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PENGANTAR REDAKSI

Puji syukur kami panjatkan ke hadapan Tuhan Yang Maha Esa karena *Aksara* hadir kembali di hadapan sidang pembaca. Sejak tanggal 3 Agustus 2020 berdasarkan Kutipan dari Keputusan Direktur Jenderal Penguatan Riset dan Pengembangan, Kementerian Riset, Teknologi, dan Pendidikan Tinggi Republik Indonesia, Nomor 148/M/KPT/2020 tentang Hasil Akreditasi Jurnal Ilmiah Periode II Tahun 2018, jurnal *Aksara* ditetapkan sebagai jurnal ilmiah Terakreditasi Peringkat 2 (Sinta 2). Akreditasi berlaku selama 5 tahun, yaitu Volume 31, Nomor 2, Edisi Desember Tahun 2019 sampai dengan Volume 36, Nomor 1, Edisi Juni Tahun 2024.

Aksara kali pertama diterbitkan pada enam bulan pertama (April—September) Jilid 1, Tahun 1991 diterbitkan oleh Balai Penelitian Bahasa Denpasar yang beralamat di Jalan Nusa Indah, Denpasar—dulunya bertempat di ASTI (Akademi Seni Tari Indonesia) sekarang ISI Denpasar—tertanggal 1 September 1987. Tahun 1992 Balai Penelitian Bahasa Denpasar pindah dengan alamat di Jalan Ratna, Denpasar (dulunya Sekolah Menengah Seni Rupa/Sekolah Menengah Karawitan Indonesia dan sekarang menjadi SMKN 5 Denpasar). Khusus pada penerbitan perdana ini, *Aksara* memuat hasil Seminar Ejaan Bahasa Sasak.

Aksara dari semula terbit tanpa subjudul. Namun, tahun 1998—2016 *Aksara* diberi subjudul Jurnal Bahasa dan Sastra, yaitu pada Nomor 25 TH. VIII Desember 1998 dan Balai Penelitian Bahasa Denpasar berubah nama menjadi Balai Penelitian Bahasa. Tahun 1996 Balai Penelitian Bahasa berpindah tempat ke Jalan Trengguli I Nomor 20, Denpasar Timur 80238 dan sejak tahun 2014, Nomor 20 menjadi Nomor 34. Tahun 1999 Balai Penelitian Bahasa berubah nama menjadi Balai Bahasa Denpasar hingga tahun 2012. Balai Bahasa Denpasar kemudian berganti nama menjadi Balai Bahasa Provinsi Bali pada 2012—2016 dan tahun 2017 ini berganti nama menjadi Balai Bahasa Bali. *Aksara* pun mengikuti pergantian nama Balai Bahasa Bali dengan mempertahankan nama *Aksara* dari awal penerbitannya. Seiring dengan perkembangan teknologi, *Aksara* saat ini terbit dalam dua versi, yaitu cetak dan elektronik. *Aksara* mulai Volume 29, Nomor 2, Edisi Desember 2017 menghadirkan versi elektronik meskipun belum sepenuhnya (melalui pos-el dan elektronik) di laman www.aksara.kemdikbud.go.id/index.php/. Versi elektronik terdaftar sesuai nama *Aksara* versi cetak, subjudul Jurnal Bahasa dan Sastra tidak dipakai lagi. Oleh karena itu, mulai Volume 29, Nomor 1, Edisi Juni 2017 versi cetak dan elektronik menghilangkan subjudul Jurnal Bahasa dan Sastra.

Aksara sejak tanggal 20 Mei 2017 telah mendapatkan nomor ISSN 2580-0353 (*Online*) dengan Nomor SK 0005.25800353/JI.3.1/SK.ISSN/2017.05, sedangkan versi cetak bernomor ISSN 0854-3283 (*Print*). *Aksara* tetap menjadi jurnal/majalah yang menerbitkan hasil penelitian bahasa dan sastra, baik bahasa Indonesia, daerah maupun asing, dari peneliti, dosen, guru, dan mahasiswa. *Aksara* berkomitmen untuk meningkatkan pengelolaan, kualitas isi, dan terbitan, baik versi daring maupun cetak. Meskipun *Aksara* penerbitannya sudah versi daring, *Aksara* tetap menghadirkan versi cetak. Tahun 2020 ini, redaksi *Aksara* menambahkan dua artikel untuk terbitan dimulai dari Volume 32, Nomor 1, Juni 2020. Penambahan artikel ini akan dilakukan secara kontinu dan tetap.

Aksara, Volume 35, Nomor 2 Desember 2023 memiliki tiga belas tulisan di bidang bahasa dan sastra serta pengajarannya. Hal ini dilakukan oleh pengelola *Aksara* agar dapat menampung hasil penelitian bahasa dan sastra serta pengajarannya yang lebih beragam dari berbagai daerah di Indonesia.

Topik artikel dalam sajian pada edisi ini bervariasi. Tiga belas artikel yang kami sajikan dalam edisi ini sudah melalui tahap penyeleksian oleh dewan redaksi dan mitra bestari. Sudah selayaknya semua artikel ini kami persembahkan kepada sidang pembaca yang budiman.

Pengelola jurnal *Aksara* menyampaikan terima kasih kepada semua pihak yang telah membantu dalam terbitan ini. Semoga tulisan-tulisan yang disajikan dalam jurnal ini dapat bermanfaat dan memberikan motivasi untuk bekerja keras dan mendatangkan hasil yang lebih baik.

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SERTIFIKAT

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ADJECTIVAL COLLOCATIONS OF THE WORD BALI IN THE WESTERN MOVIES: EVIDENCE FROM THREE CORPORA

Kolokasi Adjektiva Kata Bali pada Film-Film Barat: Bukti dari Tiga Korpora

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Abstract

Adjectival collocation could depict the representation of things, such as place and individuals, i.e., a particular group, ethnicity, or community. While extensive studies on adjectival collocation and representation have been conducted in the Western context, only a few studies exist to explore a specific place in Southeast Asia. Consequently, this study aims to explore the adjectival collocation and representation of the word Bali from the Western perspective through its movies. To achieve the study’s objectives, a corpus linguistics approach was applied by utilizing three English corpora: The TV Corpus (TV), The Movie Corpus (Movies), and the Corpus of American Soap Opera (Soap), where the highest adjectival collocations from each corpus were collected to scrutinize context and representation. The findings of this study revealed that the adjectival collocations of the three corpora demonstrated five critical representations of the word Bali in Western movies: tourism, religion, history, terrorism, and crime. Further, the adjectival collocation of the word Bali represented the island as an exotic tourist destination with unique local beliefs and a long history. The word Bali was also represented to experience terrorist attacks and drug smuggling cases that made headlines nationally and internationally. The representations of the word Bali in Western movies adhered to events that significantly affected the island.

Keywords: *corpus linguistics, English corpora, the representation of Bali, Western movies*

Abstrak

Kolokasi adjektiva dapat menggambarkan representasi suatu hal, seperti tempat dan orang, yang terdiri atas kelompok, etnis, atau komunitas tertentu. Meskipun studi ekstensif mengenai kolokasi adjektiva dan representasi telah dilakukan dalam konteks Barat, hanya sedikit studi yang mengeksplorasi suatu tempat tertentu di Asia Tenggara. Oleh karena itu, penelitian ini bertujuan untuk mengeksplorasi kolokasi adjektiva dan representasi kata *Bali* dari sudut pandang Barat melalui film. Untuk mencapai tujuan penelitian, pendekatan linguistik korpus diterapkan dengan menggunakan tiga korpora bahasa Inggris: TV Corpus (TV), The Movie Corpus (Movies), dan Corpus of American Soap Opera (Soap). Kolokasi adjektiva tertinggi dari tiap-tiap korpus dikumpulkan untuk meneliti konteks dan representasi. Temuan dari penelitian ini mengungkapkan bahwa kolokasi adjektiva dari ketiga korpora tersebut menunjukkan lima representasi kritis dari kata *Bali* dalam film Barat: pariwisata, agama, sejarah, terorisme, dan kriminalitas. Kolokasi adjektiva dari kata *Bali* merepresentasikan pulau ini sebagai tujuan wisata eksotis dengan kepercayaan lokal yang unik dan sejarah yang panjang. Selanjutnya, kata *Bali* juga direpresentasikan mengalami serangan teroris dan kasus penyelundupan narkoba yang menjadi berita utama secara nasional dan internasional. Representasi kata *Bali* dalam film Barat sejalan dengan peristiwa yang secara signifikan mempengaruhi pulau ini.

Kata kunci: linguistik korpus, korpora bahasa Inggris, representasi Bali, film Barat

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INTRODUCTION

The *Oxford English Dictionary* (OED) defines collocation as “the habitual juxtaposition or association, in the sentences of a language, of a particular word with other particular words” (Oxford English Dictionary, 2023). Besides dictionary meaning, the existing literature provides several definitions of collocations from numerous scholars. Collocations are how specific words are connected, with co-occurrence more frequently than chance predicted (Biber, 2011). The existing literature describes collocations as the language variation that could be affected by the document’s genre, topic, and writers (Tang & Chow, 2014). Moreover, collocation is also explained as expressions that are statistically co-occurred frequently (Kormacheva, 2019). The two words that appear together as a collocation do not summarise the meanings of these words, e.g., *maiden voyage*, but create a new meaning (Criado-Alonso et al., 2021; Simon-Vandenberg, 2008). The literature also describes that collocation following the frequency-based approach is two words that co-occurred beyond the probability (Sonbul et al., 2022).

Collocation is a fascinating topic that receives attention from scholars in the linguistics realm. The existing literature explains that recognizing collocation benefits language development and enhances language accuracy and L2 language development (Wray, 2000). Moreover, other scholars also discussed fruitful benefits of collocation beyond its language advantages in the artwork, such as movies and representation of things and individuals. Empirical literature scrutinizes the collocation of the movie’s dubbing translation of American and British movies to Italian (Freddi, 2013) and French to Italian (Valentini, 2013). Further, collocation is also functioned to make representation. Movies are often a depiction of the reality that occurs daily. However, the previous literature only emphasizes the dubbing translation among languages spoken in America and Europe. However, it lacks discussion of the collocation that attaches to a particular word that occurred in Western movies, making it the first gap of this study.

Several studies demonstrate that collocation is utilized to represent ethical groups, such as China – Pakistan (Afzaal et al., 2019), ethnic groups in the American news media (Coffey, 2013), Tibet in the Anglo-American perspectives (Liu, 2019), immigrants in the European context (Saleh Aluthman, 2018), women religious fashions from particular religions in the Europe context (Hametner et al., 2020), American men familiarizers dubbed Italian movies (Forchini, 2013), particularly religious groups in the US (Samaie & Malmir, 2017) and British contexts (Baker et al., 2013), climate issue in the US context (Poole & Micalay-Hurtado, 2022), vegans in the British context (Brookes & Chałupnik, 2023), the global diseases spoken by the preachers in the Arab contexts (Hamouda et al., 2023), disabilities that occurred among Vietnamese (Yén-Khanh, 2023). Accordingly, it demonstrates that collocations are a versatile topic that covers a wide range of discussions of multifaceted interests, especially regarding representation. However, from the existing literature, it could be inferred that the studies on collocations as representation primarily revolve around European and American contexts. Little attention is paid to analyzing a place in Asia from the Western perspective, which becomes the second gap of the study that attempts to be fulfilled.

Furthermore, the literature demonstrates that adjectives are significant in the English part of speech after nouns and verbs (Leech, 1989), functioning to portray people, things, and places (Alexander, 1990). Adjectives and other parts of speech are essential to convey messages (Soler,

2002). Accordingly, with the paramount importance of collocation and adjectives, the present study explores adjectival collocations to represent how the Western perceives Bali in artwork, such as movies (Lee & Jung, 2020). To make the context more specific, the West in this study referred to America and other Western countries following three considerations. Firstly, America and other Western countries significantly influence movie and entertainment industries, such as Hollywood, making it the global compass and center of the movie industry. Thus, it is crucial to identify whether a place like Bali is filmed and represented by movies produced in these Western countries. Secondly, Bali is no stranger to being captured in movies. Some movies, whether documentaries or blockbusters, have successfully boosted the representation of Bali. For instance, the 1972 documentary *Morning of the Earth*, which depicts the surfing activities in Bali, represents Bali as a surfer paradise. Further, a memoir-based movie, *Eat Pray Love*, written by Elizabeth Gilbert (2006), promoted the growth of Bali's tourism sector, especially Ubud.

Accordingly, analyzing the word *Bali* is crucial to understanding how a place is represented. Thirdly, studying adjectival collocations and representations of a place, such as Bali, from the Western perspective, especially America, remains understudied. Thus, this study bridges the gaps of what is lacking in the existing literature by exploring a word that relates to a place in Southeast Asia and how the place is represented in the Western world. Two reasons drive the interest in conducting a study on the word *Bali*. Firstly, Bali is a fascinating place that attracts many scholars to explore and write about its intricate cultural and religious beliefs (Covarrubias, 1986). It has become the Western imagination and idea of the exotic tropical paradise (Vickers, 2012), making it a crucial topic to investigate further from linguistics, especially adjectival collocations and representations. Secondly, Bali has been represented in artworks, such as photography, documentaries, and movies, since the dawn of the island's development. However, drawing from the existing literature and previous empirical studies on language and movies, the study on the representation of the word *Bali* using the corpus linguistics approach remains lagging.

The study of adjectival collocation generally utilized corpus to achieve the objectives. Scholars define a corpus as an immense amount of data stored in a computer containing actual and natural language use from various sources (Biber, 2011; Lindquist, 2009; McEnery & Hardie, 2008). Further, scholars also assert that since the data in the corpus was sophisticated, it is acknowledged to be the best approach to analyzing the pattern of language use (Biber, 2011). The compilation of the first corpus has been conducted for decades (Biber & Conrad, 2001), making the data availability an extensive and relevant source of data when scrutinizing the representativeness of a particular place such as Bali. Corpus also helps interpret empirical data rather than one's judgments (Stefanowitsch, 2020). Subsequently, drawing from the existing literature and gaps, two research questions are proposed, i.e., 1) what are adjectival collocations of the word *Bali* in the three corpora? and 2) what are the representations of the word *Bali* in the three corpora?

METHOD

Materials

The primary material utilized to achieve the objective of this study was obtained from the English corpora platform. The selection of the English corpora was considering five principal reasons. Firstly, the English corpora was a renowned and well-established platform with a substantial composition of seventeen corpora from American English, British English, and up to twenty other dialects from the 1470s to the present, making it a widely used corpus platform. With the substantial data and date range, the English corpora had shown a significant quantity and quality to be selected for this study. Secondly, the English corpora comprised diverse sources, from academic texts to fiction, including movies. Accordingly, COCA was an adequate

source to obtain information regarding the representation of the word *Bali* from the Western movie context.

Thirdly, the English corpora specifically compiled television entertainment, such as movies and soap operas. Thus, it was a strategic selection to accomplish the study's objectives. Fourthly, considering the diversity and richness of the data and the year, there was a higher chance that the word *Bali* would appear in these corpora. Hence, the representation of the word *Bali* from the Western perspective could be achieved. Fifthly, the English corpora's part of speech was adequate. There was a section called PoS to filter the desired part of speech to retrieve the generated results. Consequently, it was feasible to obtain adjectival collocations.

Procedures

Three corpora were specifically selected to serve the purpose of this study for three reasons. The first corpus was The TV Corpus (TV), which consisted of 325 million words with dialects from six countries from the 1950s to 2018 (*English Corpora.Org*, 2023). This corpus was selected to represent the adjectival collocations of the word *Bali* from Western television shows. The second corpus was The Movie Corpus (Movies), containing 250 million words with dialects from six countries from the 1930s to 2018 (*English Corpora.Org*, 2023). This corpus was chosen to represent the adjectival collocations of the word *Bali* from Western movies. Further, the third corpus was Corpus of American Soap Operas (Soap), which comprised 100 million words from 2001-2002 (*English Corpora.Org*, 2023). Unlike the two previous corpora, this corpus data is primarily from American soap operas. Accordingly, this corpus would demonstrate the findings that represent the adjectival collocations of the word *Bali* from Western soap operas, particularly from the American point of view.

There were three steps to obtain the data. Firstly, the word *Bali* was typed in the corpora's Word/Phrase column section. This step ensured that the word entered adhered to the study's objective. Since typing in these corpora was not case sensitive, the word *Bali* could be typed in all small letters or with initial capital, resulting in similar generated findings. Secondly, in the Collocates section, adj.ALL from the Insert PoS column was selected. This step was taken to confirm that the desired results were adjectival collocations. Thirdly, the numbers three left and three right window spans were selected when deciding the window span in TV and Movies. Meanwhile, the numbers six left and six right window spans were selected in Soap.

This step was crucial to search to obtain adjectives before and adjectives after the word *Bali* in each corpus. Fourthly, ten adjectival collocations with the highest frequencies and the desired context from each corpus were analyzed. In the process, unrelated adjectives and context were eliminated. For example, when the word *Bali* resulted in the name of a person or a different place other than the intended Bali as an island in Indonesia, these adjectival collocations were excluded from the data analysis despite the high frequencies.

Data Analysis

Four steps were taken to analyze the results generated from TV, Movies, and Soap. Firstly, after ten adjectival collocations with the highest frequencies were determined from each corpus, the context following them was added to give insights for further interpretation. This step was critical because it was required to verify the representation. Secondly, after all adjectival contexts were acquired, the representations were drawn. The interpretation of these representations was conducted after careful reading of these contexts. Thirdly, the findings of the adjectival collocations, contexts, and representations were further elaborated with the existing literature and previous studies. Fourthly, the conclusion of the study was drawn.

RESULT AND DISCUSSION

Result

The highest ten adjectival collocations of the word *Bali* from TV are illustrated in Table 1. As depicted by Table 1, the highest hint of adjectival collocation was *nice*, which reached six hints with the example of context describing Bali as a nice place to visit. Then, *big* reached two hints with the example of context explaining facilities such as resorts in Bali. Further, *fine* reached two hints with the example of context depicting Bali as a good place. Following this, it was *dormant* and reached two hints with the example of context demonstrating the Bali bombing in 2002. Next, *great* reached two hints with the example of context displaying the feeling of living in Bali. Furthermore, *neighboring* reached two hints with the example of context explaining archipelagos other than Bali. After that, *tropical* reached two hints with the example of context explaining the climate of Bali. The following adjectival collocation was *high* and reached two hints with the example of context portraying Bali's religious belief. After that, *worse* reached one hint with the example of context regarding humidity in Bali. Lastly, *warmer* reached one hint with the example of context concerning Bali's climate.

Table 1.
The Adjectival Collocations of the Word *Bali* on TV

Adjectival Collocations	Frequencies	Example of Contexts	Representations
NICE	6	"...have something a little more international planned for you two. Mm. I hear Bali's nice this time of year. Yeah. Kensi and Deeks just found out..."	Tourism (Atmosphere)
BIG	2	"...like this, man. My family... they work in a big , beautiful Bali resort. You know what they do? They sweep floors. They make beds..."	Tourism (Facilities)
FINE	2	"...whatever this is, witness protection. For now, pretending that I'm in Bali is fine . I'm not ready to think of a life without Logan..."	Tourism (Atmosphere)
DORMANT	2	"...Fundamentalist terror network based in the Philippines? They've been dormant since the Bali bombings of '02. Are they operational again? Earlier today we intercepted..."	Terrorism (Bombing)
GREAT	2	"...leave, I want you to remember us like how we were in Bali. Bali was great , but it wasn't real life. It was, for three..."	Tourism (Atmosphere)
NEIGHBORING	2	"...Unlike neighboring Borneo, Bali destroyed its rainforests centuries ago, when the Hindus settled on this small island to..."	History (Archipelago)
TROPICAL	2	"...any idea who did this? All the way from the lovely tropical island of Bali , courtesy of our friends at the State Department, say hello to Andrew Pike..."	Tourism (Climate)
HIGH	2	"...a turtle floating on the ocean was created and resting upon it the island of Bali . High in the skies were the flaming heavens of the ancestors and over all..."	Religion (Local Belief)
WORSE	1	"...The taxi's here. This humidity's worse than Bali ..."	Tourism (Climate)
WARMER	1	"...I would have picked someplace more exotic, you know? Warmer climate... Bali , Costa Rica, Hong Kong. How's that thing healing? It's..."	Tourism (Climate)

Source: The TV Corpus (2023)

Further, the highest ten adjectival collocations of the word *Bali* from Movies are depicted in Table 2.

Table 2.
The Adjectival Collocations of the Word *Bali* on Movies

Adjectival Collocations	Frequencies	Example of Contexts	Representations
GOOD	2	"... Where to go then? Bali. Good idea! We haven't travel for years. Right, so let..."	Tourism (Atmosphere)
BEST	2	"... That's my life. I got this one on a beach in Bali . Best night's sleep I ever had. You remember one night of sleep..."	Tourism (Atmosphere)
BEAUTIFUL	2	"...Especially when filming complex sequences, like a village festival. The music of Bali is particularly beautiful , the gamelan music, and of the most brilliant kind..."	Tourism (Atmosphere)
SPECIAL	2	"...Uh, Mead and Bateson had shot... very, very special footage in Bali having to do with trance... and this interested Maya enormously, and of course..."	Tourism (Atmosphere)
MARRIED	1	"...yes, and that's it. So we're going to get married in Bali . I'm gon na try and I'll give it my best shot..."	Tourism (Activity)
SURFING	1	"...if you let him. Last week I was planning a surfing trip to Bali . Now... now you make it sound like I have no choice-Oh, no..."	Tourism (Activity)
SUBSEQUENT	1	"... Oh, my God. Bali ... subsequent fireball had levelled an entire block. People are burnt everywhere..."	Terrorism (Bombing)
SOUTHERN	1	"... I don't know what she was angry about She's from Sanua [sic] in Southern Bali . Perhaps we'll find something there. Come in. It's a fine..."	Tourism (Place)
SERIOUS	1	"...not want to admit where the marijuana did come from. The drug problem in Bali is a serious offence. Please stand. Schapelle Corby. We have decided that..."	Crime, (Drug Smuggling)
LOVED	1	"...families are inundating the Australian embassy in Jakarta for any word on loved one's in Bali. - Yeah, I would be too. Time, gentlemen, please..."	Terrorism (Bombing)

Source: The Movie Corpus (2023)

As presented in Table 2, the adjectival collocation was *good* and reached two hints with the example of context mentioning Bali as one of the excellent places to visit. Then, *best* reached two hints with the example of context explaining Bali as an ideal place to get some rest. Further, *beautiful* reached two hints with the example of context referring to traditional music. Following this, it was *special* and reached two hints with the example of context describing trance footage in Bali. Next, *married* reached one hint with the example of context explaining a wedding in Bali. It was followed by adjectival collocation *surfing* and reached one hint with the example of context illustrating Bali as a surfing paradise. Afterward, *subsequent* and reached one hint with the example of context depicting the effect of the Bali bombing. After that, *southern* reached one hint with the example of explaining the geographical situation of Bali. Subsequently, *serious*

reached one hint with the example of context portraying the firmness of drug crime punishment. Eventually, *loved* reached one hint with the example of context describing the beloved family of the Bali bombing victims.

Ultimately, the highest ten adjectival collocations of the word *Bali* from Soap are presented in Table 3.

Table 3.
The Adjectival Collocations of the Word *Bali* on Soap

Adjectival Collocations	Frequencies	Example of Contexts	Representations
NICE	3	"... <i>Bali</i> is really nice , actually. But it's a bad idea for you..."	Tourism (Atmosphere)
EXOTIC	2	"...go to some little island off the coast of Maine or somewhere exotic , like Bali . Would you like to go to Bali?..."	Tourism (Atmosphere)
TROPICAL	2	"...gotten away from this lobster trap and we're on some beautiful tropical island like Bali or Barbados..."	Tourism (Climate)
LUSH	1	"... Lush , tropical. Maui. Bali ..."	Tourism (Climate)
TERRORIST	1	"...the death toll continues to mount in a terrorist bombing in Bali . Some say Al-Kyda [sic] is behind it..."	Terrorism (Bombing)
REMOTE	1	"...know, take a break, go to some remote corner of the world like Bali , or Tahiti, or Bora-Bora..."	Tourism (Place)
FANTASTIC	1	"...in the ELQ stock. But you know, I found this fantastic spa in Bali where they have cabana girls. Oh, look at the time. I would..."	Tourism (Atmosphere)
BLACK	1	"... to go climb a mountain, or go frolic on the black sand beaches of Bali , or go scuba diving in Belize?..."	Tourism (Place)
LATE	1	"...Is it too late to get a flight to Bali ? Hey, uh, could I have a second?"	Tourism (Atmosphere)
BEAUTIFUL	1	"...gotten away from this lobster trap and we're on some beautiful tropical island like Bali or Barbados..."	Tourism (Atmosphere)

Source: Corpus of American Soap Operas (2023)

The following adjectival collocation was *nice* and reached two hints with the example of context describing Bali, which has a pleasant atmosphere. Then, *exotic* reached two hints with the example of context depicting Bali as one of the unique places to visit. Further, *tropical* reached two hints with the example of context explaining Bali's climate along with other tropical destinations. Following this, it was *lush* and reached one hint with the example of context explaining Bali as a lush place along with another destination. After that, *terrorist* reached one hint with the example of context also depicting the terrorist convicts who attacked Bali. Next, *remote* reached one hint with the example of context explaining Bali's geographical area as remote along with other destinations. Subsequently, *fantastic* reached one hint with the example of context illustrating the spa experience in Bali. Afterward, *black* reached one hint with the example of context depicting the sand color in one of the beaches in Bali. Further, *late* reached

one hint with the example of context describing a flight to Bali. Finally, *beautiful* reached one hint with the example of context describing Bali as a paradise along with other beautiful destinations.

Furthermore, representations of the word *Bali* on TV are depicted in Figure 1.



Figure 1.
The Representations of the Word *Bali* on TV

The representations of the word *Bali* on TV fell into the tourism categories. To be more specific, the tourism category on TV depicted Bali's atmosphere, climate, and facilities. Meanwhile, Bali was also described historically through the depiction of the archipelago and the island before and after the settlement of Hinduism. Further, the study also revealed that Bali was also portrayed by religion, which was the local belief of the community. Then, it was also discovered that the representation of Bali also fell into the terrorism category, i.e., the Bali Bombing tragedy.

Subsequently, representations of the word *Bali* in Movies are depicted in Figure 2.

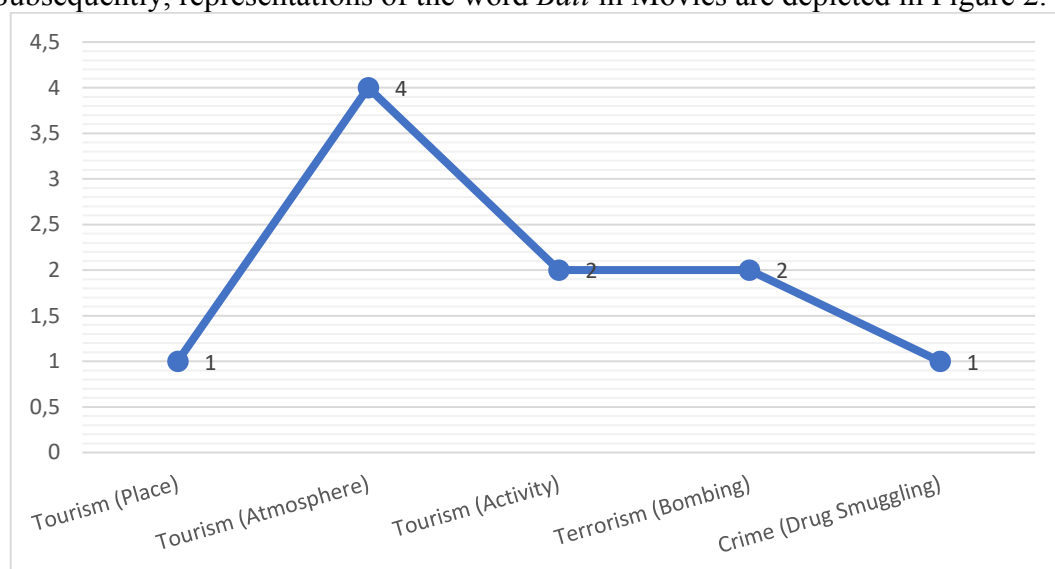


Figure 2.
The Representations of the Word *Bali* on Movies

The representations of the word *Bali* in Movies fell into the tourism category. Tourism was depicted by place, atmosphere, and activity in this category. The subsequent category was terrorism, i.e., the Bali bombing tragedy, which also aligned the representation on TV—moreover, an additional category, i.e., crime, related to the drug smuggling problem.

Ultimately, representations of the word *Bali* on Soap are shown in Figure 3.

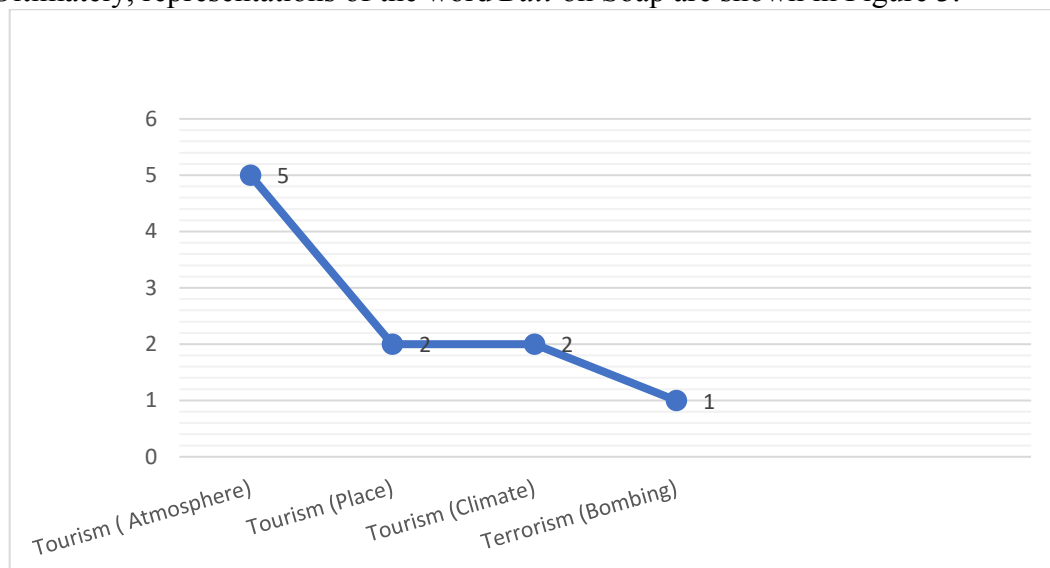


Figure 3.
The Representations of the Word *Bali* on Movies

Strengthening the findings of the previous two corpora, the representations of the word *Bali* on Soap also concerned tourism and terrorism categories. In the tourism category, Bali was portrayed through its atmosphere, place, and climate. However, the finding demonstrated that Bali was not given the sole highlight as in the previous two corpora. On Soap, the representation of Bali was generally paired with other destinations with similar characteristics, such as Hawaii, Bora-Bora, Tahiti, and Barbados. Further, terrorism and the Bali bombing tragedy also became the highlights.

Discussion

The present study demonstrated that adjectival collocations of the word *Bali* existed and were represented in three corpora. The finding of adjectival collocations suggested that the representation of the word *Bali* was significantly centered on tourism. Notably, the representation of Bali's tourism was divided into positive-sounding and negative-sounding adjectives. Positive-sounding adjectives existed in TV, Movies, and Soap, i.e., *nice*, *big*, *fine*, *great*, *tropical*, *lush*, *fantastic*, *black*, and *beautiful*. These positive-sounding adjectives indicated how the West perceived Bali (Vickers, 2012). Nevertheless, negative-sounding adjectives for tourism were found on TV and Soap, i.e., *worse*, *warmer*, *remote*, and *late*. These findings strengthened the existing literature, which portrayed favorable and unfavorable representations of immigrants, particularly religious fashions, community, and movement in previous studies. Previous studies also signified that collocations represented positive and negative attitudes toward immigrants in Europe (Saleh Aluthman, 2018). The findings were consistent with favorable and unfavorable perceptions toward veiled and unveiled women in Austria's magazines (Hametner et al., 2020). Further, it aligned the construction and labeling of particular

groups with religious groups in the US (Samaie & Malmir, 2017) and the vegan movement in the British press with negative and positive associations.

Further, the adjectival collocations of the word *Bali* that represented religion, i.e., *high*, and history, i.e., *neighboring*, were not particularly significant in this study as they were making lesser appearances than other adjectival collocations that represented tourism. It was crucial to note that the historical representation of Bali was also linked to religion as both were intricately and interrelated parts of the island (Covarrubias, 1986). The possible explanation for the lack of religious and historical representation on the corpora could be that Western movies perceived Bali as a tourist destination rather than a religious or historical place. Moreover, compared to previous literature, such as women's veils in the European context (Hametner et al., 2020), particularly religious groups in the US (Samaie & Malmir, 2017) and British contexts (Baker et al., 2013) and the global diseases spoken by the preachers in the Arab contexts (Hamouda et al., 2023), that specified their studies to the representation of religious communities, the present study examined the adjectival collocations of the word *Bali* in a more general context. Moreover, the religious and historical aspects were less represented in Western movies, which was also not aligned with the existing literature that examined the representation of Tibet, where the religious leader and historical aspects emerged as the paramount representation perspectives (Liu, 2019).

The present study also demonstrated that the adjectival collocations of the word *Bali* were to terrorism and crime. Adjectival collocations that represented terrorism appeared on TV, Movies, and Soap, i.e., *dormant*, *subsequent*, *loved*, and *terrorist*. Meanwhile, the adjectival collocation that represented crime appeared solely in Movies, i.e., *serious*. Similar to religion and history representation, terrorism and crime also appeared less than tourism. However, it was notable to note that when religion and history were not making significant appearances on the three corpora, terrorism existed in all three corpora. The possible explanation was that the Bali bombings and drug smuggling committed by foreigners made international headlines and affected the island's reputation because the situation was problematic since in the Bali bombings, many Australians became victims, and in the drug smuggling case, there was an Australian nationality became the smugglers. Consequently, these devastating tragedies and crimes affected and caused severe damage to what had been perceived by the West as an appealing and peaceful tourist destination (Vickers, 2012).

CONCLUSION

Adjectival collocations of the word *Bali* from three English corpora, i.e., TV, Movies, and Soap, provide valuable insight into the existing literature, primarily representing the word *Bali* from the Western perspective by utilizing movies as the data and corpus linguistics as the approach. The present study demonstrates that the adjectival collocations of the word *Bali* mainly highlight tourism, strengthening the image of Bali as a renowned international tourist destination with other tropical destinations. However, despite the theoretical contributions, this study has some limitations. Firstly, the study was performed on a specified word, i.e., Bali. Consequently, the finding must be generalized cautiously toward other words or phrases. Secondly, the study only explored adjectival collocations of the word *Bali* from English corpora that specialized in movies. Accordingly, investigating collocations of the word *Bali* or other specific words from other parts of speeches, such as verb, noun, and adverb collocations, is imperative. Thirdly, the present study focused on three corpora, which specifically compiled TV shows, movies, and soap operas. Hence, the exploitation of other corpora has the potential to be explored.

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