

CHAPTER II

LITERATURE REVIEW

2.1 Culinary

According to Long (2004), culinary tourism or food tourism is the exploration of food as the purpose of tourism. The word means that culinary tourism is the focus on food as an attraction for exploration and a destination for tourism. While most culinary tourism focuses on the experience of dining and tasting of new foods as a commercial enterprise, it is also an educational initiative channeling curiosity about food into learning through it about the culture of a particular cuisine, the people involved in producing and preparing it, the food system enabling access to those foods, and the potential contribution of tourists to sustainability.

Richards (2012) states that culinary tourists desire an experience that incorporates local and authentic foods associated to the areas they visit. Mostly travelers seek for the authenticity of the destination places through their local food. Local food is a hallmark characteristic that makes the tourist feel more of an experience in every place they visit. Through food, tourists are exchanging experiences and socializing with others.

Many cities, regions or countries like in Indonesia are known for their food, culinary tourism is not limited by food culture. Every tourist eats about three times a day, making food one of the fundamental economic drivers of tourism. Indonesia is making significant investment in culinary tourism development and are seeing results with visitor spending and overnight stays rising as a result of food tourism promotion and product development. This culinary tourism becomes one of the most popular tourists' choice.

From the explanation of the expert above, so it can be concluded that culinary tourism is tourism that has a specific important thing in promoting tourism in Indonesia activity about culinary mostly about traditional food from the local area of tourism destination. Culinary tourism can be related to daily lifestyle

because of the food consumption that usually meet in daily needs. And culinary tourism is one of important thing in promoting tourism especially in Indonesia.

2.2 Traditional Food

According to Saunders (2010), traditional food refers to foods consumed over the long-term duration of civilization that have been passed through generations. Oliveira (2016, p.85) states that certain food ingredients and food preparation methods being used and transmitted from one generation to the next one are called “traditional food”, Traditional foods and dishes are traditional in nature, and may have a historic precedent in a national dish, regional cuisine. While WHO Regional Office for the Eastern Mediterranean (2010) states that traditional foods and beverages may be produced as homemade, by restaurants and small manufacturers, and by large food processing plant facilities.

One of the traditional food in Palembang is *Mie Celor* and together with *Pempek* has become a typical dish of Palembang. The size of the noodles used is larger, like *Mie Aceh* or *Mi Udon* from Japan. Kraig (2013, p.184) states that in a South Sumateran version called *Mie Celor*, the noodles are boiled in a broth made from dried shrimp, simmered with coconut milk, and topped with bean sprouts, boiled eggs, and fried shallots. *Mie Celor* have a savory taste from a combination of coconut milk and dried shrimp and *Mie Celor* is eaten while hot and accompanied with spicy sauce that adds typical flavor noodles in Palembang. In local South Sumatran Malay dialect, *celor* or *celur* means showering the ingredients in boiled hot water, in similar fashion as blanching. It refers to the method of softening and cooking the noodle before simmering in coconut milk soup. Today, together with *Pempek*, *Mie Celor* has become Palembang's signature dish.



Picture 2.1 *Mie Celor*

Resource : (https://en.wikipedia.org/wiki/Mie_celor)

From the definitions that stated above, traditional food is the food and beverages that come in the place and consumed by generations to the next generation that give the feeling of authenticity and difference from one area to another. The regional cuisine became the cultures of traditional food in that area. One of the traditional food in Palembang is *Mie Celor*, *Mie Celor* has become Palembang's signature dish.

2.3 Media Tourism Promotion

Yoeti (2003) states that tourism promotion is an activity that purposes to inform, persuade, or remind the tourists. From these explanations, the writer concludes that promotion is the way to make the consumers interest to buy or remind the product. In tourism promotion, promotion about tourism is through printed and electronic media. Printed media is very diverse, such as brochures, leaflets, booklets, poster, magazines, etc. Tourism is highly dependent on media reporting because the vast majority of travel decisions are made by people who have never seen the destination first hand for themselves.

Technology has many effects, it has helped development more advanced economies and has allowed the rise of a leisure class. Developments of technology in history are including the printing press, the telephone, and the ethernet. Ethernet as one of the results of technology development has been

becoming very influential to people nowadays. Internet has a lot of things that can be accessed to perform the activity, there are many electronic media that can be found on ethernet and freely to be accessed. According to Juju and Feri (2010), electronic media used include website, blogspot, instagram, movies, and etc. Thus electronic media on ethernet can become the media for promoting, in this case is tourism promotion.

In this research, the writer takes webtoon comic that put on Naver Webtoon website as the example of media promotion. According to Welsh of Bloomberg, comics account for a quarter of all book sales in South Korea, while more than 3 million Korean users paid to access online manhwa (webtoon) and 10 million users read free webcomic. From that statement, web comic or in this case webtoon comic are popular among the netizens. Many people access the online comic and read the free webcomic, this can be an opportunity for promoting the tourism product. There might be a possibility to introduce the tourism to other people by webtoon comic. This comic can be media as promoting like the writer explains in background that promotion about tourism can use comic. According to Waluyanto (2005, p.51), comic as a medium of learning is a tool that serves to convey a message of learning. In the context of this study refers to a process of communication between learners and learning resources (in this case learning comics).

2.4 Comic

According to McCloud in Maharsi (2011, p.4) *komik adalah beberapa kumpulan gambar dan lambang yang bersebelahan atau berdekatan dalam urutan tertentu dengan tujuannya memberikan informasi atau mencapai suatu tanggapan estetis dari para pembacanya*. Comics use space in the media drawing to put the image to form the storyline.

Comics not only show drawing but also any posts or words that clarify an image. However, usually the sentences in the comics mostly like conversations of the characters, so writing a comic is less. This is because all aspects of the story

are like physical characteristics of the characters, settings or backgrounds or movements of the characters, it has been clearly stated in drawing form.

Comic is a form of visual communication that has a power to convey information popularly and easily to understand. The images and texts that make up the storyline are the strengths of the comic itself. Text makes comic easier to understand and storylines create messages, or the submitted information will be easier to remember and follow.

According to Waluyanto (2005, p.51), *komik sebagai media pembelajaran merupakan alat yang berfungsi untuk menyampaikan pesan pembelajaran*. Comic as a medium of learning is a tool that serves to convey a message of learning. Comic frequently takes the form of juxtaposed sequences of panels of images. Often textual devices such as speech balloons, captions, dialogue, narration, sound effects, or other information. Size and arrangement of panels contribute to narrative pacing. Since the late 20th century, comic bound volumes such as graphic novels, graphic narratives, comic albums, and online webcomics have proliferated in the 21st century. Based on the explanation above the writer concludes that comic can be used as tool of learning and get information to convey the information and meaning in the story. There is a way to increase the passion of reading such as by reading comic.

2.4.1 Comic Form

According to Bonneff, comics are divided into two categories based on comic-strips and comic-books (Bonneff in Maharsi, 1998). But in the next development there are also graphic novels, comic compilations that combine several different stories in one book and also appeared web comic or online comic. Comic itself is divided into several forms, it is described as follows (Maharsi, 2011).

a. Strip Comic

According to Setiawan (2002, p.24) *Comic-strip atau strip merupakan komik bersambung yang dimuat di surat kabar*. Strip Comic is a comic that

consists of only a few drawing panels, however in terms of content has revealed a whole idea. Because the picture is only a little and the ideas are not too many, usually involves only one focus of speech such as responses against recent events and issues. Strip comic easily found in various magazines and newspapers. Comic consists of 3 or 4 panels by showing a continuous narrative in each panel.



Picture 2.2 Comic Strip

Resource : *Komik Strip Si Juki*

b. Comic Book

According to Setiawan (2002, p.24) comic-books *adalah kumpulan cerita bergambar yang terdiri dari satu atau lebih judul dan tema cerita*. Comic is packed in book form and one book usually features a whole story. The story in comic book is usually intact, and there is also appear in series. Those are presented with a sustainable story, but there is also not with sustainable story. Comic book is created in several volumes which consists of parts of the story topic called chapter.



Picture 2.3 Comic Book

Resource : (<http://kunikunikun.blogspot.co.id/>)

c. Graphic Novel

A graphic novel is a narrative work in which the story is conveyed to the reader using sequential art, either in an experimental design or in a traditional comics format. The term is employed in a broad manner, encompassing non-fiction works and thematically linked short stories as well as fictional stories across number of genres. Graphic novel is typically bound in longer and more durable formats than familiar comic magazines, using the same materials and methods as printed books.



Picture 2.4 Graphic Novel

Resource: (<http://aggregator.blogbukuindonesia.com>)

d. Compilation Comic

Compilation comic is a collection of several different comic artists. The story contained in this comic compilation is not biased at all, but sometimes there is also a publisher who gives the same theme though with a different story.



Picture 2.5 Compilation Comic

Resource : Komik re:on vol.12



Picture 2.6 Web Comic

Resource : Line Webtoon Indonesia

e. Webcomic

In addition to print media, there is also online media. Webcomic is one of the comic that uses technology support. Webcomic (also known as online comic or ethernet comic) is comic published on a website or mobile app. While many are published exclusively on the web, others are also published in magazines, newspapers or in comic books. Webcomic can be compared to self-published print comic in that anyone with an ethernet connection can publish their own webcomic. Webcomic can reach readers wider than print media. Largest audiences claim well over one million readers Web comic is more profitable than printed comic, because it is relatively cheap and easy to access.

2.4.2 Comic by Type of Story

The distribution of comic by story type is divided into 4 (four) kinds namely (Maharsi, 2011):

a. Education Comic

This comic actually contributed substantially in the realm of intellectual and artistic art. The diversity of the drawings and stories offered to make it as a tool or media to deliver the different messages, one of it is the didactic message to ordinary people. So it shows that comic has two functions at once. First is the entertainment function and both can be utilized directly or indirectly for educational purposes. This is because the position of the comics that progressed towards the good because the public is already aware of its commercial value and its educational value usually brought (Bonneff, 1998, p.67).

b. Promotion Comic

The market share of comics is very diverse, comics are also capable fostering imagination for children. So comic also appears and uses for the promotion of a product purposes. Visualizations of these promotional comics usually use superhero figures or figure which is a manifestation of the image of the product being promoted.

c. Wayang Comic

Wayang comic means comic that tells the story of wayang story, Mahabharata which tells the big war between Kurawa and Pandawa and Ramayana story which tells about the abduction of Dewi Shinta. This type of comics in Indonesia appeared in the 60s and 70s.

d. Action Comic

Action comic is very popular because the themes of martial arts that are dominated by action scenes or fighting is still a popular genre to read. For the setting of this type of comic story adjust the culture of each country that publishes

the comic. For example in Japan with ninja and samurai or China with their kung fu. Other examples of its comics are Naruto by Masashi Kishimoto and Twins by Tony Wong.

2.4.3 Characteristic of Comics

In story of comic the drawing panels are more dominant than verbal texts, and even many image panels are already spoken with no language elements or with limited language elements. There are several characteristics that contained in the comic, these characteristics of comic are (Maharsi, 2011):

a. A Propositional

Comics can make readers emotionally involved in reading comics. Such readers play a role and engage in comics to be the main actors.

b. Conversation Language

The language used in comics is usually the language of everyday conversation, so readers easily understand in reading the comic. Comic languages do not use language that is difficult for readers to understand.

c. Heroic

Generally the story content that is in the comic, will tend to make the reader has a sense of heroism.

d. Expression

The portrayal of character in the comics, described simply. A simple description is done so that readers can easily understand the characteristics of the characters involved in the comic.

e. Providing Humor

Humor presented in the comic will be easy to understand someone because it is often humor in the community.

2.4.4 The Benefits of Reading Comic

Comic is one of the graphic media which can also be used in education. As one of the visual media, comic media certainly has its own advantages if it is used in teaching and learning activities. The advantages of comic media in teaching and learning activities is stated by Trimo (1992, p.22):

1. Comic adds vocabulary readers
2. Simplify the people catch things or abstract formula
3. Comic consist of images which is a medium that can improve the quality of learning
4. Comics can generate interest in reading

2.5 Linguistics of Comic

Many comic authors writing about their medium have described the properties of comics like a language. Japan's "God of Comics" Osamu Tezuka stated, "I don't consider them pictures ...In reality I'm not drawing. I'm writing a story with a unique type of symbol" (Schodt, 1983). According to Cohn (2013) comics have been studied using many of the formalisms that span the history of modern linguistic inquiry, from structuralism and generative grammar to cognitive and applied linguistics. In this case, the graphic form used in comics is addressed with the methods used to analyze a linguistic system. This linguistic system is called Visual Language.

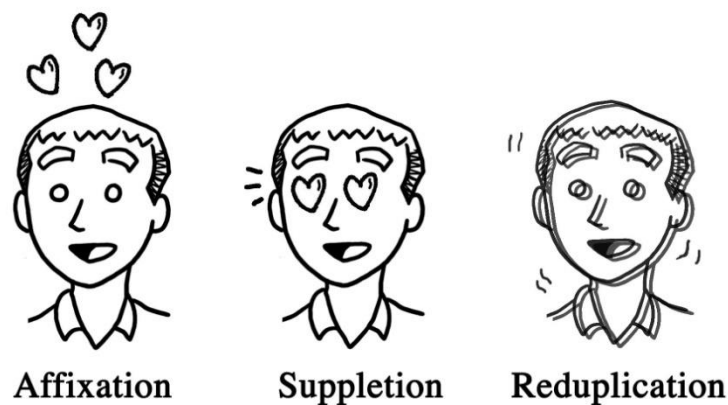
Cohn (2013, p.6) states that individual manual expressions (which have no grammar) are to sign languages (that use a grammar) what individual drawn images (no grammar) are to visual languages (grammar). Visual language means a language system used in comic that defined as a system of communication using visual elements. According to cohn, The various areas of study linguistics for visual language are *graphemics*, *photology* (visual-graphic analogues to *phonetics* and *phonology*), *morphology*, *semantics*, *grammar* as well as *multimodality* and *acquisition*. But in this case the writer will only describe

morphology, semantics, and grammar which the writer has been studied in Linguistics subject.

1. Morphology

According to Todd (1987, p.41) morphology is the study of morphemes, which are the smallest significant units of grammar. In comic, morphology used to study of how meaning is encapsulated in explicit forms. form-meaning pairings in the linguistic system

Morphological processes in comic are similar to language as well. Some signs use “suppletion” the substitution of all or part of an entire morpheme as a variant for another, such as “people” or “men” for the plural of “person” or “man.” Graphically for example, hearts, stars, dollar signs, etc. can be substituted in place of a character’s eyes to add meaning. Modalities attach meaningful elements together (affixing), substitute them within each other (suppletion), and repeat them (reduplication) to varying effects on the meaning of an expression.



Picture 2.7 Morphological Processes in Graphic Form

2. Semantics

According to Todd (1987, p.79) semantics refers to meaning and meaning is so intangible. It means that every word can have more than one meaning, some

words are included in the meaning of others. Common semantic phenomena in comic has focused on inference, the drawing of non-provided meaning from the existing forms. For example, focus on the fifth panel in Picture 7.



Picture 2.8 Inference generated by an Action Star

The fifth panel here uses the morpheme of an “action star” to take up the entire panel (Cohn, 2009). By only showing the action star, the actual event of the security guard being hit by the backpack is never shown and only implied. comprehension deals with making predictable inferences (as here with the information of the backpack being thrown) versus cases that are less predictable seems a formidable task for any study of visual language semantics.

3. Grammar

According to Cohn (2013) transitional approaches relying on individual panel relationships and has presented an alternative perspective drawing upon tools of generative grammar. McCloud (2001) classifies the transitions between panels as the grammar of comics. These six transitions, as identified by McCloud, in detail. These are:

- 1) Moment-to-moment, where hardly any change takes place between the two panels. It is “a single action portrayed in a series of moments.” For example, focusing on a face and then showing a subtle change in expression would be a moment-to-moment transition
- 2) Action-to-action, where the actions/series of actions of a single subject are shown. The point of focus is still a single subject, but time passes faster, as the subject goes through a series of actions, while the reader follows that subject.

3) Subject-to-subject, which transitions between different subjects in the same scene, “a series of changing subjects within a single scene”. A useful transition to show people in a conversation, their reaction to what is being said, or even to lay the ground for a particular setting. For example, a scene of a party where each panel focuses on a different subject to show what they are thinking about the rest of the people there.

4) Scene-to-scene, which “transports us across significant distances of time and space.”. the sceneto-scene transition is useful in advancing your story without spending too much time on narration or details. The reader is allowed to assume that a certain event has occurred between the often large period of time that passes between two panels in this case.

5) Aspect-to-aspect, which “transitions from one aspect of a place, idea or mood to another”. It “bypasses time for the most part...”. This is a non-temporal transition, and can be used to show a single scene / subject in many ways, or even in dream/imaginary sequences.

6) Non-sequitur, “which offers no logical relationship between panels whatsoever.”. There is apparently no relationship between panels in the immediate moment, one may be established as the story/ plot/ narration progresses.