

Narrations and Imaginaries in Tourism

Narrations in tourism

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5/12/2023

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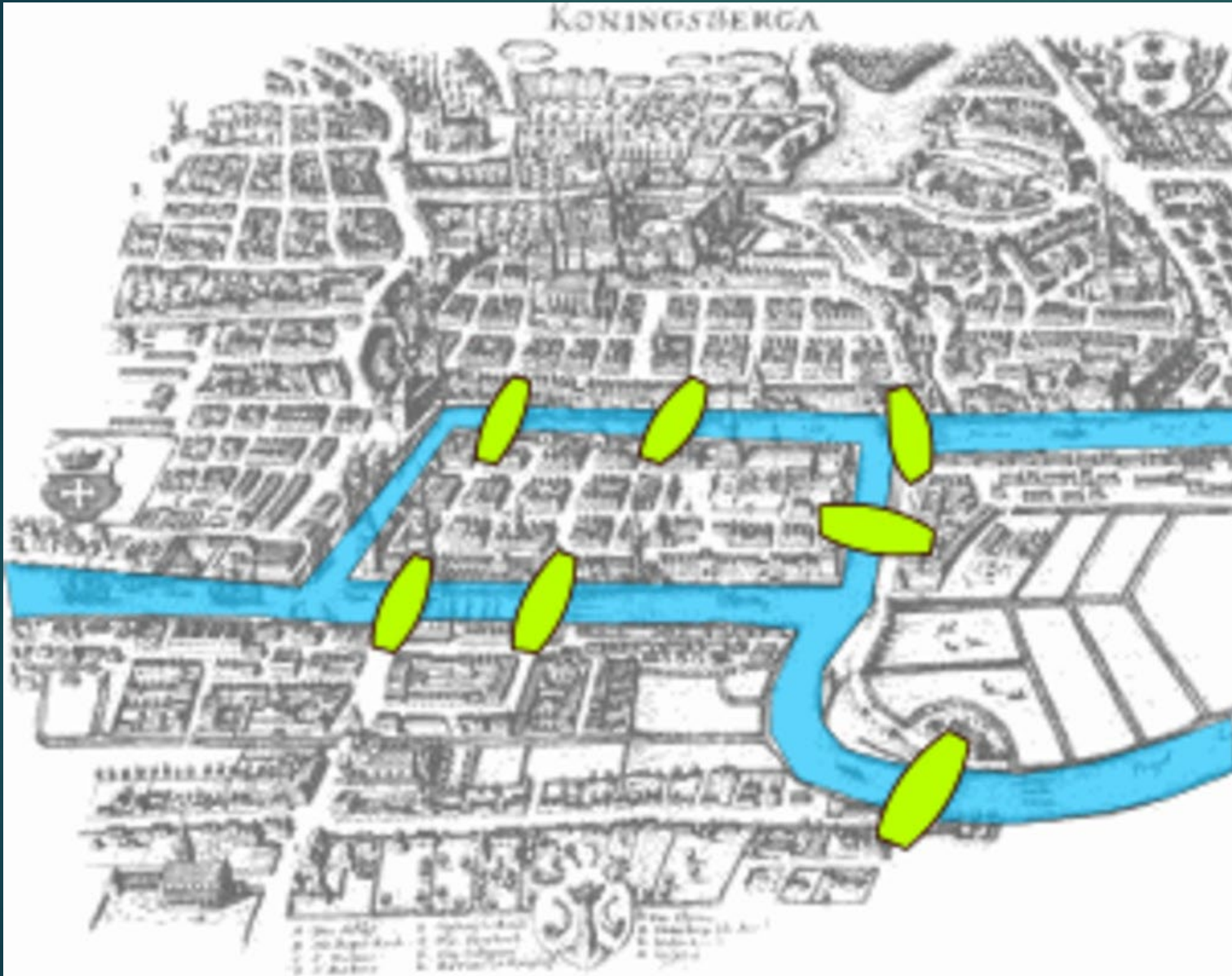
Narrations and Imaginaries



To establish and understand what narratives are and how they differ from stories and tales.

Delve into the process of narrative production.

Understand the contemporary links between narratives and tourism.



Königsberg bridge problem

Tourism as complex phenomenon is studied interdisciplinary:

Economics and Management

Geography

Anthropology

Political Sciences

Cultural Studies

History

Art History and Architecture

What is a narrative:

Narrative is a system of stories brought together to provide a coherent view of the world.

Narratives consist of:

DATA (What is told – The Stories)

and

PATTERN (How stories are (not) told)

Acquiring pattern: upbringing, culture, education and experience.





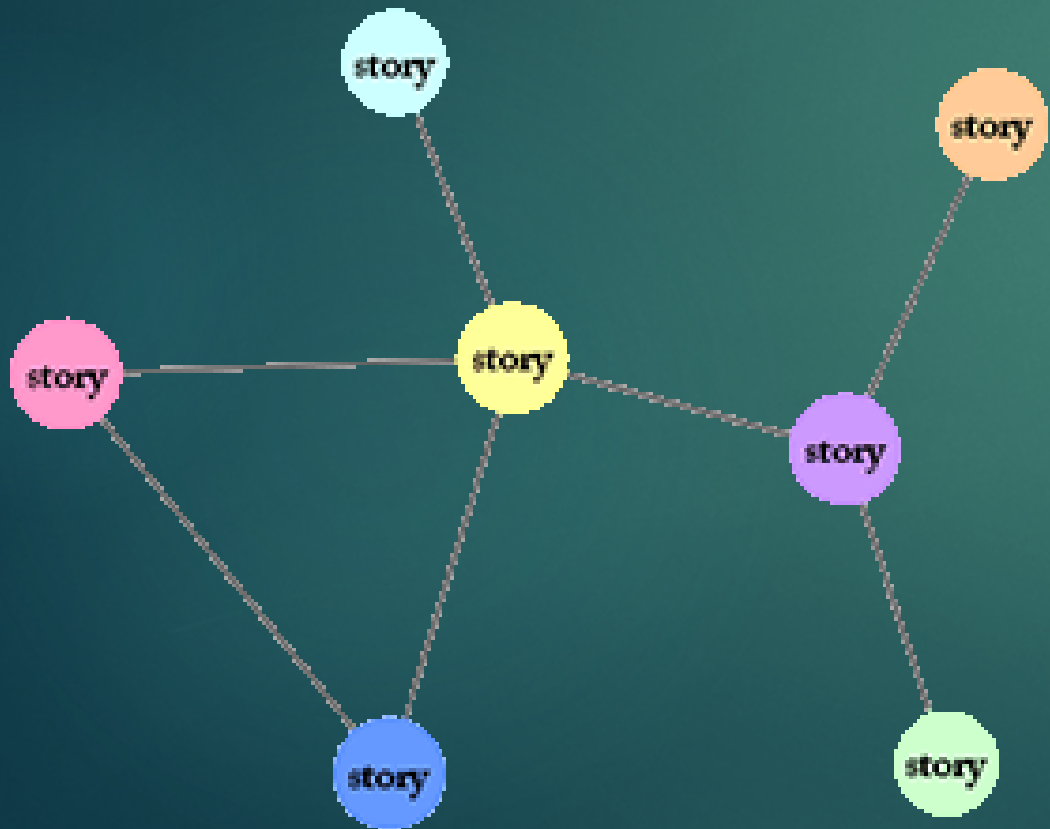
Slavimo
Beograd!

Belgrade
Waterfront



Narrative:

A narrative is a system of stories with shared themes, participants and events.



OPEN ENDED SYSTEM

SYSTEM OF STORIES MORE THEN THE Σ OF STORIES CONTAINED

„SYSTEMNESS“ THAT ALLOWS ADDING MORE STORIES

Types of narratives:

PERSONAL

LOCAL

MASTER

Personal Narratives:

Narratives that define us what are we today and what motivates individual behaviors in a systematic manner.

They are the collection of stories that we tell to ourselves and others about who we are, what life trajectories we project and what constitutes elements of our personal agenda.

Master Narratives: (social or meta narratives)

Operate on the level of large groups of people

Very long lasting – decades, centuries, millennia

Deeply rooted society/culture/language

Shape comprehension & motivate actions, often with
considerable impact

Provide interpretative framework and inspire activity

Master Narratives: (social or meta narratives)

AMERICAN DREAM

CAPITALISM/SOCIALISM

MODERNISM

RELIGIONS

Collections of past and ongoing stories, systematically and hierarchically ordered that give meaning to many incomprehensible actions that happen every day

THE BLACK DEATH

THE 14TH CENTURY



DEATH TOLL UP TO 200 MILLION – 50% OF EUROPE



CHRISTIAN



MODERN

Master Narratives: (social or meta narratives)

Master Narratives stood the test of time and became integrative part of culture of large groups of people

Master narratives are essential in communication strategies and form basis for many tourism products and practices that we will explore here today.

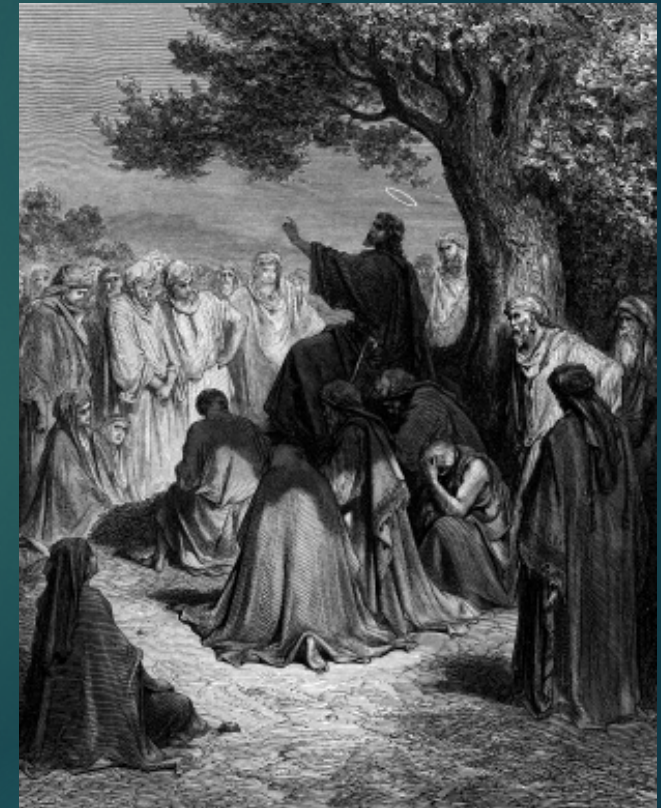
(WTO estimate: 300-330 million pilgrims annually)

Master Narratives

Set of stories that help people make sense of the world, while also understanding how people make sense of stories.

Creation stories (origine and direction)
Fables (moral values and ethical behaviour)

Normative, cohesive, didactic.



Local Narratives:

Systems of stories about events in **specific spatial and temporal context.**

Local narratives provide a link for consuming master narratives in contemporary practices, places and circumstances. They construct a setting in which individuals connect their particular-personal narratives with master narratives.

Local Narratives:

Vertical integration



Master Narrative (Culture/Language)



Local Narrative (Time and Space/Place)

Personal Narrative (Experience → Story)

Narratives – true or false or does it matter?

Facts do not suffice, they need interpretative framework.

Narratives as filters: what gets in and what stays out.

What stories to accept and incorporate into a larger system of stories that make our world understandable and which to reject as false, incoherent and hence unfit for incorporation into a narrative.

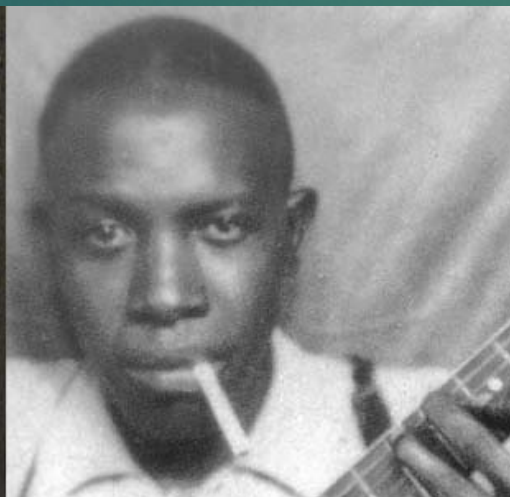
Truthfulness ≠ including/excluding factor

We incorporate false stories into our daily lives constantly, as much as we reject truthful ones.

Narratives as filters



Narratives as filters



Narratives – static or mobile?

Movies

Art and Museum Exhibitions

Fairs and Expos

Cards & Maps

Video Games & Animation

Photographs (INSTAGRAM)

Video and Postcards

Websites and Blogs

Guidebooks & Brochures

Coffee-table books and Magazines

Literature

Official documents and policies

News, quasi-science and academic articles





Video slide:

<https://www.youtube.com/watch?v=5F5pJsAPQjo>

Video slide:

<https://www.youtube.com/watch?v=j9IFMtNrvvQ>

Narratives in Tourism

Why study narratives in tourism:

Tourism is narrative experience, **it sells narratable experience.**

Tourism is more than just the journey/time spent on the destination.

It is a social phenomenon, and as such it has wider impact.

Narratives in Tourism



Pre – Travel Narratives
(basis for expectations)

On the Destination Narratives
(experience of and on the actual travel)

Post – travel Narratives
(what remains and how it is used)

Pre – Travel Narratives

What motivates you to travel and choose a specific destination?



Morocco 2023

BBC World Service ✓
October 9 at 11:39am · 🌐

Facial tattoos "like a code" for the proud Amazigh women of Morocco. 📺



The Amazigh Women of Morocco
They were "like a code, a secret message between Amazigh"
BBC.CO.UK

👍❤️😮 Fardad Farahzad and 762 others · 12 Comments 56 Shares

NATIONAL GEOGRAPHIC
SAMAJTE "MAGNETUDE" OPPOJITE.

ADVENTURE

ČEZ peščeno morje SAHARE

Gorile proti gverili
10 uresničenih sanj
Adrenalinska Norveška



Morocco 2023 – how did I get there



ONLY LOVERS LEFT ALIVE 2013

Detroit vs Tangier

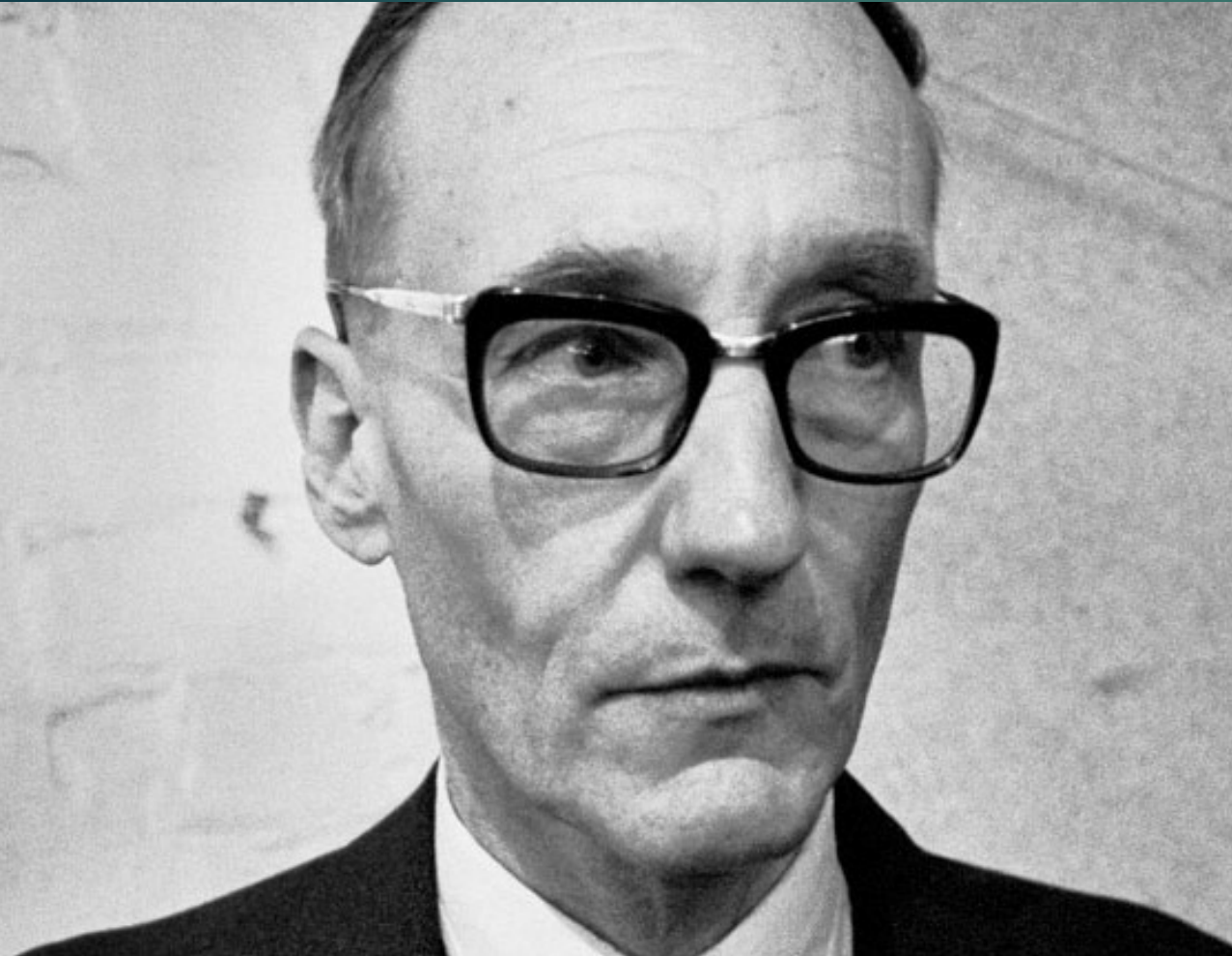


Boredom
Dull



Thrill
Excitement

William S. Burroughs:



“Tangier is one of the few places left in the world where, so long as you don’t proceed to robbery, violence, or some form of crude, antisocial behavior, you can do exactly what you want.”

CNN Webpage introducing new show:



Tony explores the "Interzone", where artists like Burroughs, Bowles, and the Rolling Stones sought escape from Western moral prohibitions and the possibilities of great empty spaces. Does that "anything goes" attitude still exist?

„Thank you for getting lost with Anthony Bourdain all season.“

Oriental narrative

Old and powerful narrative that imagines lands, peoples and values beyond the West

Oriental is:

Mysterious

Sensual

Lust

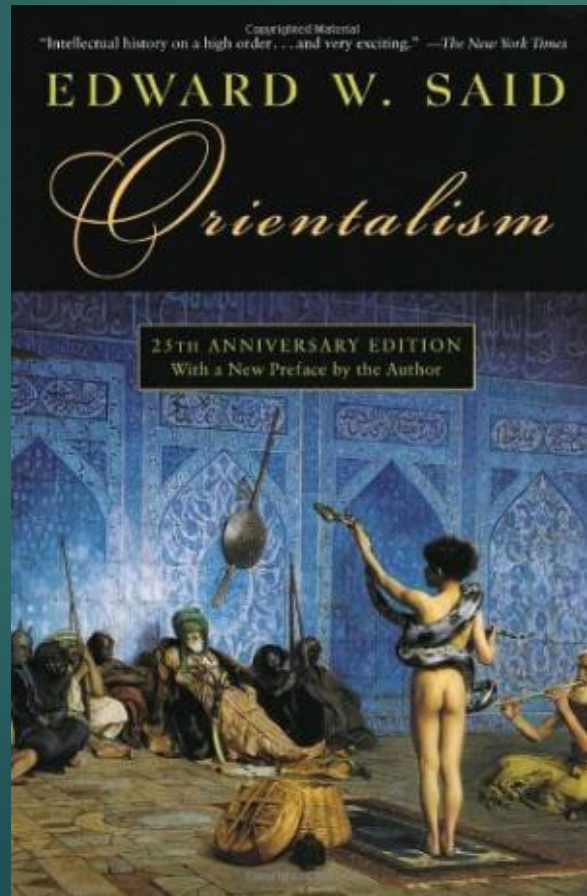
Pleasurable

Passive

Liberating

Thrilling

Wise



Morocco
(and the whole
of North Africa)
is considered
part of Orient, as
much as other
parts of Asia
and Africa.

This is why it was Morocco where bored to death stylish, rich, artistic, flamboyant vampires of Jarmusch go to make total break from busy, ordered and utterly tired life in the West.

English patient (1996)



Video: <https://www.youtube.com/watch?v=Q8GMo0i49fg>

Narratives coming from Travel books

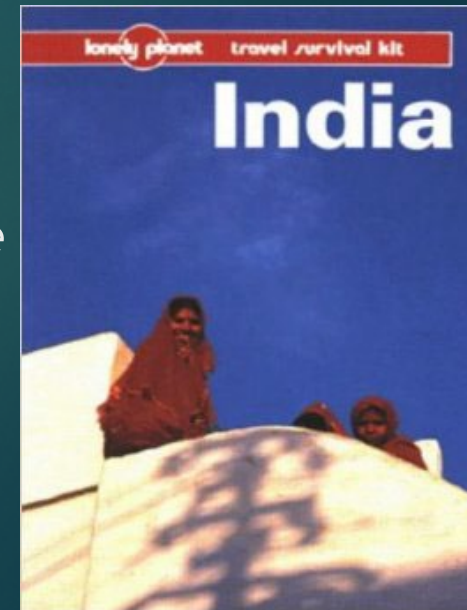
" Basically India is what you make of it and what you want it to be ,,

"India is not a place you simply and clinically 'see'; it's a total experience, an assault on the senses, a place you'll never forget,,

"There is possibly no other country where religion is so inextricably intertwined with every aspect of life,,

"It's not an easy country to handle, and more than a few visitors are only too happy to finally get on an aircraft and fly away and the most experienced travellers find themselves at the end of their tempers at some point in India. Yet, it's all worth it.,,

Lonely Planet India: A Travel Survival Kit



Change of Narratives



19th Century Bali

Dutch
colonials



Antropologists

Tourism
industry



Bali 1930s

Pre – Travel Narratives

Many of them coming from colonial time.

Different from the narrative – Hard to attract clients
(think of contemporary art museum in Kavos, Corfu, Greece)

Authentic: pre – travel narrative > what happens on site
(„Experience real...” vs „Real is only what is in my preunderstanding“)

Know the master narrative!

Pre – Travel Narratives

Master narrative -> Pre-Travel narrative -> Perceived authenticity -> Satisfaction



"Why are there no kangaroos hopping around Sydney city? I'm most disappointed.,,"

Australia = Kangaroos -> I love kangaroos and I look forward to seeing them in Australia. Sydney is Australia -> No kangaroos on the streets of Sydney -> Not Satisfied at all.

Pre – Travel Narratives: what gets in and what not.









Egypt:

Pharaonic
period

Ancient
Royalty

Tombs

Piramids



Jerusalem:

Origin of
Religions

Ancient times



East Africa:

Wild animals

Tribal life

Landscapes



Who constructs narratives of the destination?

- 1) Actors within the destination:
 - a) Systematically
 - b) Contingently
- 2) Discourses from broader power-relations (colonial heritage, pop culture, policies and documents, etc.)
- 3) Travellers

Pre – travel Narratives: universal or local?

Not Monolithic, differ between societies, cultures and groups.



Pre – travel Narratives: firm and soft

Firm – well established, hard to change, deeply embedded.

Soft – Conflicting or non existing, open to interpretation, still made.

Pre – travel Narratives: conclusion

Master Narrative (Culture/Language)



Pre – Travel Narrative (Experience → Story)



**KNOW YOUR PRE -
TRAVEL NARRATIVE!**

Imaginaries

Satisfacion

Dissatisfaction

**WORK WITH THEM NOT
AGAINST THEM**





KNOW YOUR PRE -
TRAVEL NARRATIVE!

WORK WITH THEM
NOT AGAINST THEM

On the Destination Narratives

What awaits at the destination? **NEW Stories**

Fellow Tourists and Locals

Food

Weather

Material and immaterial culture

(Postcards, music, guided tours, etc)

These are the stories **compete** for meaning with the pre-travel narratives.

Who are narrative brokers on the destination?

Formal: Tour agents, Travel Guides, Tourism event organizers, booklets and brochures, natural and cultural heritage (interpretations).

Informal: Fellow tourists (backpacker case), non-tourism professionals (drivers, waiters, firends, etc.).

Circumstances of travel

(type of travel, company, guided or not, with firend (local) or not).

Who are narrative brokers on the destination?



Bhutan



North Korea

On the Destination Narratives: tourists as narration creators – I STEP

Sensations (humid, fresh, relaxing, thrilling, boring)



Experience



Personal narration (Like it, don't like it, pleased, disappointed)

On the Destination Narratives: tourists as narration creators – II STEP

Personal narrative



Public Narrative

On the Destination Narratives: tourists as narration creators – II STEP

From personal to public narrative – selective process:

Things left away (embarrassments, fear, shame, anger, other limitations).

Things added after (elements of surprise, action).

STEP I is always more complex than STEP II

On the Destination Narratives: active vs passive tourists

Pre – travel narratives give shape to the journey, but travellers do not blindly repeat it. Rather, they have **agency and personalize the master narratives** and make them their own.

This is where the strange component from the destination is combined with the familiar from the pre – travel narrative.

Everyone is different – pre and on-D narratives are seen through past understandings, personality, knowledge base, and other factors.

On the Destination Narratives: tourists as narration creators – II STEP

From personal to public narrative – selective process, but also culturally sensitive.

Dirt – Filth: the lack of cleanness. For someone it might be the worst nightmare and for someone else a proof of authenticity and (imagined) belonging.

Travellers tend to dress as filthily as they like, as this, too, is part of the travellers' identity. Rarely would they dress in the same way back home. The neocolonial attitude seems to be, "This is only India/Nepal anyway". Indians and Nepalis do appreciate it when they come across someone wearing clean clothes, and they wonder why so many travellers insist on looking so undignified. Travellers, for their part, still expect to be treated with respect. Behaving according to norms and values of the travellers' universe, they don't care if this is offensive to the natives.

On the Destination Narratives: conclusion

Destination narratives are crafted differently depending on the framework of travel – business or pleasure, solo, couples, families, backpack or luxury, overland or flights.

Video slide: <https://www.youtube.com/watch?v=8e1OEqrDlxY>

Post – Travel Narratives



Pre-Travel Narratives + experiences on the destination = post-travel narratives

Equation is never a clean cut.

Things added or taken out - narrative tellable that (always) fits the desired outlook of a travel in social sense.

Post – Travel Narratives



Demographics

(noisy city center: stag do-ers and retirement gift package)

Different travel audience: friends, family, business, solo.

Experiencing → Remembering → Narrating

Never fixed narratives (things might be added/taken out years after travel)

Post – Travel Narratives



More time passes – Narratives start looking more alike.
Paris was fabulous, Kenya was fresh and NYC was fun.

More time passes – Narratives lose the distinctiveness and start resembling the master narratives on the destination.

When we see an object for the first time, the soul –
unaccustomed [to this view] –
at first enlarges. This makes for a painful pleasure, a sense
of overflowing, which
moves the soul and draws a voluptuous tear from us.

Through this operation, our
soul enlarges and is, without knowing it, no longer
capable of this first sensation.
Man believes to have lost something, but actually he has
won something. What he
loses in sensuality, he gains in inner growth

Goethe, J.W. von - *Reisen*.

It is precisely because of this inner growth that we
produce personal travel narratives. **Thank you!**