



Phonological Aspects of Korean Tourism Humour in Bali- Indonesia



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Abstract

Research on the phonological aspects of Korean tour guide humour is focused on research on the differences in phonemic sounds between Korean and Indonesian, in which, sounds that are difficult to be pronounced by Indonesian tourist guider for Korean can be used in creating humour. Besides, this study also explains the phonological aspects used in Korean tour guide humour. This research applied a descriptive qualitative approach. The data derived from the Korean tour guiders' utterances. Furthermore, it also applied the literature method. Theories used are generative phonological theory, contact phonology and semantic humour theory. The results of this study indicate that there are specific differences between phonemes in Korean and Indonesian that can be used to create humorous effects. The phonemes include / p /, / b /, / t /, / d /, / k /, / g /, / c /, and / j / which are only allophones in Korean but are different phonemes in Indonesian. There are also phonemes / t /, / tt /, / th /, / k /, / kk /, / kh /, / p /, / pp /, / ph /, / c /, / cc /, / ch /, / s / and / ss / which in Korean are contrasted, but in Indonesian they are only free variations. The phonological aspects used in Korean tour guide humour include sound substitution, insertion, sound absorption and a combined process.

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1. Introduction

Bali is one of the leading tourist destinations in Indonesia, even in the world (Sutawa, 2012). Since the 1980s, foreign tourist arrivals have continued to increase in Bali. Bali has a beautiful natural recreation area, and the uniqueness of its tourist attraction makes the island of Bali as a destination that is favoured by foreign tourists (Silva & Mattos, 2020). One of the many tourists to Bali is Korean tourists (Leiper & Hing, 1998). They come to Bali almost all year, so it provides employment opportunities for local people. The characteristics of Korean society that are fast-paced and competitive in all fields make Korean tourists must be handled with care. This is why the role of guides, especially Korean guides, is significant in creating intercultural communication.

Being a professional tour guide is not enough to only have the ability to communicate in a foreign language fluently, have good general knowledge, and understand the local culture well, but more than that (Mak *et al.*, 2011). A tour guide must also be able to entertain tourists who are being handled. Therefore the ability needed to be able to present phrases that are entertaining (Murdana, 1983). In this stage, the role of humour is very important in the world of tourism. According to Jumail & Par (2014), humour is one of the nine basic techniques of interpretation of material/information to tourists. According to him, humour is a sweetener in interpretation and can improve communication as well as attractiveness. In the other side, humour must relate to the theme of the conversation and be raised smoothly and can be felt to be an integral part of the description.

To create cross-cultural humour is a challenge (Murata, 2014). Korean-language guides are required to understand Korean as well as the culture behind it. One aspect of linguistics that can be used to create humour is the phonological aspect. In general, the Korean phonology system is similar to Indonesian, but Korean has several contrasting sounds while in Indonesian, it does not have different meanings. These sounds often make it difficult for guides but at the same time provide space for the creation of humour.

Based on the phenomena above, in this study, we want to raise several problems, namely: (1) what sounds are distinctively distinguishing Korean and Indonesian phonemes, (2) how is the application of phonological aspects in the creation of Korean tour guides' humour.

2. Materials and Methods

The theoretical foundation used is the generative phonological theory, that is to obtain different phonemes between Korean and Indonesian languages as well as contact phonology. Next, it should applied humour semantic theories to analyze their application in humour creation (Volenc & Reiss, 2020). Furthermore, the current research applied descriptive research with a qualitative approach to describe and to explain the characteristics of the data. This study aims at describing the different phonemes in Korean and Indonesian as well as phonological aspects in the creation of humour. Data sources were Korean-speaking guides in the Gianyar, Badung and Denpasar regions- Indonesia which are the centres of tourism in Bali. Data collection was carried out through the method of observation with note and record techniques to extract data directly from Korean tour guides in Bali (Cf. Chaer, 1994). In the other side, the documentary/ library method was used as secondary data.

3. Results and Discussions

In general, Korean phonemes have similarities to the phonemes found in Indonesian. However, several different phonemes can cause difficulties in pronunciation and cause misinterpretation. It is the phonemes that intentionally or unintentionally able to cause the imposition of meaning which in

turn can bring about cuteness. In this research, we focus on consonant phonemes which differ between Korean and Indonesian, including:

1. The phoneme /b/ and /p/ is one phoneme because it is only a complementary distribution as in the following example:

/pap/ → [pap] 'rice'
 /papo/ → [pabo] 'stupid'
 /ip/ → [ip] 'mouth'

The rules: /p/ → [p] is uttered in the beginning and the end of a word, while [b] is uttered between vowels.

2. The phonemes /p/, /p'/, /p^h/ are different phonemes due to the same environmental contrast (minimal pairing). All those are characterized by inhibiting bilabial sounds, but the difference /p/ is the sound of lax, /p'/ is tensed and /p^h/ is aspirated. The following are the examples.

/paŋ/ → [paŋ] 'room'
 /p'aŋ/ → [p'aŋ] 'bread'
 /p^haŋ/ → [p^haŋ] 'canine tooth'

3. The phonemes /c/ and /j/ are allophones of the phonemes /c/ which are complementary distributions, for examples:

/cata/ → [cada] 'sleep'
 /puca/ → [puja] 'rich'

The rules: /c/ → [c] when in the initial position of a word, [j] when in between vowels.

4. The phonemes /c/ and /c'/ and /c^h/ are different phonemes because of the same environmental contrast. All those are characterized by inhibiting lamino-alveolar sounds. The difference is /c/ is the sound of lax, while /c'/ is tensed, and /c^h/ is aspirated, as shown in the following examples.

/cata/ → [cada] 'sleep'
 /c'ata/ → [c'ada] 'salty'
 /c^hata/ → [c^hada] 'kick'

5. The phonemes /t/ and /d/ are allophones of the phonemes /t/ which are complementary distributions, for examples:

/tasi/ → [tasi] 'again'
 /kituŋ/ → [kiduŋ] 'pillar'
 /kot/ → [kot] 'soon'

The rules: /t/ → [t] when it is in the initial or at the final position of a word, while it is [d] when it is between vowels.

6. The phonemes /t/, /t'/ and /t^h/ are different phonemes because of the same environmental contrast. All those are characterized by inhibited alveolar sound. The difference is /t/ is the sound of lax, /t'/ is tensed and /t^h/ is aspirated. For example:

/tal/ → [tal] 'month'
 /t'al/ → [t'al] 'daughter'
 /tʰal/ → [tʰal] 'mask'

7. The phonemes /k/ and /g/ are allophones because they are complementary distributions, as shown in the following.

/kayo/ → [kayo] 'go'
 /sako/ → [sago] 'accident'
 /mikuk/ → [miguk] 'USA'

The rules: phoneme /k/ → [k] when it is in the beginning and at the end of a word, and [g] when it is in between vowels.

8. The phonemes /k/, /k'/, and /kʰ/ are different phonemes because they are contrast in the same environment. All those are characterized by the sound of inhibiting velar. The difference is /k/ is the sound of lax, /k'/ is tensed, and /kʰ/ is aspirated. For examples:

/koŋ/ → [koŋ] 'ball'
 /k'oŋ/ → [k'oŋ] 'bottom'
 /kʰoŋ/ → [kʰoŋ] 'bean'

9. The phonemes /s/ and /s'/ are different phonemes because they are at the same environmental contrast. Both of them are fricative alveolar sounds. The difference is /s/ is the lax sound, while /s'/ is a tensed sound. For example:

/sata/ → [sada] 'to buy'
 /s'ata/ → [s'ada] 'cheap'

10. The phonemes /r/ and /l/ are the same phonemes because they are allophones, as shown following.

/latio/ → [radio] 'radio'
 /palam/ → [param] 'air'
 /pal/ → [pal] 'foot'

The rules: phoneme /l/ → [r] when it is in the initial position and between vowels, [l] when it is at the end of a word.

In Indonesian, the sounds above behave differently or vice versa. First, the phonemes /b/ and /p/ are different phonemes because of the contrast in the same environment. For example, *bala* 'troops' - *pala* 'nutmeg' (minimal pair). Second, the phonemes /t/ and /d/ are different phonemes due to contrast in the same environment. For example, *pati* 'core' - *padi* 'rice' (minimum pair). Third, the phonemes /k/ and /g/ are different phonemes due to contrast in the same environment. For example, *kenangan* 'memory' - *genangan* 'puddle' (minimum pair). Fourth, the phonemes /c/ and /j/ are different phonemes due to contrast in the same environment. For example, *canda* 'joke' - *janda* 'widow' (minimal pair). Fifth, the phonemes /l/ and /r/ are different phonemes due to contrast in the same environment. For example, *lantang* 'loudly' - *rantang* 'basket' (minimal pair). Sixth, the phoneme /s/ and /s'/ is a phoneme (free variation). For example, the word *setan* 'devil'

its meaning will not change if spoken [setan] or [s'etan]. Seventh, the phonemes /c/, /c'/, /c^h/ are one phoneme (free variation), for example in pop songs, the word *cinta* 'love' is often pronounced with [cinta], [c'inta] or [chinta] but does not contrast. Eighth, the phoneme /t/, /t'/, /t^h/ is one phoneme (free variation), as in the example above there is no difference in meaning between [cinta], [cint'a] or [cint^ha]. Ninth, the phoneme /k/, /k'/, /k^h/ is one phoneme (free variation), for example word /*kabar*/ can be pronounced with [kabar], [k'abar] or [k^habar] without contrast. Tenth, the phoneme /p/, /p'/, /p^h/ is one phoneme (free variation). For example the word *perempuan* 'woman' does not contrast when pronounced [perempuan] /, [p'erempuan] and [p^herempuan].

The above data raises an interesting linguistic phenomenon, namely the presence of consonant sounds in Korean and Indonesian that behave differently phonologically. In Korean, the pairs of phonemes /p/ and /b/, /t/ and /d/, /k/ and /g/, /c/ and /j/ are the same phonemes because they do not contrast and are only allophones which is proven by rules that has been presented.

In Indonesian, these phonemes are different because they contrast in the same environment. In addition, phonemes /c/, /c'/, and /c^h/, phonemes /p/, /p'/, and /p^h/, phonemes /k/, /k'/ and /k^h/, the phonemes /t/, /t'/, and /t^h/, and the phonemes /s/ and /s'/ are different phonemes because they contrast in the same environment and these phonemes are typical phonemes that are owned by Korean. Nevertheless, in Indonesian, the pair of phonemes are unknown and only are free variations and are the same phoneme. So the existence of these unique sounds can be exploited to create homonyms and ambiguities that can lead to confusion, unexpectedness and humour.

Phonological Aspects of Tour Guide Humour

Phonology is a branch of linguistics that investigates the sounds of languages according to their functions. Language sounds are the smallest unit of language, consisting of phonemes and phonemes (Myers, 2020). Fonts are all language sounds without considering their capacity as distinguishing meanings, whereas phonemes are some fonts or sounds that are capable and have the potential to differentiate meanings (Smith & Rathcke, 2020). Phonological aspects in humour can be conducted with the substitution technique, permutation, insertion, addition of sounds, and sound absorption (Wijana, 2003). The phonological aspects found in the current study are presented as follows.

a. Sound substitution.

Sound substitution is a technique of replacing elements in a word that causes a new word that has a similar form and sound but has a different meaning (Wijana, 2003; Latupeirissa, 2019). Sound substitution, whether intentional or unintentional, often has a humorous effect on the listener. So in creating humour, symptoms are found similar to the phenomena of saying wrong in this case intentionally to create an impression of humour because the new words formed have very different meanings, unexpectedly and funny. Consider the following examples.

Data 1. /K^hΛp^hi/ 'coffee' → [k^hop^hi] 'nose blood'
 Speech: *yeki-nun palli-ey ceyil khun khephi kongcang ipnita. Isstaka kwukyenghasinhwuey khephi-lul sihem halswu issupnita.* (Free translation: Here is the biggest coffee factory in Bali. After seeing the factory, you can try coffee).

The context of the speech situation is as follows. Tour guides take tourists to visit coffee factories. Based on the context, it is interpreted as described following. In this speech, a substitution process occurs, namely mid central unrounded vowel [Λ] in the word *khephi* which means coffee becomes the sound of the mid back rounded vowel [o] in the word *khophi* which has a very different meaning,

namely nosebleeds. This process intentionally or unintentionally can cause confusion as well as humour because tourists will be invited to try drinking nosebleeds after visiting the coffee-making process.

Data 2: /sotoŋ/ 'kind of guava' → [sot'oŋ] 'cow dung'.

Speech: *Phaphaya-nun centhong sohwayey intey, siksa halttay mata isseyo. Kulayto nemwu manhi tusimyen antoyyo. Selsa nalswu isseyo. palli salam-un selsa namyen sottong mekeyo. Kulayto sottong nemwu manhi mekemyen antoyyo, samil sail tongan hwacangsil-ey an kayo, pyenpi toypnita. Pyenpi toymyen tto tasi phaphaya mekeyo. Tasi selsa namyen kyeyso sottong mekeya hapnita.* (Free translation: Papaya is a traditional medicine for digestion so that every meal is always there. However, do not eat too much papaya because it can cause diarrhoea. When diarrhoea, Balinese eat *sottong*. Nevertheless, do not eat too much *sottong*, because, after two or three days, you cannot go to the toilet or constipation. If you are constipated, you eat papaya again; if you get diarrhoea, you keep eating *sottong*).

The context of the speech situation of the data 2 is explained as follows. The guide was explaining about traditional Balinese medicine. Based on the context, the data Interpretation is presented as follows. The word *sotong* 'kind of guava' in Balinese is spelt as [sot'oŋ] 'cow dung' in Korean. Here, the process of substituting the sound of apico-alveolar stop consonant [t] becomes the sound of voiceless tensed apico-alveolar stop consonant [t'] so that it causes confusion and humour that is irregularity because people consume cow dung. Based on the field experience, the tourist would burst out laughing when they learned that *sottong* which they thought was cow dung was actually a kind of guava fruit.

Data 3: /apa kabar/ 'What's up' → [ap'a kabal] 'father's toupee'

Speech: *anyenghaseyyo, apa kabar. Apa kabar-un Intoneysia-ey insa inte hankuk mal-lo cal cinayseyyo ilanun mal pisushapnita. Hyenci salam manalttey mata kunyang appa kapal malsumhamyen toypnita. Kulayto palli-ey-nun appa kapal man isseyo. emma kapal epseyo* (Free translation: Good morning, *Apa kabar. Apa Kabar* is a greeting in Indonesian which means similar to *cal cinayseyyo* in Korean namely how are you. When meeting with local people, you can say only with *appa kabal*. In Bali there is only *appa kabal* 'father's toupee'; *emma kabal* 'mother's toupee' does not exist).

The context of the speech situation in data 3 is explained as follows. A tour guide is greeting Korean tourists. Based on the context, the data can be interpreted as follows. In the speech above, there is a substitution process of voiceless bilabial stop consonant sound [p] to voiceless tensed bilabial stop consonant sound [p'] which is the word *apa* 'what' becomes [ap'a] father. It is causing humour sense. Then, there is a change in the sound of voiced apico-alveolar flap consonant [r] which is in the word *kabar* to voiced apico-alveolar lateral consonant [l] which pronounced with [kabal] which can lead to a funny new meaning of father's wig, which can make tourists laugh. Moreover, the statements "in Bali there is only *appa kabal* (father's toupee) while mother's toupee (*omma kabal*) does not exist" is used to emphasize the intended humour.

Data 4: /bintaŋ/ 'beer brand' is pronounced with [p'iŋt'aŋ] 'corruption'.

Speech: *palli-ey kcjang yumyengan maykcwu-nun ppingttang maykcwu yeyyo. ppinttang maykcwu-nun Intoneysia-ey kacang cohahanun maykcwu iko manhi*

masimyen puca toyllswu isseyo. ppingttang chi-nun pangpep-ii cal hanikkayo. (Free translation: "In Bali, Bintang beer is the most famous beer and is also the most preferred beer in Indonesia. If you drink a lot, you can get rich because you are smart in corruption).

The context of the speech situation is explained as follows. A tour guide is explaining about alcoholic drinks in Indonesia. Based on the context, The data can be interpreted as follows. In the speech above the tour guide recites the sound [bintaŋ] to [p'ɪŋt'aŋ] to create the effect of humour. Several phonological processes utilize sound substitution techniques, including (1) the change of the voiced bilabial stop consonant sound [b] in the word *bintang* becomes voiceless tensed bilabial stop consonant [p'], (2) the change in the voiced apico-alveolar nasal consonant [n] becomes voiced velar nasal consonant [ŋ], and (3) changes the voiceless apico-alveolar stop consonant [t] sound to voiceless tensed apico-alveolar stop consonant [t']. This process is what turns the word *bintang* into the word *ppingttang* 'corruption' so that it creates a humorous effect that is very funny.

b. Sound insertion

Sound insertion is a phonological process that occurs by adding a sound to a word. This phenomena is found in the current study, as shown in the following data.

Data 5: /paŋk'ok/ 'Bangkok' → [paŋek'ok] 'ready in the room'
 Speech: *hankuk salam-tul-I palli-ey manhi kako, hawai to manhi ka..kakuyo. haciman palli salam-tul-I ku.....pangkok manhi kayo. Pangkokk thaykuk anikuyo pang-ey kkok hamyen toypnita.* (Free translation: Many Korean people go to Bali and Hawai as well, but most of Balinese they go to Bangkok. It is not Bangkok in Thailand but *bang-ey-kkok* (ready in the room to make love)

The context of the speech situation in data 5 is when a tour guide explained about the destinations that frequently visited by Korean people and Balinese. Based on the context, the data interpretation is presented as follows. The tour guide uses sound insertion techniques to create a funny joke by inserting the mid front unrounded vowel sound [e] after the first syllable of the word *pangkkok* to form the word *pang-ey-kkok*.

c. Sound absorption

Sound absorption is a phonological process that occurs by removing one of the sounds in an affixed word. The phenomena is found in the following Data 6.

Data 6: *Kohyang-i* 'hometown' → *koyangi* 'cat'
 Speech: *Hankwuk halapeci-nun way palli-e kay-tul manhi inyako mwulebwasseyo. Kuttay pwuthe kyeyso kay tehese iyaki hako, Bosinthang kaci ta mulebwasseyo. Kapcaki ce hanthey kohyang-i edi-ey issnunci te mwulebwasseyo. cal an-tulinikka, kay chinkwu koyangi edi-ey tomangkassnunci moluntako taydaphesoyo* (Free translation: A Korean grandfather asked me "why are there many dogs in Bali?" Since then, we have been talking about dogs in Bali. He even asked questions about dishes made from dog meat. Suddenly he asked again where my house (*kohyang-i*) was but because I did not hear clearly, I answered, I did not know where the runaway dog friend, the cat (*koyangi*) was).

Based on the context and the free translation, the interpretation is presented as follows. In the above speech, the guide utilizes the sound absorption technique to create an impression of humour. In this case, the sound of voiceless glottal fricative consonant [h] in the word *kohyangi* 'hometown' is deliberately obscured to form another funny word which is *koyangi* 'cat'. Based on the topic of conversation about dogs in Bali, the change from the word *kohyangi* to *koyangi* is trapping and creates the impression of humour.

d. Combined Process

The last, there is combined process phenomena. The process is shown in Data 7 that presented as follows.

Data 7: /*mat pagi*/ 'good morning' → [map'agi] 'Korean comedian character'
 Speech: *Hankukmal pota intoneysia mal manhi swiweyo. Intoneysia mal-lo achim insa-nun selamat pagi inte, chinkwu-tul-kwa iyakihamyen mappaki man sayonghamyen toyyo. Nayil achim-ey siktang-ey kalttay mappaki malsumhayjuseyyo* (Free translation: Korean is more difficult than Indonesian. For example greetings in the morning is *selamat pagi*. But, between friends you can just use *mat pagi*. So if you go to a restaurant tomorrow morning it is enough to say *mappagi*)

The context of the speech situation of this last data is as follows. The guide is explaining greetings in Indonesian. Based on the context, the data can be interpreted following. In the above, the speech of tour guide uses a combined process to create an impression of humour. The first technique used is the apico-alveolar stop [t] sound absorption technique in the word *mat pagi* so that it produces the word *mappagi*. The next technique is the substitution technique, which is to replace the voiceless bilabial stop [p] with the voiceless tensed bilabial stop [p'] so that it forms the word *mappagi*. Korean tourists will laugh right away when they hear the word *mappagi* being used as a greeting. The word *mappagi* will remind Korean tourists of *mappagi*, a well-known character in a Korean comedian who has the characteristic of always beating his forehead throughout the show while making fresh jokes. The use of the word *mappagi* as a greeting can certainly create humour and laughter among Korean tourists.

Data 8: /^hch^hiyak/ 'toothpaste' → [cuiyak] 'rat poison'
 Speech: *Sonnim-un thonghwa halltay chiyak sa tallako, ce-ka cal an tullinikka, cuiyak sacuesseyo.* (Free translation: The guest called me asking for a toothpaste (*chiyak*), but because I heard wrong I actually bought rat poison (*cuiyak*).

The context of the speech situation in data 8 is when a tour guide explained the difficulty of Korean pronunciation. Based on the context, the data interpretation is presented as follows. In the above speech, the guide uses substitution and sound insertion techniques to create a funny impression. The process that occurs is (1) the sound of voiceless aspirated lamino-alveolar affricate consonant [ch^h] is replaced the sound of unaspirated lax lamino-alveolar affricate consonant [c]. (2) Followed by the insertion of a high back rounded vowel sound, which is vocal [u] to form the word *cuiyak*, it rises to strange new meanings and create laughter because the guests wanted to order toothpaste (*chiyak*) but the tour guide is misheard. As the result, he bought them a rat poison (*cuiyak*).

4. Conclusion

Korean and Indonesian have differences in phonemic and phonetic sounds which in one hand make it difficult to pronounce correctly, but on the other hand, these deliberate and unintentional mistakes can create humorous effects. This difference is evident in the pairs of phonemes /p/ and /b/, /t/ and /d/, /k/ and /g/, /c/ and /j/. In Korean these phonemes are allophones which are complementary distributions, whereas in Indonesian they are different phonemes because they contrast in the same environment. Phonemes /t/, /tʰ/, and /tʰ/, phonemes /k/, /kʰ/, and /kʰ/, phonemes /p/, /pʰ/, and /pʰ/, phonemes- phonemes /c/, /cʰ/, and /cʰ/, as well as phonemes /s/ and /sʰ/ also show unique phenomena. In Korean these phonemes are different phonemes because they contrast in the same environment. However, in Indonesian such phoneme variations are unknown and are only free variations that do not distinguish between meanings. Phonological aspects in creating humour Korean guides utilize phonological aspects, including sound substitution, sound insertion, sound absorption and combined phonological aspects that can lead to homonym and ambiguous forms that give rise to the effect of humour.

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