *The country school will in effect become not a backwater but a breakthrough*.

The third type of metaphor is stock or standard metaphor. Newmark (1988: 108-109) defines that:

"A stock metaphor as an established metaphor in an informal context is an efficient and concise method of covering a physical and or mental situation both referentially and pragmatically - a stock metaphor has certain emotional warmth. An example of stock or standard metaphor in English is "keep the pot boiling". From the example, it is described that the pot is boiling, as we know that something which is boiled is liquid not the pot.

The fourth type is adapted metaphor. This metaphor is adapted from the contemporary metaphor. The example of the adapted metaphor is *the ball is a little in their court*, it is adapted from the contemporary metaphor *the ball is in their court*.

The fifth one is recent metaphor. It is called a metaphorical neologism. It is called neologism since the words used are new metaphors or renew themselves in language. The examples of metaphorical metaphors are *walkman* from the word *walk* and *man*. The metaphor has a new meaning 'portable cassette player'. The metaphor *software* is from the word *soft* and *ware*, they make a new meaning.

The sixth one as the last type is original metaphor. Original metaphor contains a message, attitude or view from the writer. This metaphor is sometimes called as a poetical metaphor. It is used by the writer to express something more specific. For instance, "Presiden Stearns expressed his condolence to the victim of tsunami in Asia (2005), "This tidal wave of generosity will help them rebuild...". He used the tidal wave as metaphor since the word tidal used to describe a generosity. The sixth type of metaphor mentioned above is used to classify the data discussed in the following chapter.

### 3.3 Language of Promotion Texts

According to Danesi (2004: 268-269), there are some techniques that advertisers use to realize the language of promotion such as slogans, i.e:

- Jingles, enhancing memory of the products: *Have a great day, at McDonald's*.
- Use Imperative form, the effect of advice coming from an unseen authoritative source: *Drink milk, love life; Trust your senses*.
- Formulas, meaningless statements sound truthful: *A Volkswagen is a Volkswagen*.
- Alliteration, repeating sounds in a slogan or jingle increases the likelihood that a brand name will be

remembered and be imbued with a poetic quality: *The Superfree sensation* (alliteration of s).

- Absence of language, strategically avoiding the use of any language whatsoever, suggesting, by implication that the product speaks for itself.
- Intentional omission, e.g. like *Don't tell your friends about ...*;
- Metaphor, powerful imagery for the product: *Come to where the flavor is ... Marlboro country.*
- Metonymy, also creating powerful imagery for the product: *Bring a touch of Paris into your life.*

#### 4. RESULTS

As a rich city in nature tourism attractions, Garut has a wide variety of interesting objects to visit. This was confirmed by the appeal of the campaign carried out by either the Department of Tourism Republic of Indonesia and the Garut's Tourism Office in West Java. Promotion is done through the media image that comes with informative text. In the campaign, the text is not only the using sentences, clauses and phrases effectively but it is also peppered with some kind of figures of speech. Figures of speech that appear in the text of the promotion of tourism in Garut region is dominated by the metaphors such as dead metaphor, standard metaphor, cliches metaphors, and neologisms or contemporary metaphor, then simile, and personification. These can be seen in the texts of the following promotions:

##### 4.1 Pantai Santolo

*"Sampai-sampai sebagian kalangan menyebut **Pantai Santolo bak surga tersembunyi di selatan Garut.** Lautnya terbentang luas membentuk garis horizon di kaki langit biru dengan deburan ombaknya yang khas. Hamparan atol seluas 35 hektare juga menyuguhkan pemandangan menakjubkan. Gugusan karang hitam berbagai bentuk dipadu pasir coklat muda."*

In the Santolo Beach Tourism promotion text above, it is used some kinds of metaphor i.e. the phrase 'kaki langit biru' which is a dead metaphor. The use of human body parts on the expression of other scientific language to clarify the meeting point between the sea surface to the boundary line of the sky which indicates that the ocean view is very spacious along the eye can see. Furthermore, the beauty of the beach Santolo described with the use of standard metaphor phrase 'Hamparan atol' in the utterances '*Hamparan atol seluas 35 hektare juga menyuguhkan pemandangan menakjubkan*', and phrase 'gugusan karang hitam' in the utterance '*Gugusan karang hitam berbagai bentuk dipadu pasir coklat muda*'. The use of a standard metaphor in both expression attempts to describe the physical description and situation of Santolo beach. Furthermore, the standard metaphor expressions have a certain emotional warmth to make the tourists interested to visit Santolo beach. In addition it is reinforced with other figure of speech i.e simile found in the expression "Pantai Santolo bak surga tersembunyi di selatan Garut" to describe the beauty of the beach Santolo. It means that the Santolo Beach is like hidden heaven in the southern Garut.

##### 4.2 Curug Cihanyawar

*"Curug Cihanyawar merupakan daya tarik wisata alam yang berupa air terjun dengan ketinggian 16 m yang berada di ketinggian 1000 m di atas permukaan laut... Sumber air Curug Cihanyawar berasal dari aliran air Gunung Cipadaruun yang berasal dari mata air Cikuray."*

The promotion text of waterfall tourism object contains metaphorical language. Metaphor used among which are the cliché metaphor contained in the phrase 'daya tarik wisata alam'. Although the metaphorical impression is not so thick and it was literally clear term, the expression of feelings and emotional statement associated with Cihanyawar tourism object inform that the destination is worthed to visit because of its appeal. More clearly, metaphorical expression 'daya tarik' is described as '*air terjun dengan ketinggian 16 m yang berada di ketinggian 1000 m di atas permukaan laut*' which means 'waterfall with a height of 16 m at an altitude of 1000m above sea level'. Other metaphor in the promotion text is a dead metaphor contained in the expression 'mata air Cikuray'. This kind of metaphor is almost always synonymous with the kind of attraction that are promoted because of the choice of words is quite closely used with the description of the destination. As a waterfall tourism object, Cihanyawar is closely related with metaphorical expression 'mata air' which uses human body parts 'mata', or eye in English, to replace the word 'sumber' or sources in English. The using of metaphorical expression 'mata air' ('spring' in English) rather than 'sumber air' (source of water' in English) does not mean with no reason but to it is to clarify or define the concepts and scientific language sources of water that feels more alive to describe the tourism object or destination.

### 4.3 Curug Cimandi Racun

*“Air terjun atau curug yang sumber airnya berasal dari mata air Cimalagiri di Gunung Mandalawangi ini mempunyai ketinggian sekitar 25 meter. Cimandi Racun. Selain menikmati air terjun, di obyek wisata Curug Cimandi Racun juga menyuguhkan pemandangan alam yang masih asri. Hamparan pepohonan yang tumbuh menghijau dan ditambah dengan kicauan burung yang bertengger di atas dahannya, serta temperatur udaranya yang sejuk (berkisar antara 23-25 derajat Celsius), menjadikan lokasi di sekitar air terjun ini sangat indah untuk dinikmati.”*

Similar to tourism promotion text of Curug Cihanyawar, Curug Cimandi Racun also uses the dead metaphor 'mata air'. Although its existence as a metaphor is hardly recognized, metaphorical expression 'mata air' is almost always attached to waterfall tourism destination because of the position of the waterfall that tends to be close to a water source. The using of metaphorical word 'mata air' which uses human body parts is intended to turn the promotional messages of Curug Cimandi Racun tourism object. As if this tourism destination is a living thing that is capable of interacting with humans. This is confirmed by the expression of personification in the sentence '*obyek wisata Curug Cimandi Racun juga menyuguhkan pemandangan alam yang masih asri*'. The sentence means that the tourism object can act as human that is able to 'present' something. The using of personification above tries to make alive the tourism destination. Other metaphorical expression is 'hamparan pepohonan' as a standard metaphor. The word 'hamparan' is used as an emotional expression to describe the situation around the waterfall Cimandi Racun grown with a lot of trees, therefore it makes the location around the waterfall is very beautiful.

### 4.4 Curug Neglasari

*“Panoramanya indah sekali, dengan hamparan perkebunan teh yang hijau. Daya tarik Curug Neglasari ada pada air terjun dengan yang jatuh dengan ketinggian yang berbeda-beda”*

Not so different from the previous waterfall tourism object promotion that Curug Neglasari's promotion text also uses metaphorical language, precisely standard metaphor i.e. the word 'hamparan' in the phrase 'hamparan perkebunan teh yang hijau' in order to describe the situation of tea plantation area around the Curug Neglasari tourism object. Therefore, the tea plantation view supports the beauty of Curug Neglasari as its main attraction. In addition, there is other metaphor i.e. cliché metaphor that is the word 'daya tarik' in the sentence 'daya tarik Curug Neglasari ada pada air terjun dengan yang jatuh dengan ketinggian yang berbeda-beda'. Such metaphorical expression is already quite common in the field of promotion of tourism. It is an expression of emotional appeal to influence the tourists. In this context, the two words are used to describe the situational attraction of Curug Neglasari that is green, beautiful and able to attract the tourists.

### 4.5 Situ Canguang

*‘Situ Canguang sebagian ditutupi oleh bunga teratai yang indah. Ada sebuah pulau kecil ditengah-tengah situ, dimana sebuah Candi Canguang berada. Didalam candi itu terdapat patung Siwa Hindu. Nama Canguang sendiri diambil dari pohon Canguang (Pandanus Furcatus) yang masih terdapat di sekitar kawasan tersebut. Bentang alam yang dikelilingi oleh Situ Canguang memberikan nilai keunikan tersendiri dibandingkan dengan tempat lain yang sejenis. Selain itu secara geografis Situ Canguang memiliki luas kawasan yang cukup luas (340,775 Ha). Situ Canguang yang menjadi bagian kronologis sejarah islam tidak terlepas dari nilai heritage dan berubah menjadi daerah tujuan wisata yang sangat menarik’*

In Situ Canguang tourism promotion text, the use of metaphor is also not so different from the promotion text of waterfall tourism objects. They are clichés and dead metaphors. The cliché metaphorical expression used is the word 'ditutupi' in the sentence 'Situ Canguang sebagian ditutupi oleh bunga teratai yang indah' and the standard metaphor i.e. the word 'bentang alam'. As well as in the promotion of the waterfall, the use of 'bentang alam' is an emotional expression to describe the circumstances and situations around Situ Canguang. This is supported with other cliché metaphor phrase i.e. 'memberikan keunikan tersendiri' that reveals the situation of mental and physical landscape surrounded Canguang Lake so it looks unique and cannot be found in other areas. Meanwhile, the metaphorical expression 'ditutupi oleh bunga teratai yang indah' literally and clearly describes the situation of lake Canguang which is widely covered by lotus flowers. The using of the word 'ditutupi' or covered in English causes meaning that invite curiosity of the tourists. It is different when using the word 'covered' is replaced with 'blocked' which impressed the lake view was not seen well so not worth visiting.

## 4.6 Hutan Sancang

“Wilayah Sancang berada di ketinggian 0-3 m dpl, kawasan ini mempunyai **konfigurasi** umum lahan yang datar-hanya terdapat tebing-tebing curam di sebagian pesisir pantai khususnya di daerah sebelah timur yaitu wilayah Karang Gajah (salah satu daerah di hutan Sancang yang berada di pesisir pantai). Apabila dilihat dari segi visibilitas, hutan Sancang memiliki **tingkat pandang** yang bebas dengan panorama alam yang indah, namun apabila berada di dalam hutannya, maka akan sulit untuk melihat kearah pantai karena susunan tumbuhan / pepohonan di Hutan Sancang sangat rapat. Sedangkan **daya tarik** yang terdapat di Hutan Sancang adalah Hutan asri dengan ekosistem yang unik dan pemandangan alam indah, serta terdapat hutan bakau, sungai, berbagai jenis flora dan fauna, dan terdapat **gugusan-gugusan batu** yang menimbulkan panorama alam yang unik.”

In the promotion of ecotourism tourism object, Hutan Sancang, there is a standard metaphor i.e. the phrase 'konfigurasi umum lahan' and 'gugusan-gugusan batu'. Both of them are metaphorical expression used effectively in informal communication to reveal the situation of mental or physical object of Hutan Sancang ecotourism destination. The using of the word 'konfigurasi' replaces the word 'susunan' or *arrangement* in english which is much stronger in describing the scenery ecotourism. Similarly, the choice of word 'gugusan' to describe a cluster rather than 'jajaran' or a row of rocks has a more persuasive meaning to tourists. In addition to standard metaphor, there is also a cliché metaphor on the promotion of this ecotourism i.e. the phrase 'tingkat pandang' and the phrase 'daya tarik'. Although its metaphorical impression is not so thick, the phrase 'tingkat pandang' literally refers to the part of the sights that can be seen well, then visitors can explore the whole beauty of this tourist destination. Similarly, the phrase 'daya tarik' is attached to the promotion of tourism and emotionally trying to influence the traveler to find out what makes the Hutan Sancang is interesting to visit.

## 5. CONCLUSION

*The results of this research show that the figurative meanings often employed are metaphors, simile and personification. Metaphors aim to describe the physical circumstances of tourism objects and implicitly to influence tourists to visit and enjoy the tourism attraction. Meanwhile, the personification has a deeper and more alive meaning as if the tourism objects are able to act like a human. Personification uses living creature as the imagery of tourism object. Therefore, the tourism object is identically described as human to make the tourists interested to visit. Then, Simile is used to make comparison between the tourism object and other clearer things. The use of simile in tourism object promotion text is able to provide confirmation of meaning and message of the promotion texts as well as a clearer description of the tourism objects with the things being compared. The comparison is to make the readers imaging the tourism object as interesting as the things compared. There is a promotive function of the figurative meaning as the link between the promotional text and the promoted tourism objects. The figurative meaning plays strategic function in tourism promotion texts especially to help the readers imaging the tourism objects, then it is able to change the readers become tourists since they are interested to visit the tourism objects.*

The use of figurative meanings in Garut tourism promotion text is closely related to destinations being promoted. For example, the use of dead metaphor is always associated with the type of tourist objects such as the word 'kaki langit' is synonymous with extensive sea views and the expression 'mata air' that is attached to the water attractions such as curug or waterfall. Similarly, the use of metaphor clichés attached to the physical condition of the tourism object, such as the phrase 'hamparan atol' in the phrase *Hamparan atol seluas 35 hektare juga menyuguhkan pemandangan menakjubkan* which also contains the personification. In the texts of some waterfall promotion, it is also used the metaphor of clichés such as 'gugusan karang', 'hamparan pepohonan' and 'hamparan kebun teh' which shows the panoramic beauty of the destinations being promoted. Similarly, the use of metaphor cliché expressions such as 'jarak pandang', 'konfigurasi' and 'daya tarik' which are emotional expressions associated with the charm of nature in Garut. The use of figurative meaning is not able to show specific traits of the destinations being promoted as an icon of the area because of the word choices are common metaphors used to describe the destination. Some cliched metaphor, however, is also capable of being an icon that represents the area of Garut Regency. So, when I heard the phrase 'hamparan perkebunan teh,' 'gugusan karang' and 'hamparan', the tourists immediately remind of Garut and vice versa when discussing Garut, people immediately think of beach tourism object, curug or waterfall, and situ or beautiful lake.

Promotional text that contains elements of metaphor contributes positively to the development of tourism. Metaphor used is able to give 'soul' to the promotion of tourism in Garut. Cliché metaphors are used to convey emotional expression related tourism destination, so as to attract tourists to visit. Resulting in the



development of tourism, the use of metaphor in the promotion of tourism in Garut served to increase the number of tourist visits. In addition, the use of metaphor is also encouraging local governments of Garut to develop and improve the tourism destination in accordance with the promotional texts. Thus the text metaphorically is able to play a constructive role not only in promoting the destinations but also encouraging the development and improvement of tourism objects promoted. If the destination is not in accordance with the promotion texts, then it could be a boomerang for the destination itself. Visitors may be disappointed and certainly no longer interested to visit.

Regarding its contribution to increasing the roles of the arts associated with local, national, and international, the metaphors used also demonstrate a role in the association of tourism in the local and national levels that is able to demonstrate characteristics of Sundanese culture as a legend or story behind the tourism destination such as Curug Cimandi Racun, Situ Bagendit and others. Legends or stories accompanying the tourism destinations are always attached to local folklores in Sundanese culture and have local knowledge and moral messages related to the harmony of human life. In addition, the use of the name of the tourism destination like Cihanyawar, Neglasari, Santolo, Sancang and others also indicate the existence of Sundanese. Thus, national and local tourists immediately understand that the destinations are located in the region of Sundanese culture. In the level of international, the metaphor used and tourism in Garut, however, has not been able to improve the role of *kesundaan* significantly since they still lack of the tourism promotion texts in English so that the use of metaphorical expressions in English are also still very low.

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