CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Theoretical Framework

2.1.1 Concept of Iconic Attractions

Iconic attractions are those attractions whose image is built on components of authenticity and mental perceptions and serve as globally recognized symbols or representations of a place or culture/heritage, eliciting a powerful positive impression among both visitors and local people (Ramukumba, 2014). An icon or iconic attraction, therefore, is a brand image of a destination that leaves a positive impression on tourists.

In addition, Ramukumba (2014) believed that iconic attractions generate an exponential level of benefit compared to levels of investment and help to change perceptions of the area. Therefore, using iconic attractions can be considered an effective tool to strengthen the branding of a destination or rebrand it.

Iconic attractions are also proven to bring benefits to the marketing of a destination. According to Southwest Tourism Towards 2015 (2005), in South Africa, specifically Garden Route in the Eden District Municipality, iconic attractions achieve more economic benefit compared to non-iconic attractions. These are proven by the growing numbers of new visitors, which also leads to a growing number of other destinations in South Africa.

Other than that, according to Ramukumba (2014), iconic attractions can also help in some other areas compared to non-iconic attractions, such as a higher socio-economic profile of visitors; fewer seasonal jobs as a result of an extended tourist season; more trips to the area; less competition; a higher media profile; a greater

impact on the allure of inward investment; a greater influence on local regeneration; a greater connection to local suppliers; better quality jobs; and a greater likelihood of having an educational impact.

Therefore, it can be concluded that iconic attractions serve as a symbol or representation of a destination that leaves a good impression on tourists or potential tourists. Iconic attractions can help build a destination branding or rebrand it. It also helps the marketing of the destination since it communicates to the people the value, culture, or heritage of a place. For this reason, iconic attractions can help invite more people to come to the destination and other destinations in the area. It also can provide a better opportunity for local suppliers and their management.

2.1.2 Concept of Storytelling

Stories are a common part of our lives that sometimes overlooked that they play a central role in how we communicate with one another, make sense of the world and its events, and store our memories (Moscardo, 2010). Due to this, stories are a popular and effective form that people use to deliver information and make sense of events.

As an operative communication tool, stories create messages and deliver them to target audiences. Stories are used as a strategic marketing tool to support the development of a core marketing brand and to support the development of tourist products and experiences at a tourist destination (Korez-Vide, 2017). By this, story or storytelling can be considered an effective method for delivering and promoting the value of a destination.

According to Barone et al., (2013) based on corporate storytelling literature, storytelling can be used in a region to:

- share specific place goals;

- spread and justify place values;

- motivate tourism visitors and local residents to visit a place;

- maintain the memory, ensuring a continuity of knowledge and guidance of behavior;

- create trust, confidence, and sense of belonging;

- share tacit knowledge;

- share norms and values;

- reformulate place stories and re-engineer place image narratives;

- provide value categories and interpretative patterns (Barile, 2009).

Therefore storytelling in the tourism sector can play a role in helping create destination branding by telling the destination's value, introducing tourist attractions, fostering trust in potential tourists, and can help increase the number of tourists.

2.1.3 Concept of Script

A script is generally used in the process of making a video, drama, or film industry. However, the basic principle of a script that contains the process of preparation and dialogue can be used in the practice of writing scripts in the form of written content. According to Nadjmuddin, et al., (2019), a script gives script writers a way to organize their creative works, come up with ideas, and use their imagination. Therefore, a script can also be used to create written content to introduce a destination.

Nadjmuddin, et al., (2019) also believed that there are a few stages in the process of creating a script, which should be determined. These components include determining the main topic, title, target audience, time, reviewer, player location, and property. Some of these things need to be considered in making scripts so that the final result of the script can have a good setting and is able to convey the message or initial purpose of making the script.

2.2. Formal Framework

2.2.1 Character and Characterization

A character is a figure that takes part in the action in a literary work. A character plays an important part in leading a story or plot. According to Astawa (2017), every character possesses a unique personality which the author can use to help shape the plot of a story or establish mood.

According to Nurgiyantoro (2007), the characters in the story can be categorized into a few different groups depending on the point of view used: major and minor characters, protagonists and antagonists, round and flat characters, dynamic and static characters, and typical and neutral characters.

Characterization in literature refers to the presentation of a fictional character's attitudes and behavior to give them credibility in the eyes of the reader (Dewi, 2017). As a result, the character's characterization influences how the character acts and thinks in the plot they are living in. These days, character development is done subtly through dialogue or conversations (Patmarinanta & Ernawati, 2016). Therefore, a character's characterization can be known from a character's dialogue.

2.2.2 Settings

In a picture of narrative fiction, the settings include both the time and the place (Namin, 2017). By this, the time set and location where the character took their action matter. Settings can also move from one place to another or from one time to another. These settings need to be considered carefully since they can affect the plot and the reader's understanding towards the action. In addition, giving the appropriate settings can help the readers to make sense of the event. If the readers can make sense of the event, then the possibility for a message to be conveyed properly is also greater.

2.2.3 Theme

The theme is the general idea or unifying idea of a work. Theme sets the listener or reader up for the message they are about to receive and provides a framework for how they should interpret that message (Jing, 2015). In the writing process, the theme helps the author to create a framework on how to convey the message. Therefore, a theme sets up the environment and plays a role as the base or foundation of a work.

A theme can be explicitly stated in the text or can be identified as "underlying motives" (Cohen-Shalev, 2009). Therefore, it is important for the author to make sure that the framework of the work can deliver the message they intend to deliver to the readers.

In connection with the tourism study, the author needs to make sure that the idea to introduce the potential of a destination in order to promote the site can be acceptable and well understood by readers. One of the things that can be done to give a clear understanding to the readers is by giving a clear title before further explanation about the tourist attractions.

2.3. Studies on Previous Works

2.3.1 *Il Mangiastorie*

Figure 1. Mangiafuoco Poster

Il Mangiastorie is a project that uses storytelling to promote wine, food, and tourism in the Italian provinces of Avellino, Benevento, and Caserta. The name of this project is derived from the name of a fictional character from the story of Pinocchio: Mangiafuoco (Fire-eater). Mangiafuoco is a puppeteer and theatre owner, known for providing his audience with a different show every day in which he embodies real characters and alters the stories of real people on stage while the audience watches the performance.

Similar to this, the Provinces of Avellino, Benevento, and Caserta adopted this and put on a fantastic performance called *Il Mangiastorie*, with locations around Campania. They play stories by real and fictional characters and the audience takes on the role of both actor and spectator. In other words, the idea of travel serves as the inspiration for *Il Mangiastorie*. A journey from one historical period to another, from one nation to another, from tradition to tradition, from myth to myth, and from legend to legend, in the company of storytellers—real people, fairytale characters, or fictional characters—who describe their own homelands, cultures, arts, and cuisine. The program encourages awareness and understanding of the different locations and

goods that make up the Campania Wine and Food Chain in order to draw both domestic and international tourists.

Il Mangiastorie inspired and convinced me to use a puppet/icon in the creative project to promote a destination. The icon later will explain about their homeland. Besides that, the basic concept that the I learned from *Il Mangiastorie* is about sharing stories. An icon, together with his friends, will exchange stories and introduce their homeland to potential tourists. Therefore, in the creative project there will be dialogues between the icons.

2.3.2 *Si Otan*

Figure 3. Si Otan Poster

Si Otan is an animated character who acts as an icon in an entertainment and educational TV program entitled *Si Otan* on the Trans 7 TV program. The theme raised in the *Si Otan* TV program is in-depth education about animals. Because the target audience for the *Si Otan* TV show is children, the language used is simple and fun.

The following is an excerpt from the script for the *Si Otan* TV program in the *Si Cantik dari Borneo* episode.

(Indonesian version)

Si Otan: Kenapa belalangnya bisa tiba tiba hilang? Detektif otan merasa, ini pasti dari dalam air. Itu apa? Coba kita lihat di dalam air.

Si Otan: Dia tersangka utamanya. Hei kamu!

Ikan Beta Patoti: Hahaha. Ketauan deh!

Ikan Beta Patoti: Maaf ya Otan dan teman teman di rumah. Aku tadinya gak mau ganggu. Tapi melihat belalang tadi, naluri untuk menyambar langsung keluar. Hahaha!

Ikan Beta Patoti: Aku memang terbiasa untuk meloncat keluar bila ada mangsa yang berada di darat, seperti tadi. Kekuatanku berada di buntutku. Dengan tolakan yang kuat, dengan mudahnya aku melompat. Aku dapat melompat hingga 10 cm. Oh iya, aku belum sempat memperkenalkan diri. Kenalkan, namaku Beta Patoti.

(English Version)

Si Otan: Why did the grasshopper suddenly disappear? Otan detective feels, this must be from the water. What is that? Let's see in the water.

Si Otan: He's the prime suspect. Hey, you!

Beta Patoti Fish: Hahaha. Got it!

Beta Patoti Fish: Sorry, Otan and friends at home. I didn't want to bother. But seeing the grasshopper just now, the instinct to grab straight out. Ha ha ha!

Beta Patoti Fish: I am used to jumping out when prey is on land, like before. My strength is in my tail. With a strong repulsion, I easily jump. I can jump up to 10 cm. Oh yeah, I haven't had a chance to introduce myself yet. Meet, my name is Beta Patati.

This excerpt script from *Si Otan* provides insight to me regarding the style of the language. Writing scripts in introducing tourist destinations does not have to use formal and descriptive language but can use everyday language but still maintain the core points of information that wants to be conveyed. With dialogue that uses more

everyday language, it is hoped that readers will be more interested, and not easily get bored, and information about tourist destinations can be received well by potential tourists.

2.3.2   ChooChoo Train

Figure 4. ChooChoo Train

The Outeniqua Choo Choo, which ceased operations in June 2009, was Africa's last continuously running passenger steam train. A railway connection connecting the cities of George and Knysna was proposed in 1922 by the South African Railways and Harbours Authority. The Garden Route's famed railway line is 42 miles long and connects these two towns. This historic railroad line was constructed in 1924 and formally inaugurated on October 17, 1928. However, strong storms that hit the Southern Cape in August 2006 severely damaged the railway infrastructure, and the railway line between George and Knysna was buried under multiple landslides. The railway had to be shut down because Transnet, the state-owned owner, would have to spend millions of dollars on repairs and have to replace the line in numerous areas.

Outeniqua Choochoo Train provides insight to me on how to utilize objects that are the greatest strength of a destination as a tourist icon. This is evidenced by quite a number of businesses running when the trains were still operating. In addition, the ChooChoo train icon also provides insight for me to take advantage of a destination's

history or other greatest potential to become one of the storytelling in the promotion of tourist destinations. This can be seen from the ChooChoo train which uses the fact that it was Africa's last continuously running passenger steam train, to become one of the attractions for visitors.