CHAPTER II

LITERATURE REVIEW

2.1. Writing

Dalman (2014), "Writing is a communication activity in the form of delivering messages (information) in writing to other parties using written language as a tool or medium." This is also supported by Febriyenti (2015), "Writing is an indirect communication activity carried out to convey certain intentions in written form as the medium." Meanwhile, Tarigan (2008) said that writing is a language skill to communicate in the absence of face-to-face contact with other parties."

Based on the definition above, it can be concluded that writing is an activity to communicate in writing or indirectly by using written language as a tool or medium.

2.1.1. Types of Writing

There are several types of writing. Smalzer (2014) and Tickoo (2007) mention the following six major types of writing.

a. Descriptive writing

This writing style depicts an item, individuals, events, processes, intuitions, arguments, and so forth. Such articles are typically written by writers based on their personal experiences. Personal intuitions or preconceptions have no place in this sort of writing (Smalzer, 2014, p. 45).

b. Narrative writing

As hinted by the topic itself, this type of writing narrates or reports about the chosen topic. This might be stories, memoirs, science fiction, events and situations from the distant or recent past, and so forth. The writer makes an effort to maintain the chronological sequence throughout the complete copy of the text. It should be structured in the natural essence so that walking through it gives you a real-like sense (Smalzer, 2014, p. 45).

c. Expository writing

   This type of writing strives to expose a subject/issue out for audiences' information. In general, a topic of novelty, curiosity, or amazement is chosen, and adequate material is presented to feed the readers' need for knowledge and curiosity. The entire explanation, whatever is written, should have a brilliance capable of holding the viewer in convenient trust (Tickoo, 2007, p. 67).

d. Argumentative writing

   This type of writing is full of opinions and argumentation on the given topic. In general, some contentious or combative themes are thought to be more suited for this sort of writing. For example, which of the eggs and hens came first? Which is more powerful, the pen or the sword? Should the provision for the death penalty be implemented? etc. The fundamental concept of argumentative writing is to persuade readers via the power of arguments, logic and held viewpoints. However, the logic and arguments presented may not be universally valid (Tickoo, 2007, p. 67).

e. Reflective writing

   This type of writing is basically personal in nature. Individual writers frequently revisit past events, topics, or experiences and do in-depth redemption on the benefits and drawbacks. Such writing demonstrates the writer's current perspective, which is either supporting or opposing the issue in comparison to previous views and viewpoints. Regardless of the audience's assertions and dissertations, the writer's originality must be reflected in the writing. Some of the more appropriate topics could be like:

- I did better by not joining the army
- Why could the mystery of the royal massacre not be solved?

   (Tickoo, 2007, p.67)

f. Persuasive writing

   The primary goal of this form of writing is to create strong pressure on the readers. Here, the writer employs such strategies that the readers are compelled to accept what the writer has said. This sort of literature consists mostly of

issues relating to political philosophy, ads, institutional brochures, legal paperwork, diplomatic talks, and others (Tickoo, 2007).

2.1.2. Stages of Writing

Besides types of writing, there are also some stages of writing. Tribble (1996, as cited in Harmer, 2008, p. 323) mentions the stages of the writing process as drafting, reviewing, redrafting, rewriting, and getting published. These phases are traversed recursively by looping backward and forth or crisscrossing in appropriate instances.

In getting published, the writer found the information about the steps of getting published. Zainuddin (2015, p.80) explained in submitting a script, there are major publishing which is general publications, and self-publishing which is personal books. Precast includes book cover, layout, and management of ISBN (International Standard Book Number). Printing is the last process in writing a book. Promotion can be done through social media.

Meanwhile, Grenville (2001) mentions that short stories, essays, reports-they all look very different, and they are doing different jobs, but these same six tips can go about them all in the same way:

a. Getting ideas (in no particular order).
b. Choosing (selecting the ideas you think will be most useful).
c. Outlining (putting these ideas into the best order-making a plan).
d. Drafting (doing the first draft from beginning to end, without going back).
e. Revising (cutting, adding, or moving parts of this draft where necessary).
f. Editing (proofreading for grammar, spelling, and paragraphs).

2.2. Novella

A novella is lighter than a novel. According to Casano (2012), "The novella is a literary genre of written fiction. We can broadly say that a novella is shorter than a full-length novel but longer than a short story. They are typically about 60-120 pages or 7,500 to 45,000 words."

This is also supported by Nurgiyantoro (2010) mentions that a novella is shorter than a novel but longer than a short story. A novella features a long storyline but a limited location, complex characterizations, and a short time period.

Based on these statements, the writer can conclude that novella is a literary genre of writing fiction that has a narrow setting, detailed characterizations, a medium time span, and fewer pages (60-120 pages or 7.500 to 45.000 words) than novels but more than short stories.

2.2.1. Kinds of Novella

There are several kinds of novella. Deverell (2014) describes that there are three kinds of a novella, as follows:

a. Literary Novella

    A literary novella stresses the importance of character and irony, with less attention on the pure story and more meaningful themes that explore the human condition. The following are examples of the literary novella: *Paradise of Fears* by L.H. Feris, and *Peaceful Warrior Woman* by Jan Porter.

b. The Inspirational Novella

    Authors that aim to present inspiring stories that appeal to people of all ages have also adopted the shorter novella form. The novella's shortness makes it more digestible for younger readers and allows the author to provide more succinct, quick advice. The following are examples of the inspirational novella: *Magnificent* by Chris Baum, and *You are Woman* by Marley Betts.

c. The Genre Novella

    Novellas are also a popular choice for genre fiction. *The Floral Underworld* by E. A Deverall, *My Sweet Friend* by H. A Leushcel, *Measure of a Man* by Susan May Warre are some examples of genre novella.

2.2.2. Elements of Novella

Novella has some elements to support the making of the story. Al Alami (2012) mentions the main elements of a short story, novella, and novel are the point of view, character, plot, setting, theme, and style.

There are some explanations for these main elements. Al Alami (2016) defines that point of view describes first-person narrators who may have a complete understanding, a partial understanding, or no understanding at all; a second-person narrator who uses the pronoun you to show that the speaker has more control over a character's actions than the character himself/herself; and third-person narrators who use he/she/it to report actions and speeches, explain the inner thoughts of any or all characters, or for other purposes.

As far as characterization is concerned, there are two main types of characters: round and flat. The flat character is indistinguishable from other individuals in a given group or class. Therefore, A flat character is not unique, but rather typical. In contrast, the round figure stands out as being completely recognized within the class, vocation, or circumstances of which he or she is a part.

Plot – a series of events leading to the climax and resolution - requires a chronological arrangement of events while also taking into account other contributing variables such as setting. The geographical location in which the tale takes place is referred to as the setting. A theme is a significant notion that goes throughout a novel and connects everything together like a continuous thread. Style-language manipulation by the writer, including diction, grammatical structures, literary techniques, and general arrangement- requires deep analysis of the text in terms of language norms and standards

2.2.3. Characteristics of Novella

Novella has some similarities with novels, but novella is lighter than novels. Novella has its own characteristics that distinguish it from other works of fiction. Novellas are more often focused on one character's personal and emotional development rather than with large-scale issues.

Casano (2012) illustrated that there are some main characteristics of novella, such as:

a. Novellas are shorter in length and word count than full-length books.
b. Novellas are shorter than novels and include fewer conflicts and subplots. The main story follows a more linear path and does not deviate into intricate backstories, different points of view, or meandering plot lines. A novella's tensions are more complex and well-defined than those of a short tale. Unlike novellas, short tales do not have insane narrative twists or elaborate subplots.
c. Novellas are often focused on a single event involving one or a few individuals.

It is in line with Toast's (2012) opinion that there are three characteristics of a novella. First, A novella usually has fewer conflicts than a book but more intricate ones than a short story. Conflicts also have more time to develop than in short stories. Second, the novella is usually not as structurally adventurous as a lengthy tale or a book, and it lacks the subplots, many points of view, and generic adaptability that are prevalent in novels. Third, it is usually more concerned with personal and emotional growth than with the greater social world.

The novella keeps part of the short story's unity of feeling, but it also features more developed characterization and rich description. Briefly, a novella contains fewer words and pages than a book, is more focused on a personal character, and has fewer conflicts and subplots than a novel.

2.2.4. Novella Format

The writer uses layout for its novella format. Anggarini (2021) wrote that layout is the plan or design or arrangement of something laid out: such as the final arrangement of matter to be reproduced especially by printing.

This is also supported by Ambrose (2011) who wrote that layout refers to where text and picture components are positioned inside a design. Reader perception and emotional response to the material will be influenced by how these elements are positioned, both in relation to one another and within the overall design scheme.

The layout has the main function. It is explained by Ambrose (2011) that the main goal of layout is to convey the visual and textual components that need to be presented in a way that makes it easy for the reader to understand them. In addition to serving the primary purpose, the layout also contains design guidelines that must be followed. Based on Anggarani (2021), there are four principles which are sequence, emphasis, balance, and unity.

Afterward, there are several types of layout elements. It is explained by Anggarini (2021) that layout elements have three types. The first type is text elements, all of the texts on the layout have varied forms and purposes, yet they all give the reader precise information. The second type is visual elements, all components of an image that swiftly convey information. The last type is invisible elements which are margins and grids, as these components are hidden after the layout design has been created.

Based on the *Desain* Layout (2021), the composition of the publication design layout is as follows:

A. Format

The connection between page length and width determines the physical form and size of a publishing design, which is known as the format. This chapter will discuss the paper size based on standard size, color, imposition, anatomy, and publication of media binding.

Paper size is based on IOS (International Organization for Standardization). IOS A-size paper format is created with a rectangular base, and if folded in half, it produces a new format that has the same proportion of length and width. Proportion B-size is the same as A-size, but with the greater sheets. The comparison between A-size and B-size format paper can be seen in the following picture:
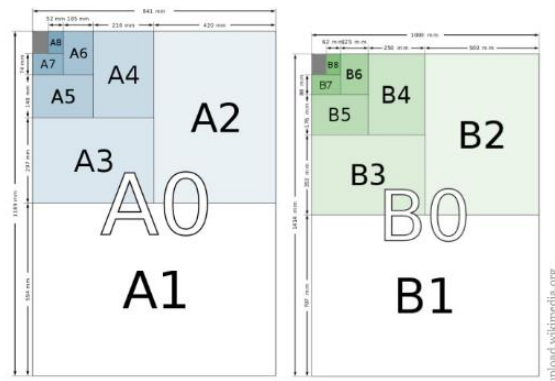
Figure 2.1 A-size and B-size format paper

(source: https://bit.ly/3PvLgqm)

According to Sephard (2007) that in publishing, because it is the size of the book pages after any extra paper has been clipped away, the size of the page is referred to as the trim size. Furthermore, he said that the print service will handle a certain set of recommended trim sizes. Books primarily intended for bookshops are typically 6 x 9 inches in size.

In addition to paper size, the writer is also deciding on the paper color for this novella. The writer used black for the paper with white for the font. The writer used these colors because black-white is the opposite color. This is supported by Won (2015), "The NCS was developed by the Scandinavian Colour Institute and is a similar system based on three pairs of opposing colors: white-black, red-green, and yellow-blue; this system is usually used for matching colors."

Furthermore, there is a specific reason why the writer used black color for the page. The writer used black because this color means sad, stale, dread, anger, and power. Madden et al (2000) stated that across civilizations, black frequently has implications associated with sadness and staleness. Additionally, Grieve (1991) in Aslam (2006) stated that the color black is typically linked with power, anger, and dread.

Similarly, the writer also used black for the page color because it can affect the packaging value. Cerrato (2012) stated that an object appears heavier, more

expensive, and has a higher perceived value when it is packaged in black. It also gives off an air of sophistication and elegance.

Besides paper size, there is an imposition. Imposition is the organization (position and order) of a book's pages when it was printed. In addition to paper size and imposition, there is the publication of media binding. Binding is a finishing procedure used in the production of published media, particularly books.

Binding is divided into three types. The first type is saddle stitch binding which is done by sewing a book in the center of the fold. The second type is perfect binding or glue binding which is a binding method that joins the pages on a piece of cloth with glue and then attaches them to the cover. Books with this binding type are usually read by hand, not to be laid open. The last one is spiral binding/wire binding or spiral binding makes the book can be laid open perfectly straight.

*Figure 2.2 Types of binding*

(source: https://bit.ly/3aZZ7Gi)

Besides binding, there is the shape and size of the media. Various variations of print media have standard shapes and sizes respectively. The following are standard sizes of print media that are commonly used, in the book Layout 2020 by Surianto Rustan (2020:20).
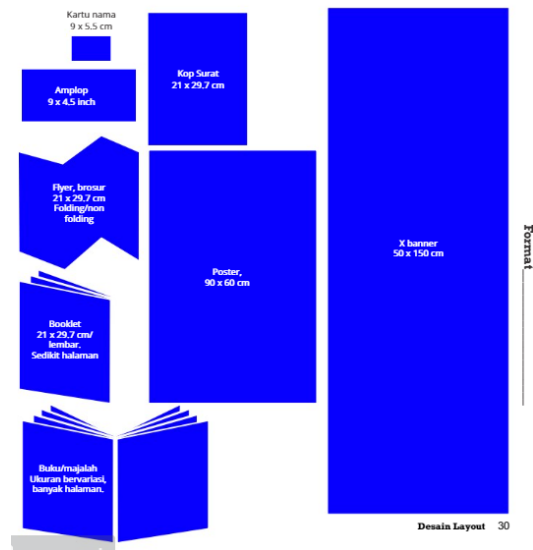
Figure 2.3 Standard sizes of print media

(source: https://bit.ly/3IZGnTG)

The last one is anatomy. Various sections of the book have specific technical terms used in the publishing world. The following are the components of the physical anatomy of the book compiled by Andrew Haslam in the book Book Design: A Comprehensive Guide (2006:20).
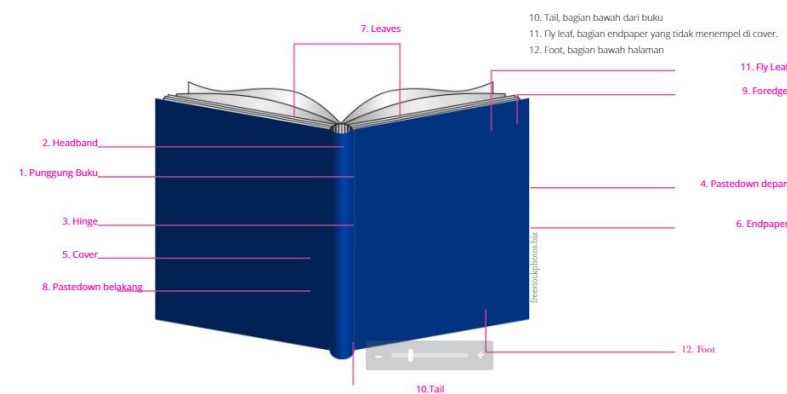
Figure 2.4 The anatomy of a book

(source: https://bit.ly/3yWtvcB)

In anatomy, there is an editorial structure that discusses certain terms and placements of text elements in the book. In the book, the terms recto and verso are known. Recto is a term for the right-hand page (the page held by the right hand

when reading a book) while verso is the left page. In general, the book consists of 3 parts, namely:

a) Front (Front matter/preliminaries)

1. Francis page (Frontispiece), contains a page after the cover that describes the content of the material very briefly, usually using illustrations that can attract the attention of the reader.

2. The main title page is the title page in the recto section, containing the title, author's name, and publisher.

3. Copyright page is located on the verso page.

4. Dedication page

5. Table of contents

6. Preface contains a brief statement about the purpose of making the book and thanks from the author.

7. Foreword is a short statement about the creation of a book, usually written by someone other than the author.

• Middle section (content, body matter/body middle/text)

8. Chapter opener contains chapter titles to which you can add sub-chapter titles, quotes, images, and folios.

9. Closing the chapter can contain elements that existed before, in the form of conclusions.

• The back (back matter/end matter/postliminaries).

10. Bibliography contains all the reference sources in the book.

11. The appendix can contain detailed information related to the discussion in a particular chapter and is intentionally placed in the appendix, so as not to spoil the flow of the chapter.

12. Index, information about credits, and sources of images, photos, and illustrations. The index can also contain the author's acknowledgment of contributors, advisors, and editors.

Furthermore, the cover of this anatomy book is also important. Wantoro (2019) described that the cover plays a crucial and strategic function in establishing the book's identity. Therefore, from the anatomy, the writer will also focus on the novella's cover.

Shepard (2007) explained that there are several things to create a cover:

a. Setting the cover size

The size of the front and back covers of a paperback correspond to the trim size, which is the size of the book after the edges have been trimmed. The spine, a slender strip printed between the front and back pages and facing outward on bookshelves, is also counted against the width requirement. The spine width is determined by the number of pages in your book and the pages per inch for the specific kind of paper your book will be printed on.

b. Setting the cover margins

There is a simple trick that will make it easier to lay out the cover: Set up the cover as two columns.
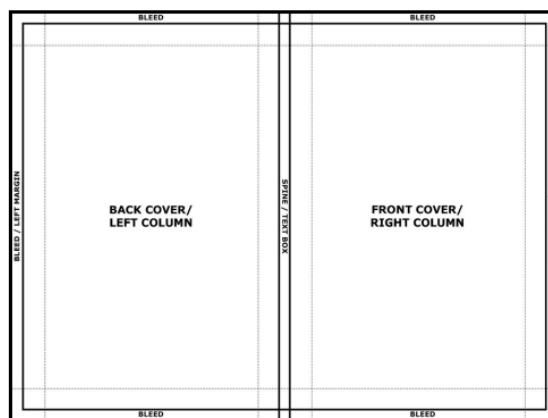
Cover Layout

Figure 2.5 Cover Layout

c. Handling cover type

In print on demand, black type for color covers is generally rasterized and screened and most often antialiased too. In this situation, the "pure black" that gives the smoothest type in offset printing will actually produce a rougher, fuzzier type than the "rich black" the author normally gets from Word.

To start, the author can avoid text in smaller sizes, since that is what looks the worst. For a book meant for limited sales or for selling online, the only cover text you really need is the title and your name.

Because titles on covers are so large and prominent, their typographic weaknesses can be much more noticeable. Thus, the author might want to spend extra time on them, looking at each letter pair to see if it needs kerning, and at each pair of lines to check line spacing. At times the author might have to change something that's right if it just looks wrong.

To place text on the cover spine, create and format a text box. To place text on the cover spine, create and format a text box. Text to run sideways can be set up by selecting your text box and choosing "Text Direction" from the Format menu or clicking the "Change Text Direction" button on the Text Box toolbar. Choose the direction that's customary for the author's country— for instance, top to bottom for the U.S. and Canada, and bottom to top for the U.K.

d.   Handling cover graphics

Preparing individual graphics for a cover is not much different than for interior pages, other than that the graphics are much more likely to be in color. However, the glossy coating applied to covers makes colors a bit darker, so the author might want to compensate by lightening your graphic a little, maybe 10% for the midtone levels on the histogram, without changing the author's black and white points.

e.   Adding a barcode

If your book is to be handled by wholesalers, bookstores, or even the big online booksellers, your cover will need a barcode with the book's identifying ISBN (International Standard Book Number).

f.   Preparing your cover for print

For print on demand, the hard copy must be complete with all graphics and type in final color—and the understanding that you will be losing some quality. If producing your copy on an inkjet, use glossy photo paper, and settings for the highest quality.

g.   Checking your cover

Before sending out covers, those covers should be examined inch by inch and used for a few days. If the author looks at a cover long enough, the author would be surprised at how many options there are to make it better. Furthermore, there is no space for error on a cover.

B.   The Grid

In this chapter, we will discuss the meaning of grid systems, and the types of grids. Ambrose (2009) explained that the grid is a template or guide that is used to arrange and place design components such that decision-making is facilitated and made easier.

Furthermore, he said that there are many types of grids, including those with many columns, those with few, and those comprising fields or modules rather than vertical columns. Two of the main grid types are shown in these figures below:
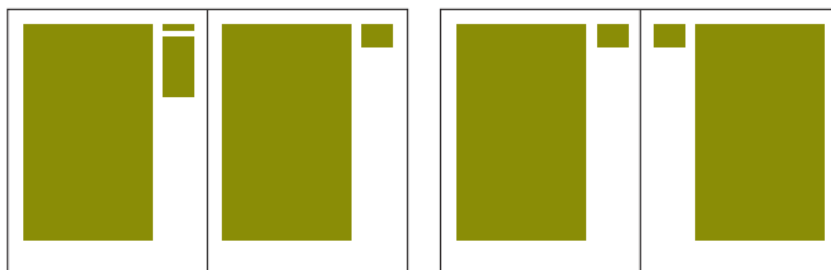
An asymmetrical grid has pages on the spread that look exactly the same.

A symmetrical grid has pages on a spread that mirror each other.
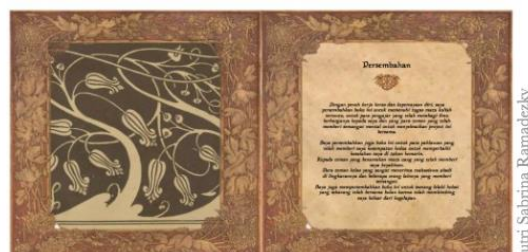
Figure 2.6 Grid Types

(source: The Fundamentals of Graphic Design)

The asymmetrical grid is one where both pages in a spread use the same grid, which means one page is a copy of the other. The smaller column can be used for icons, captions, notes, or other items; as a result, it is frequently employed as a large margin for excessive marginalia. The asymmetrical grid tends to provide the appearance of movement from the left to the right since the eye first focuses on the wide column before moving to the smaller column for both pages of a spread.

The symmetrical grid. With a symmetrical grid, the verso page is a mirror image of the recto page. The layout and pages' simplicity provide spatial relationships that maintain the text block's harmonic proportions. As both pages force the eye to turn inward toward the spine, the symmetrical grid tends to be more relaxing to read than an asymmetrical one because it gives the reader a sense of serenity and equilibrium rather than movement.

Besides the grid systems, there are types of grids which are manuscript grid, column grid, and modular grid. The manuscript grid is a grid that uses one column. This grid structure consists of one large column which is placed in the middle of the page.

The top and bottom of this grid can be filled with headers, footers, and page numbers. The type of this grid is commonly found on text pages such as a novel or an essay.

Figure 2.7 Manuscript Grid

A column grid is a type of grid based on columns, i.e. vertical lines that help determine the placement of text and other layout elements. This kind of grid is frequently used to design more intricate publishing layouts or when the author wishes to combine text and graphics. The use of more columns will be more flexible to create a dynamic grid.
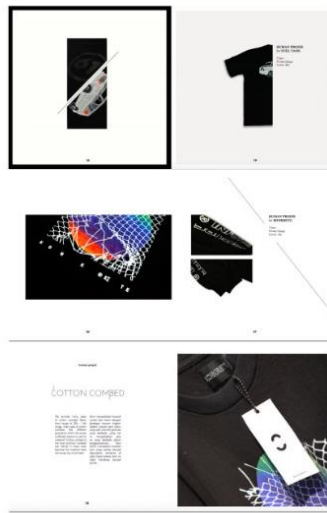
Figure 2.8 Column Grid

A modular grid is a type of grid consisting of vertical and horizontal lines which then form a grid module. When graphic designers need to fit more than two photos on a page, they frequently employ this style of the grid. Designers may choose the picture's size both vertically and horizontally by employing a modular grid, allowing for a clean division of the image. The number of modules selected is usually adjusted to the number of elements to be placed.

Figure 2.9 Modular Grid

C. Text in Layout

The most prevalent element in many magazine designs is the text element. In essence, a magazine design's purpose is to offer comprehensive and in-depth information. As a result, the text becomes an important component of the publishing design.

In general, the letters in the publication design are divided into display type and text type. According to Sihombing (2015:170) in Anggarini (2021), The typeface chosen for the title is the display type. The display type's smallest size is 14pt.

Meanwhile, Sihombing (2015:170) continued that the typeface used for body text is known as the text type or body type. Generally, 12pt in size. Long manuscripts typically utilize font sizes between 9pt and 10pt in publishing designs. It will be challenging to read if the size is too tiny, and the arrangement will seem unattractive if the size is too huge.

Ease of reading can be affected by spacing in well-crafted text. The spacing includes kerning, leading, and tracking. Kerning is the spacing between one letter and another, while tracking is the spacing between letters in a word/sentence. Leading is the spacing between the lines.

Figure 2.10 Types of Spacing

Reading is significantly impacted by the tracking and leading roles. While reading will be greatly slowed down and uncomfortable by too-loose letter arrangements, too-tight arrangements will make it impossible to perceive the shape of the letters. In addition to tracking changes, leading alterations must be considered. Reading comfort and speed can both be improved by leading modifications (Sihombing, 2015:168).

To guarantee readability, the author should utilize the industry-standard tracking and leading sizes for the body text. Next, the letter's personality should be decided by the writer. It is seen in letter functions, trends, and shapes.

There are several characters in the letters which are called typefaces. Ambrose (2009) said that a system of classification is necessary due to the variety of fonts that are accessible, especially to make it easier to communicate the specifications for a piece of work. Typefaces and families of type can be classified according to the inherent characteristics of their anatomical parts.

Roman is one of the typefaces. The roman version, so named after the inscriptions seen on Roman monuments, is the basic cut of a typeface. Despite the fact that this term may refer to a lighter version of the roman face, Roman is frequently called a "book."

Besides deciding the character, the author should decide the alignment. Ambrose (2011) explained that In a text block, alignment describes where the type is located in both the vertical and horizontal axes. Text in the field can be centered, positioned at the top, or positioned at the bottom. Text in the field can be justified, centered, range left, or range right-aligned horizontally.

Top aligned provides a formal and consistent layout and a formal and consistent layout of text. Bottom aligned can add dynamism to the page. Range left (ragged right) needs to be carefully returned to ensure that there are no words left isolated.

Range right (ragged left) is not successful for body text but can work well for display type. Centered can be unnecessarily hard to read but can work well for titles or headers when used as body copy. Justified is justified and results in a very formal and controlled appearance.

In addition to those elements above, there is a hierarchy in the layout text. Ambrose (2011) explained that hierarchy is the range of typographic styles that separate content in accordance with the hierarchy's various priority levels. These variances are frequently different font family versions and widths. In the provided example, headlines are in bold, body text is in roman, and captions are in italic.

Layout text also has text elements. The following are some elements of the book's text:

A. Title Page

The name of the author and publisher may be seen on the title page of the book, which is its true title page. A faux book title page is one that omits the author or publisher's names and merely includes the book's title, whether it be in full or shortened (Haryono, 2015: 34).

B. Spine Title

The title that is printed on the book's spine is known as the spine title. Cross headers and descending headings make up spine titles. The spine title must exactly reflect the book's title, without any alterations to the text. If at all feasible, put the author's name on the book's spine. If space permits, the name of the publisher may be included (Haryono, 2015:37).

C. Titles and subtitles

There are usually several titles and subtitles for books. Titles of the sub-chapter, sub-sub-chapter, and so on are listed after the chapter title. The title text is often the largest; but, unlike the body text, it grows smaller as it gets deeper

D. Folio

Folio is a term used for page numbers.

E. Main Image

The cover's primary picture or photograph. Typically, these pictures go with the articles in that issue.

F. Body text/body copy

The article's content is found in the body text. The body text has to be effectively designed because it makes up the majority of the piece. The most important consideration is how easily the body information can be read. Along with choosing a typeface that is easy to read, designers need to be careful to use the right grids and margins. A magazine must always have the same body text size and font style throughout all of its articles.

G. Pull Quotes

The selected text contains a phrase or sentence that is pulled out specifically to stand out. It might be a synopsis or it could be taken directly from the article's text. The size is not as huge as the headline, despite being larger to attract attention.

D. Picture in Layout

Besides the three compositions of the publication design layout above, the last one is the picture in the layout. According to Anggarini (2021), The centerpiece of the arrangement is the image. When used properly, photos may improve communication and aesthetics.

The types of visual elements generally consist of photos, pictures/illustrations, and infographics. Images may communicate both the main idea and supporting details. The information to be transmitted is tied to the image, which serves as the

primary message. Most of the time, photography provides the image's content and provides evidence to support the argument being expressed.

Besides photography, images as content can also be in the form of illustrations or infographics. John Hamilton, Art Director Penguin Books London in Illustration Books (Hall, 2011:104) gave some advice in making illustrations of book covers:

a) With consideration of age, value, and taste, the book's cover image must draw in and pique the curiosity of potential readers, persuading them that the book is appropriate for them.

b) The illustration on the book's cover should provide potential readers with a clear concept of the book's contents, even though they don't necessarily need to describe the contents of the book in detail.

c) The book's cover should be able to distinguish it from the competition and have two "selling life" when seen from the front and back.

d) The genre or category of the book must be discernible from the cover.

Images can serve as supporting components in addition to being content, typically in the form of drawings or forms. These pictures serve to reinforce the message you want to get across; they are strongly tied to the layout design's visual theme.

2.3. Tourism Attractions in Pagar Alam

A tourist attraction is anything that has uniqueness, beauty, and value diversity in the form of natural resources, culture, and the result of man-made or objectives targeted tourist visits (Act No. 10 of 2009). Meanwhile, Marpaung (2000: 43) mentions that flora and wildlife are a part of the tourist attraction that God Almighty created. This also includes human creations like museums, historical artifacts, the history of art and culture, agrotourism, recreation areas, adventure travel, and amusement parks.

This is also supported by Goeldneret et al. (2000: 364) that categorized tourist attraction destinations into 5 (five) main groups, namely: culture, nature, events, recreation, and entertainment.

Based on these explanations, the writer can conclude that a tourist attraction is anything that comes from nature, such as plants, animals, and others, as well as man-made items, such as museums, historical objects, and others, that has aesthetic value.

Tourism attraction usually attracts people from other areas to visit a place in order to see or do something. This is supported by Ko and Liu (2011), the attraction is a mix of tangible and intangible assets that are not available at home, among others; everything that can be seen, activities undertaken, and the experience that should be remembered so that motivates people to engage in activities outside their residential areas.

Pagar Alam city is one of the tourism destination cities that has so many tourism attractions. Tourism attractions in Pagar Alam consist of both natural and cultural attractions. Based on Pagar Alam Municipality in Figures 2022 (2022), Pagar Alam City has 25 nature tourisms and 8 cultural tourisms, among these natural attractions are Mount Dempo, Bamboo Forest, Mangkok Waterfall, Embun Waterfall, Kebun Raya Dempo, Oranges Plantations Garden, and others.

Besides being famous for its natural beauty, Pagar Alam City is also rich in historical heritage. The cultural tourism objects are the traditional house *Basemah,* historical stones, monuments, statues, and others. Numerous waterfalls and megalithic rocks are found in Pagar Alam. According to Eurasia: Economics & Business, 2(20), February 2019, this is what makes Pagar Alam a favorite destination in South Sumatra.

2.4. The Role of Fiction in Introducing Tourism Attractions

Tourism attractions can be told directly or indirectly through a fictional story. Kurland (2000) stated that fiction is commonly divided into three areas according to the general appearance of the text, as follows:

1. Short stories, novels, novellas, etc. are the usual paragraph structure and forming chapters.
2. Poetry is lines of varying length and forming stanzas.

3. Plays are spoken lines and stage directions, arranged in scenes and acts.

Based on these three types, the writer chooses a novella as a fictional story that is used to introduce tourism destinations in Pagar Alam. According to Gillespie (1967, in Bloom, 2008), fictions, such as novel or novella, can be good persuasive communication, which delivers messages to give the readers the information.

Furthermore, Mossberg, et.al. (2010) stated that a fictive story can give a unique competitive advantage and a more meaningful experience to the places where the fictive story takes place. Based on this opinion from Mossberg, et. al. (2010), the story in the novella can take the reader to the places where the story happened. Therefore, when the story occurs, introductions related to destination places will be entered directly or indirectly such as telling the atmosphere of that place, so the readers have a curiosity about the place told in the story.

In addition, Bloom (2008) stated that writing fiction, for instance novella, in which the theme is locale can introduce the area to the public and the setting place where the story takes place impliedly gives information about the area. This aims to increase the value of the popularity of tourist attractions in Pagaralam, both old tourist attractions and new tourist attractions.

This increase can be seen in the novel entitled *Laskar Pelangi*. Mahadewi (2012) said that an area that became the setting of a literary story is definitely lifted in terms of tourism, as evidenced by the increase of tourists to 300% to the island of Belitung since the publishing of a novel entitled Laskar Pelangi of which setting is Belitung Island.

Briefly, the author assumes that fiction can be a medium to introduce tourist destinations and increase the number of tourist visits to destinations. Therefore, the author chooses the novella as one of the existing types of fiction because writing a novella can provide another alternative to introduce tourist destinations in Pagaralam, both old destinations, and new destinations.