SEMIOTIC ANALYSIS OF THE REPRESENTATION OF BACPACKER TOURISM IN THE FILM "TRINITY, THE NEKAD TRAVELER"

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Abstract: *As an archipelagic country with enormous tourism potential, it can boost state income through foreign exchange. Even though data on foreign tourist visits in 2023 increased 98% compared to 2022 and is dominated by private visits, Indonesia is only ranked 4th in ASEAN regarding tourism visits. The stimulus for building a tourism image is the spearhead for national tourism, one of which is through the medium of film. "Trinity, The Nekad Traveler" is a film that focuses on national tourism by presenting the backpacker concept. This research aims to determine the movie "Trinity, The Nekad Traveler" in representing backpacker travelers and backpacker tourism using a semiotic analysis approach modeled by Charles Sanders Peirce. The research results show that based on signs, objects, and interpretations in various scenes, the film "Trinity, The Nekad Traveler" represents the characteristics of backpackers and backpacker tourism.*
Keywords: *backpacker; tourism; film; semiotics*

Abstrak: *Sebagai negara kepulauan dengan potensi wisata yang sangat besar yang mampu mendongkrak pendapatan negara melalui devisa. Sekali pun data kunjungan wisatawan mancanegara tahun 2023 meningkat 98% dibanding tahun 2022 dan didominasi oleh kunjungan personal, Indonesia hanya menempati urutan ke-4 di ASEAN dalam hal kunjungan pariwisatanya. Stimulus tentang pembangunan citra pariwisata menjadi ujung tombak terhadap eksistensi pariwisata nasional, salah satunya dengan media film. "Trinity, The Nekad Traveler" merupakan salah satu film yang mengangkat tentang pariwisata nasional dengan mengemas konsep backpacker. Tujuan penelitian ini adalah mengetahui film "Trinity, The Nekad Traveler" dalam merepresentasikan backpacker traveler dan backpacker tourism dengan pendekatan analisis semiotika model Charles Sanders Peirce. Hasil penelitian menunjukkan bahwa berdasarkan sign, object dan interprenant pada berbagai adegannya, film "Trinity, The Nekad Traveler" merepresentasikan tentang karakteristik backpacker traveler dan backpacker tourism.*
Kata Kunci: *backpacker; pariwisata; film; semiotika*

INTRODUCTION

Tourism is one of the sectors that is relied upon to boost the income of every country. This cannot be separated from the effect of foreign exchange which increases along with the increase in a country's tourism sector (Hasibuan et al., 2023). It is proven that based on a statement from the Ministry of Tourism and Creative Economy, the value of tourism foreign exchange will reach US$7.46 billion, or the equivalent of IDR 113 trillion by July 2024. This amount has increased by 20.75% compared to the same period last year (Anggela, 2024). Therefore, the greater the utilization of tourism potential in a country, the greater the economic growth and achievements that will be obtained.

Indonesia is a country that has great tourism potential. Geographically, its natural resources, human resources, and culture make it an attraction for various tourists, both domestic and foreign (Rahma, 2020). Therefore, by considering the resulting economic impact, President Joko Widodo's Nawa Cita is expected to be able to become a leading sector and stimulate industrial development in other sectors (Amaliyah and Musa, 2022).

Even though Indonesia has great tourism potential, when compared with other ASEAN countries, in October 2023 Indonesia will rank 4th, contributing 2.4% to GDP (Rainer, 2023). Moreover, in Rizaty (2024) it was stated that in the first quarter, the contribution of Indonesian tourism to GDP was still relatively the same as the previous year. Although in Rany (2023) is explained that foreign tourists from January to November 2023 amounted to 10.4 million from the initial target of 8.5 million or it could be said to have exceeded the target, based on the contribution to GDP, it confirms that the optimization of tourism potential in Indonesia still needs to improve.

Many factors drive a person's interest in deciding to travel. Tourist attraction, accessibility, price, and facilities are several factors that influence society because they are considerations in choosing tourist attractions (Nurbaeti et al., 2021). The more attention you pay to these factors, the greater the tourist's decision to visit. Therefore, it is not surprising that tourist preferences are the main focus for every tourism provider in gaining income through tourists' interests and decisions to visit (Septiani et al., 2019).

Even though accessibility, price, and facilities determine people's decisions to travel, these factors also become obstacles for every tourist to travel. This is none other than because in research by Nurbaeti et al., (2021) accessibility, price, and facilities have a significant influence on tourists' interest in visiting, which means that the failure of these factors also becomes a barrier for tourists in traveling. Among these factors, price is the factor that dominates tourists' decisions when traveling.

Even so, there are still many alternatives for traveling which are options in dealing with price factors and conditions in each tourist destination, one of which is traveling with a backpacker. The large number of backpacker tourists in a place encourages the formation of backpacker tourism, namely the phenomenon of backpacker tourism which creates sustainable tourism in an area (Chen and Huang, 2020). In Indonesia, traveling with backpackers is not something new, especially for foreign backpackers. It is proven based on data from the Tim Penyusun Pusat Data dan Informasi Kementerian Pariwisata dan Ekonomi Kreatif (2023) it is stated that visits by foreign tourists with the main purpose of the visit, namely personal visits, in 2022 amounted to 89.9% while the rest of tourists with business purposes. This has confirmed that Indonesia has become one of the backpacker tourism destinations in the world.

In reaching and attracting more tourists, promotion is one method that must be carried out in the world of tourism. One promotional medium that can attract public attention is a film. Film is one of the mass communication media which is a social institution and a work of cultural art where the production is based on cinematography with or without sound in the performance (Yuwita, 2018). The use of film as a promotional medium is in line with research by Desrianti et al., (2020) who used film media to promote Sevillage Nature Tourism. The storyline and story told in a film can also often be an inspiration for the audience.

"Trinity, The Nekad Traveler" is an Indonesian drama film that was released in 2017. The film, directed by Rizal Mantovani and starring Maudy Ayunda, is an adaptation of a novel entitled Trinity. This film, produced by Seven Bintang Sinema and distributed by Starvision Plus, tells the story of a person's journey to channel his hobby of traveling with a backpacker. Even though it is packed with romantic spices, the film "Trinity, The Nekad Traveler" really represents the world of backpacker tourism.

Based on this background, this research aims to look at the representation of backpacker tourism in the film "Trinity, The Nekad Traveler". Researchers are interested in seeing how backpackers are represented in the film using Pierce's qualitative and semiotic approach. It is hoped that the results of this research will inspire filmmakers to be more interested in making tourism-themed films based on the semiotic side of cinema.

THEORITICAL REVIEW

Backpacker and Backpacker Tourism

According to Pearce in Chen & Huang (2020), backpackers are tourists or independent travelers who prefer economical accommodation, have flexibility in travel plans and vacation time, and are close to social activities. Meanwhile, Pearce in Zhang et al., (2018), there are

several characteristics inherent in a backpacker, namely: Preference for low-cost accommodation, emphasis on meeting other tourists, independent and flexible travel schedules, long holidays, informal holiday activities, and participatory. The large number of backpacker tourists in a place encourages the formation of backpacker tourism, namely the phenomenon of backpacker tourism which creates sustainable tourism in an area (Chen and Huang, 2020).

Film

Created as a form of art, film is a communication medium that can influence the formation of the audience's mindset regarding every content it offers (Kartikawati, 2024). Apart from providing information and education to the audience, as a mass media, films also have a persuasive effect on each viewer (Angela and Winduwati, 2020). Therefore, films are the first choice as an advertising medium, both introducing and offering.

Semiotics in Film

Ferdinand de Saussure in Angela & Winduwati (2020) explains semiotics is a science or analytical method for studying signs. Meanwhile, Hoed in Pinontoan (2020) explains that semiotics is a science that studies the meaning of every sign. John Fiske in Yuwita (2018) explains that there are three parts to semiotics, namely the sign itself, the code or system, and culture or working signs. And the film wakes up with various signs or sets of signs. These signs include various sign systems that work well together to achieve the desired effect, and also a series of images in the film create the image and system of each sign. Therefore, film is a field of study that is very relevant to semiotic structural analysis (Pinontoan, 2020).

Charles Sanders Pierce's Semiotic Model

One model of semiotic analysis is Charles Sanders Pierce's semiotic model. In his model, Charles Sanders Pierce's semiotics has a triadic or trichotomy concept, which is the main element that supports semiotics (Yuwita, 2018). There are also three elements, namely:

1. Representation or sign, namely the form accepted by the sign or which functions as a sign.
2. Interprenant, namely focusing on the meaning contained
3. Object, which shows something that refers to the sign.

In the analysis of a film, the sign is an object that is seen and captured by the senses, the object is the scene that takes place in the sign that is captured by the senses, and the interpretant is the meaning contained in the scene in a sign that is captured by the senses.

There is also previous research on films that focuses on tourism, including research from Lukitasari and Darma Putra (2017). This research provides an overview of the condition of tourism on the island of Bali with a good image packaged with emotional, rational, and moral appeal through the screening of the film "Eat Pray to Love". Research by Mazaya (2024) also discusses tourism using a storynomics tourism approach with the film "Ngeri-ngeri Sedap". The film provides an overview of the conditions of the Tarabunga village community and all the things that support tourism, such as natural conditions and culture. Even though they both research tourism through film representations, several things are different between this research and previous studies, namely that this research uses a Charles Sanders Peirce model of semiotic analysis approach.

Research on semiotics using the Charles Sanders Pierce model in films has also been widely carried out on tourism and themes outside of tourism. Like research from Fadli et al. (2021) about tourism studies and approaches packaged through the film "5 CM". Meanwhile, Yuwita's research (2018) uses the Charles Sanders Peirce model approach, but does not study tourism, but rather about life stories through the film "Rudy Habibie".

When compared with previous research, this research has several similarities and differences. This research also uses Charles Sanders Peirce's semiotic analysis model in analyzing film media with a tourism theme entitled "Trinity, The Reckless Traveler".

RESEARCH METHOD

This research uses descriptive qualitative research with a semiotic approach. Choosing to use a descriptive qualitative approach because this approach is relevant to research that uses film as a medium. Meanwhile, semiotic analysis in Yuwita (2018) is a scientific study that focuses more on understanding signs in human life. The semiotic model in this research is Charles Sanders Peirce's semiotic model, where semiotic studies focus on the triangle of meaning, namely the sign, the object referred to (object), and the result of the relationship between the sign and the object (interpretant) (Kriyantono, 2010).

The data source for this research is primary data obtained from the film "Trinity, The Nekad Traveler", with the next stage being the selection of visuals or images from film scenes needed for research. Meanwhile, secondary data for this research was obtained from various supporting literature such as books, dictionaries, and websites on the internet. Observations in this research were carried out by watching or directly observing the dialogue and scenes in the film Trinity Traveler.

This research is qualitative, so the main instrument in this research is the researcher himself. Researchers directly watched, understood, observed, and appreciated the film Trinity, The Nekad Traveler and from this observation obtained knowledge and impressions about the film's story, characters, and various actions portrayed. After that, researchers identified signs that were included in the film's storyline. Then, proceed with analyzing every sign in the sentences and images in the film Trinity, The Nekad Traveler, and continue with concluding.

FINDINGS AND DISCUSSION

The film "Trinity, The Nekad Traveler" tells the story of a girl who works as an employee in a private company whose hobby is traveling. His hobbies often clash with limited costs and leave allowances at the office, which means he is often reprimanded by his manager. Meanwhile, at home, her parents always asked about a soul mate, and Trinity always reasoned that she would only look for a soul mate if her bucket list was fulfilled, where the contents of the bucket list were a list of places she wanted to visit.

Trinity, the main character in the film, travels to fill her bucket list with backpackers, either alone or with her friends. Some of the tourist destinations visited by Trinity in the film include the Kite Festival in Lampung, Way Kambas National Park in East Lampung, Anak Mount Krakatau in South Lampung, and Rammang-rammang in Maros. Not only domestically, but in this film Trinity also goes backpacking abroad, namely to Quiapo Manila and the Maldives in the Maldives. Apart from enjoying natural tourism, Trinity backpackers also take the time to enjoy the typical culinary delights of the regions they visit. In this film, there is also a spice of romance between two people who share the same hobby as backpackers, namely Trinity and Paul, played by Hamish Daud.

Representation of Backpackers in the Film "Trinity, The Nekad Traveler"

In the film "Trinity, The Reckless Traveler", the author found five categorizations of backpackers, which categories correspond to Pearce's characteristics in Zhang et al., (2018). These five categories were analyzed using the Charles Sanders Peirce model of semiotic approach with the following results:

1. Low cost accomodation
    a. Scene 1
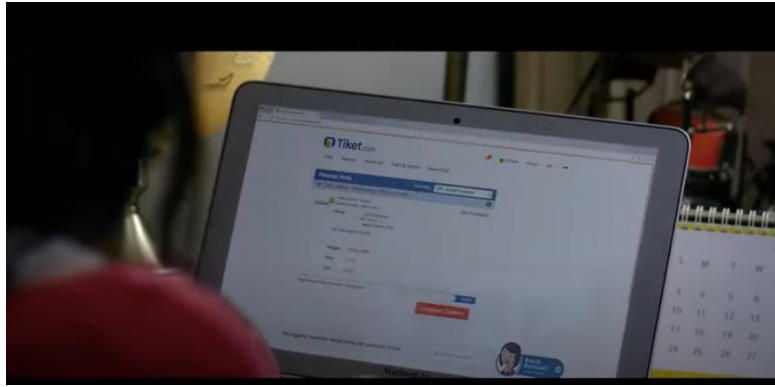
Figure 1. Scene 1 (Trinity, The Nekad Traveler, 2017)

1. Sign: Airline ticket booking website

2. Object: Trinity orders tickets at the lowest price

3. Interprenant: From the scene identification, shows that Trinity selected and ordered tickets with the cheapest prices for traveling to Lampung. The cheapest tickets are only ordered at certain times, so Trinity is willing to stay alert in front of the laptop until midnight to get the cheapest tickets. This shows that when traveling, a backpacker always chooses transportation with the cheapest or most affordable price for the supplies they have.

b. Scene 2

Figure 2. Scene 2. (Trinity, The Nekad Traveler, 2017)

1. Sign: Hang out

2. Object: Four friends hang out discussing traveling accommodation

3. Interprenant: The four friends, namely Trinity, Yasmin, Nina, and Ezra, are discussing the trip they are going to take, namely to the Philippines. The discussion focused more on tricks for getting the cheapest accommodation at the destination, such as lodging, transportation, and food considering that they don't have much food. This confirms that a backpacker also chooses to use the cheapest accommodation so as not to disrupt planned travel.

2. Emphasis on meeting other travelers

   a. Scene 3

Figure 3. Scene 3 (Trinity, The Nekad Traveler, 2017)

1. Sign: Six tourists and one guide
2. Object: Six tourists got off the ship to climb Anak Mount Krakatau
3. Interprenant: In the middle of traveling to the Lampung Kite Festival, Trinity met local tourists who accompanied her around Lampung. When the tourists found out that Trinity wanted to go to Anak Mount Krakatau, the local tourists voluntarily joined in going there. And six people gathered together with the trinity to go to Anak Krakatau by boat. This confirms that apart from adding excitement to traveling, introducing and meeting a backpacker with other tourists is one of the goals of enjoying tourism with various new experiences. This was also revealed in Trinity's dialogue which stated that "the fun of traveling is getting to know various people, all with their personalities."

   b. Scene 4

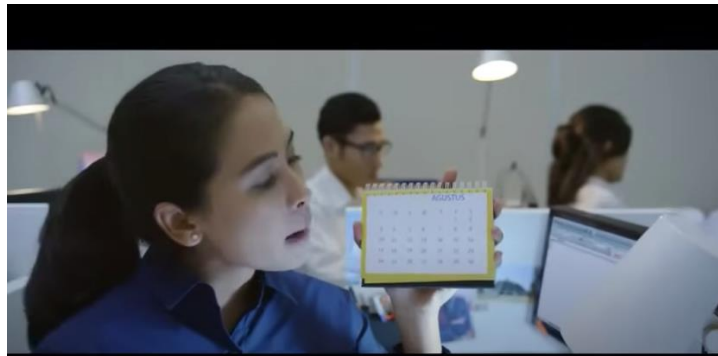**Figure 4. Scene 4** (Trinity, The Nekad Traveler, 2017)

1. Sign: Two elephants and two people
2. Object: Trinity met a backpacker named Paul at the elephant protection park, Way Kambas National Park
3. Interprenant: Even though they both have a hobby of traveling, Trinity's meeting with Paul in Way Kambas National Park was an accident. From this meeting, the two of

them developed feelings for each other until finally they separated and promised to meet again. This shows that a backpacker's urge to travel to meet various people has a surprising effect that they may have never expected before. Like the meeting between Trinity and Paul which ultimately gave each other a feeling of belonging.

3. Flexible travel schedule

    a. Scene 5

Figure 5. Scene 5 (Trinity, The Nekad Traveler, 2017)

1. Sign: Holding a Calendar
2. Object: Tips for finding easy travel dates
3. Interprenant: As a traveler who is also a backpacker, Trinity tries to find various opportunities to travel, one of which is by aligning with national holidays. In this scene, Trinity tries to share tips for making the most of precious moments by referring to the calendar. It is very possible that traveling is done often without planning the day. Remembering that opportunities to travel often come suddenly. This shows that in their adventures, a backpacker's travel schedule tends to be more flexible.

    b. Scene 6

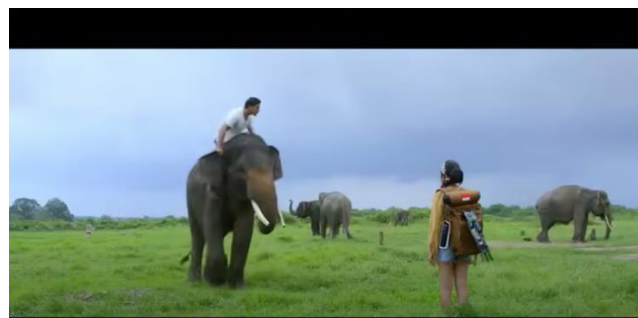**Figure 6. Scene 6.** (Trinity, The Nekad Traveler, 2017)

1. Sign: Discuss
2. Object: The four friends determine the traveling schedule

3. Interprenant: The discussion on determining the day and date carried out by the four shows that there is a need to agree on a traveling schedule if the traveling is carried out by more than one backpacker. If one of them is unavailable on the day they agreed, rescheduling is the best solution, as happened to Trinity in the film. This also confirms that a backpacker's traveling schedule is very flexible.

4. Holidays tend to be long
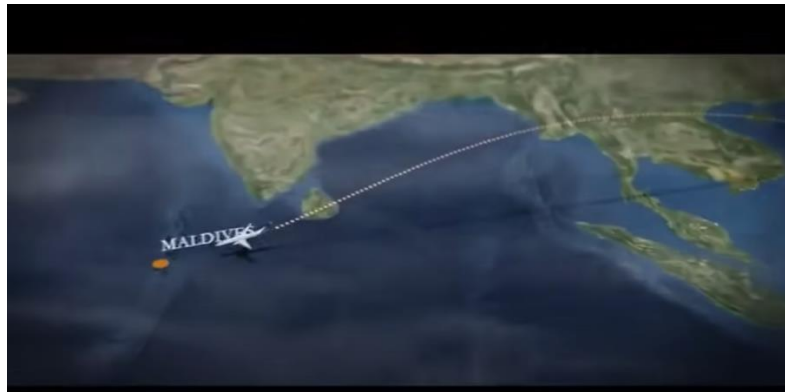
Figure 7. Scene 7 (Trinity, The Nekad Traveler, 2017)

1. Sign: Map
2. Object: Travel route from the Philippines to the Maldives Maldives
3. Interprenant: On the occasion of Trinity and her three friends traveling to the Philippines, Trinity received an email from an unknown person. The email contained free tickets to the Maldives, one of the tourist destinations he had always dreamed of. While still harboring suspicions, from the Philippines, Trinity immediately went to the Maldives, leaving her friends in the Philippines. So on this occasion, Trinity traveled as a backpacker for a longer time.

5. Informal and participatory holiday activities

Figure 8. Scene 8 (Trinity, The Nekad Traveler, 2017)

1. Sign: Two people and a group of elephants
2. Object: Trinity and Paul are chatting about the elephant habitat in Way Kambas National Park
3. Interprenant: Trinity and Paul, who are both backpackers, share about the condition of elephants. Paul, who is a volunteer, is often involved in elephant breeding efforts to avoid extinction and irresponsible hands. This shows that in his traveling activities, a backpacker also does not forget to involve himself and participate in his surroundings as a form of concern for social issues, especially the environment. Meanwhile, Trinity's visit to Way Kambas National Park was part of her informal traveling agenda to Lampung. This can be seen from the departure schedule, destination, source of financing, and even the clothes worn when traveling.

Representation of Indonesia as a Backpacker Tourism Destination in the Film "Trinity, The Reckless Traveler"

Semiotically, Charles Sanders Pierce's model, in the film "Trinity, The Reckless Traveler" also represents Indonesia as a country with great backpacker tourism potential. According to Chen & Huang (2020) the phenomenon of backpacker tourism which creates sustainable tourism in an area is the definition of backpacker tourism, so the homeland tourist destinations presented in the film are backpacker destinations that are still sustainable today. Apart from that, semiotically it is also depicted in the film as in the following picture:
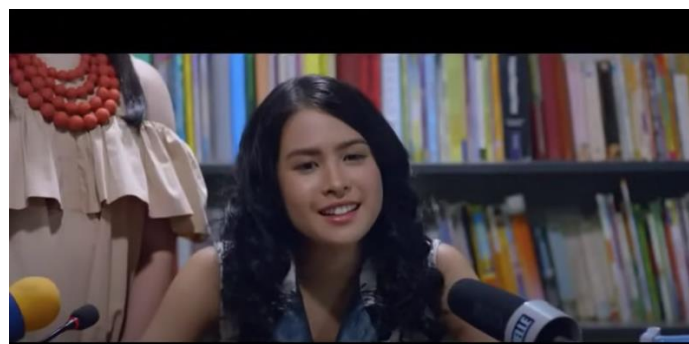
Figure 9. Scene 9 (Trinity, The Nekad Traveler, 2017)

1. Sign: Press Conference
2. Object: Trinity held a press conference about her journey exploring tourist destinations as a backpacker
3. Intreprenant: In the question and answer session at the press conference, one of the journalists asked Trinity a question about which country was the most memorable in all her travels. According to Trinity, every place she visited was unique to her because it had

its own experiences and impressions. However, there is one place that he misses, namely the Motherland. According to him wherever his feet step, for him the most comfortable home is Indonesia's homeland.

CONCLUSION

The researchers' findings show that based on Charles Sanders Peirce's semiotic model, the film "Trinity, The Nekad Traveler" has represented backpackers according to their characteristics. There are also characteristics of backpackers in question, including:

1. Low-cost accommodation, which is represented by scenes of booking the cheapest tickets and discussions about accommodation with the most economical value in the destination you are going to.

2. Emphasis on meeting other tourists, which is represented by scenes of meeting other tourists on Anak Mount Krakatau and meeting fellow backpackers in Way Kambas National Park.

3. Flexible travel schedule, which is represented by tutorial scenes in choosing strategic dates and days and discussions between fellow travelers about the right time to travel together as backpackers.

4. Vacations tend to be long, represented by scenes of moving directly from the Philippines to the Maldives in the Maldives, which automatically increases the traveling time.

5. Informal and participatory holiday activities, represented by a scene of a backpacker volunteering at an elephant sanctuary and the funding for backpacker traveling activities comes from his pocket.

Researchers also found Indonesia as a country that represents backpacker tourism in the film "Trinity, The Reckless Traveler". This is represented in the press conference scene, where one of the journalists asks about the most memorable destination, and Trinity answers that what he misses most is his homeland. Apart from that, the visualization of the domestic tourist destinations visited represents the natural beauty of the archipelago destinations which continues to this day.

The researcher also suggests to future researchers to further develop tourism variables, either with the same or different research docs. Apart from that, for the sake of progressing Indonesian tourism, tourism actors also want to promote tourism with a film approach which is proven to be able to provide interest to a wide audience about tourism in a region.

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