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Culture Dynamics across the World Today: Tourism and the Palette of Imagination

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ARTICLE INFO	ABSTRACT

In general, this manuscript critiques the contemporary dynamisms of the formation/deformation of the cultural sphere under the increased mobilisations of globalization. In particular, it inspects the symphysis [❏SYMPHYSIS] between 'tourism' and 'culture', where the latter stands as an immense portmanteau phenomenon embracing many different things (under the vicissitudes of globalisation/glocalisation) across the protean realms of race, gender, entertainment, consumerism, meaning-making, et cetera. Critiquing Jamal and Robinson's recent attempt at panoramic coverage of the geography of tourism/tourism studies), it argues that tourism is regularly implicated in cultural practices relating to power-exercises in/across society. Then, in synthesising Bauman's vision of contemporary society as that moving from seemingly well-ordered stabilities to a geographic realm where change is the-only-permanence and uncertainty the-only-certainty, the manuscript generates five lead propositions calling for 'plural knowability', viz., for a deeper/richer palette-of-imagination on the teeming multiplicities and throbbing provisionalities of culture as it emerges/unfolds or otherwise gets recast under the destabilising 'nomadic logics' of our time. In viewing culture as a vehicle of both 'impermanence' and 'seduction' nowadays, the paper notes how in so many places and spaces, individuals are less inclined to be engaged locally/regionally/nationally as culture — partly through the volatile iterability of travel/tourism — has become an ever-widening polylogue.

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LEGEND: Citations from *The Sage Handbook of Tourism Studies* (Jamal and Robinson 2009) are shown as ▲ in this manuscript (as in ▲ Mavrič and Urry 2009)

Terms explained in **the Appendix** are shown as ❏ in this manuscript, where they first occur (as in enunciations [❏ENUNCIATION])

1. Introduction to the Geography of Tourism vis-a-vis the Cultural Sphere: Cultural Production and Cultural Selection under Globalization, Today

"Human beings, like the higher types of animals — everything above the oyster in fact — are made for locomotion and action"

[Attributed to Robert Park: American sociologist of geography and migration]

In recent decades commentators on modernity and globalisation have saluted 'tourism' as a vital international phenomenon which plays a very strong part in how we humans reimagine the world and our own part in it. Tourism is increasingly seen to be not just a mundane and leisure-related matter of vicarious travel but a cardinal activity in the global social and political relations of our time. Variously, observers of modernity, globalisation, and cultural change point out that tourism — a significant organising instrument or force of spatial awareness — plays a large role in problematising 'received' or 'historicist' accounts of who we each are [1,2], and thereby serves as a vehicle of fast social and political transformation in and through the newly emerging ethnoscapes, ideoscapes [❏ IDEOSCAPES], mediascapes, technoscapes, and financescapes of our era [3]. Indeed, Featherstone [4] — drawing from Deleuze and Guattari [5] — maintains that tourism is a if not the leading organ and means of expression by and through which so many of us take on board and further new nomadic identificatory logics [❏ NOMADIC LOGICS] about being and becoming. To Featherstone (a sociologist of the geography of global culture and consumer culture), it is critical that we therefore explore the power of travel and tourism in the global formation and deformation of the cultural sphere and in the conceivable fragmentations and dislocations of our increasingly locomotive age.

Such esteemed analysts of the international temper of *the 'microcosmic' practice and aspiration* [6] of our turn-of-the millennium time suggest that tourism is not just a small-fry and humdrum 'spare moments' activity, but is an important culture-selecting and culture-producing machine which helps many new, decalibrated or recalibrated, political and cultural institutions rise 'connectively' and 'internationally' to supersede many of the received national institutions which had grown to prominence over the previous two to three centuries and more. The sustained treatise of these commentators on modernity and globalisation — while far from being fully in agreement on particular time/space matters of homogeneity/heterogeneity [7] — have come to recognise tourism as a powerful industry and apparatus by and through which 'the global' increasingly and reciprocally informs 'the regional' and 'the local', thereby transforming (or, rather, helping transfigure) inherited ideas about 'nationalism' and 'national allegiance'.

This critique here in *The Journal of Geographical Research* is predicated on the understanding that it is crucial that tourism studies thinkers and practitioners pay rich respect to the microcosmic matters raised and/or expounded by such theorists of globalisation/glocalisation (see [8] on *glocalisation*, ipso facto, and [9] on the complexity of geo/techno-central processes of today). A number of substantive research questions come to mind regarding the function of tourism in these large society-shaping and culture-conditioning transformations: Geographically, what role does tourism play in the so called triumph of 'the spatial' over 'the temporal' [10,11]? How is tourism involved in the new activisms of emergent populations under the so called postcolonial moment [12,13]? How is tourism imbricated in the recent revolution and late expansion of 'creole cultures' [14,15]? Where has tourism been instrumental in the production and/or articulation of hyperreal worlds [16,17]? In which particular places and spaces has tourism brought about — or has significantly helped bring about — the demise of the nation-state [18,19]? For which communities or groups has tourism been a paramount player in the successful international vocalisation of either cherished-but-long-subjugated or emergent-and-newly-fortifying counter-knowledges on the national and international stage [20,21]?

What these analysts of globalisation and glocalisation are telling (or reminding!) scholars in geography/geopolitics (as well as in tourism studies, itself) is that tourism plays a significant part in the cultural and the psychic economy of places, and in what Luke [22] calls the *neo-world* orders and Braidotti [23] terms the affirmative politics of today's richly-connected communities across the world. In this light, Anderson's [24] previously identified 'world order' of imagined communities is nowadays conjoined by — and often replaced or destroyed by — fresh forms of hyperabstracted 'virtual communities' [25]. In this neo-world of highly abstracted virtual places, new fantasies of time fast transmogrify received constructions of 'history', new fantasies of space fast transmogrify received constructions of 'reality', and new fantasies of image and information fast transmogrify received constructions of 'the social'. And tourism is substantively active and vibrant in these neo-world games of projection, propagation, and proliferation or in what Bhabha [26] might term these sometimes spiritous,

sometimes inebriate, and sometimes potent *fantasmatics* [❏ FANTASMATICS] about being and becoming. [For a brief account of 'fantasmatics' translated to tourism and related fields of public culture/public heritage/public nature, see Name of Author Removed [112] and Name of Authors Removed [113] and Kuon [27] for an application of thoughtlines on fantasmatics in Cambodia). The power of tourism has long been identified as a useful instrument in the universalisation of the world, and otherwise of the multiculturalism of metropolitan/cosmopolitan places, but under Luke's neo-world of virtual and hyperabstracted realities, tourism clearly is seen to have potent projective and declarative agency in what Pieterse [28] and Escobar [29] would call the fresh combinative but not-so-predictable blendings of *interculturalism*.

What the spreading hyperrealism of Baudrillard, the neo-worlds of Luke, and the intercultural amalgamation of Pieterse all suggest is that to many of us in many situations around the world, 'hyperrealism' is distinctly more real than 'realism' and decidedly more acute in its ramifications (see [30] on hyperreality). Rising numbers of us — as we venture to different places and to distant spaces — are not drawn so much via the pure equivalence of the represented world but to the concocted presentation of increasingly formulated and/or increasingly fabricated sites and scenes. What nowadays appears to progressively register with us — in the judgement at Baudrillard, Luke, and Pieterse — is not so much the genuine and durable correspondence of things with a decently/properly authenticated local inheritance, but the generative power of an object or subject (be it a visionary image, a designated destination, a themed drawcard, a dreamlike scene, or an otherwise aspirational scenario). The generative fantasmatics of projected culture — the generative enunciations [❏ ENUNCIATION] of place and space — are increasingly becoming hallucinatory and infectious, and we are tending (if Baudrillard's views on hyperreality are supportable) to be rather less concerned about whether longstanding views about cultural inheritance and of local being have been contaminated or defiled in some way. In all of this new projectivity in geography and geopolitics of and about culture, the neo-systems of place-declaration and space-declaration are much more pliable and pliant than the more resolute/adamantine cultural forms of yesteryear, particularly where transnational capital has moved in upon local and international forms of culture to steep the world with its own preferred sorts of novel or procreated commodities [31,32].

In the view of Featherstone and Lash (1995, p.9) "whereas the traditional world-order was *theo-dictive* [❏ THEODICTION], and the 'man-made' social order of the new world order [of modernity is/was] *juris-dictive* [❏ JURISDICTION], the 'micro-molecular' codes of the neo-world orders are *polydictive* [❏ POLYDICTION] ... that is [composed of] virtual communities [articulated through] not just finance and commerce but gender, ethnicity, and ecology". To them, what now counts under this polydictive realm is how these fantasmatic forms of culture (and these virtual places and spaces) are iconically symbolised. Such classificatory matters of identification and moral order are often contentious, however, such as occurs with, for instance, with the large controversies which exist these days as to whether Islamism in its various hues (and its diverse differences of claimed contiguity with early Islam [33]), of 'political Islam', 'radical Islam', 'activist Islam', is principally a religious faith or otherwise a political order [34].

Nonetheless, the gender groups, the ethnic population, the ecological bodies, the transnational corporations, and whatever else, are all learning the capacity to decode effective iconic/symbolic/graphic messages which project virtual-community-specific or virtual-group-particular entreaties. And so, in the knowledge economy of the early twenty-first century across the world, polydictive forms of cultural capital are variously narrowcast if the messaging is exclusive, or broadcast if the messaging is designed for a more catholic audience or an external and diffuse market. Such is often the more open-ended kinds of declarative communication about culture (and place and space) of our neo-times, and such are the poetics and the politics of the projectivity about culture of the polydictive moment [35,36]. The static categories of our longstanding identifications about culture, heritage, and nature are thereby tending to be overlapped or overshadowed by these fruitive dynamics of the mythopoetics [❏ MYTHOPOETICS/MYTHOPOESIS] and mythopolitics [❏ MYTHOPOLITICS] of the seemingly polydictive moment [37]. The increasingly prevalent neo-forms of imagined culture and of virtual communities are tending to generate many fresh sorts of magnetic and vigorous (but sometimes fleeting or impermanent) forms of individuation and subjectivity [38,39]. And many of these declarations of identity and aspiration are not so bounded and contained (as of yesteryear) as refreshed/restored/investigated kinds of 'difference' are being targeted nowadays. And where critical theorists of the Frankfurt School and of structuralist inclinations might have taken this polydictism and its seeming disregard for stable identification as a manifestation of cultural rot, we are learning to appreciate (after Bhabha, Cixous, Deleuze, Derrida, Foucault, Hall, Haraway, Irigaray, and others) the

resonance of ambiguous selfish and enigmatic existence [40]. Such are the emergent and less-bounded 'neo' styles of society where each population group or sizeable community finds itself escalatingly under challenge both internally and externally [41,42,44]). Perhaps the late condition of these heady matters of identity-poesis/ identity-politics is best summarised by Butler [45]:

> *... identifications [nowadays increasingly] belong to the imaginary; they are phantasmatic efforts of alignment, loyalty, ambiguous and cross-corporeal cohabitations, they unsettle the I ... the very formulation of the I. Identifications are never ... finally made; they are [subject to] the volatile logic of iterability. They are that which is constantly marshalled, ... retrenched, contested, and, on occasion, compelled to give way.*

And there we have it for the practitioners of geography and *the thinkers on geopolitics: the volatile logic of iterability* [46,47] [❏ ITERABILITY — THE VOLATILE LOGIC OF ITERABILITY]. Since iterability is the very stuff of tourism, it is crucial that those who think and work in tourism/travel take these equivocacies of cultural identity and these indeterminacies of being and becoming very seriously. But are those who work on travel and tourism programmes and packages conceptually geared up so to do? [114 on the resident power-logics in the discourse in and of tourism.] Is current schooling in tourism studies equipping travel/tourism researchers and practitioners with enough deep insight into these malleable, mercurial, and messy matters of cultural identification? Or is the field just muddling through on lukewarm forms of polydictive interpretation?

2. Background: The Interface between Tourism and Culture

Having provided some introductory comments on the general contours of cultural production and cultural selection today under imperatives of globalisation and glocalisation [❏ GLOCALISATION], it is now opportune to make some more telling background observations on the interface that 'tourism' conceivably has with 'culture', ipso facto. The points registered in this background section are principally taken from what many social science theorists who work on projects and developments in the arena of travel and tourism (i.e., in the domain of tourism studies/tourism management) consider to be the most up to date and comprehensive exposition of the current health of research in the domain. The magnus opus is *The Sage Handbook of Tourism Studies* [48] which — if two back-cover testimonies may be acceptable! — "[provides] the

strongest overviews... [in terms of] range of topics, depth of analysis and distinction of its contributors, [where] nothing is comparable" [49], and which "[in terms of] breadth of vision and sweep of accounts is remarkable... [thereby providing] clear statements [or] major studies, and... new examples, approaches and ideas to rethink the familiar" [50].

In inspecting the thirty-nine chapters of the Jamal and Robinson compendium, one finds that *The Handbook* editors do in fact claim that many of the handbook authors did indeed pay *critical research attention* to "the intricate interrelationships within and between various [culturo-political] systems, spaces, and patterns of consumption, in addition [to addressing culturo-political] modes of production" [51]. Thus, *The Sage Handbook* presents tourism as a phenomenon which has a multilayered complexity: "one of the great paradoxes of tourism is the apparent disjuncture between the simple pleasures and enjoyment experienced by the tourist, and the complex web of structures, arrangements, relationships and histories which are brought together to produce these intensive moments of [leisure] experience" [52]. The following synthesis of leading reflections from the handbook contributors no doubt assisted the editors of *The Sage Handbook* (i.e., Jamal and Robinson) to make the summary judgement that approaches to understanding tourism (as part of much more complex and wide ranging cultural phenomena) thereby require the erstwhile and excessively dominant 'acts of measurement' to be pointedly supplemented by a panoply of 'acts of critico-interpretive assessment'.

To Franklin [53] "there is now a plurality of departure points... [rather than the hackneyed and contained former] search for a singular account of, or explanation for, tourism", and in his judgment "a more generous and open-minded view of tourism [and its culturo-political effects] was one of the characteristics of the new wave [of theorists of the touristic world order such as Franklin and Crang [54]; Tribe [55]; Picken [56], Alteljevic, Morgan, & Pritchard et al., [57]; Hollinshead, [58]". Moreover, in deploying — in particular Fullagar [59] and Edensor [60] — Franklin importantly recognises that tourism studies "is not predominantly a semiotic field of [mirrored] representations, but [is] also crucially [an arena] of enactment, performance and agency ... [and in] clearly new research inspired by Deleuze and Guattari, has become interested in the distribution and dispersal of [culturo-political] forms of action in which humans and nonhumans have affect [❏ AFFECT] and agency, and [thereby generating nowadays] accounts not merely of being but of becoming" [61]; see Anderson and Harrison

[62], Bissel and Gorman-Murray [63], Smith [64], and Buda [65] on matters of 'affect'). Wood [66] also registers the new modes of inspection of 'affect' and 'agency' in tourism studies, and celebrates the recent view of Higgins-Desbiolles [67] that, in tourism studies, *tourism* has itself for too long been "the forgotten power...as a social force", while Mavrič and Urry [68] — borrowing from both Franklin and Crang [69] and Franklin [70] — make a similar point that the predominant 'structural' and 'motivational' accounts of tourism of recent decades "leave little room for understanding tourism as a significant modality through which transitional modern [cultural and mobile] life is organised". The point is further adumbrated in *The Handbook* by Smith [71] who indeed suggests that tourism is a modern industrial form which is not only clearly associated with but *dependent upon* the promotion of the particular cultural understandings and their related forms of individualism of the contemporary age, and to that end he cites Urry (the lauded sociologist of geographic and psychic mobility), notably the latter's well-referenced statement that "acting as a tourist is one of the defining characteristics of being modern" [72].

The multiplicity of interfaces that tourism seemingly has with 'culture is — after studied inspection — a pungent feature of *The Handbook*. Calling upon Arellano [73], Mavrič and Urry [74] maintain that tourism is the commonplace mobilization of cultural meanings and of related 'imagination' to the extent that tourists themselves serve as not only active interpreters but also as performers of imagined contours of place around the world. Yet Robinson and Jamal [75] themselves warn that it is important to register "whose constructs [of cultural meaning and being] are allowed [to flower] when [particular built or intangible visions of nature or heritage are on show]". All too regularly the cultural worldviews that are peddled in and through tourism across the world are anchored only in European traditions: they (Robinson and Jamal) ruminate as to whether "[the tourism industry of] the developed world [can] accept a system of tourism [interpretation and projection] that is rooted in different sets of values, needs, wants and aesthetic preferences which is different [to those grounding Euro-roots]?" [76]. In these respects, for a critique of Eurocentric privilege [❏ EUROCENTRISM] and 'its' colonial matrix of power, refer to Mignolo and Walsh [77].

Accordingly, Jamal and Robinson conclude their magnus opus by calling for research approaches in and across tourism studies which move beyond the governing *analysis* of *static frames* of yesteryear, and for the much more frequent adoption of approaches which pry into the culturo-political connectivities of tourism in order to derive deeper accounts which can sequentially trace the linkages and the overlaps that tourism has with the globalities and glocalities of our age and to the longitudinal and cumulative changes of cultural phenomenon that are in process today. The clamour of *The Handbook* is thus a loud and specific one — amongst other lead necessities — for the cultivation of directed research agendas into the multiple and varied dynamic interface tourism has with the cultural transpositions and the local/regional/national transnational boundary movements of each and every continent. [This very matter of the intersectionalities [❏ INTERSECTIONALITY] and the entanglements of tourism are currently being investigated within a special issue of *Tourism, Culture and Communication*: refer to Lapointe and Muldoon [78].

This 'multiple and varied' dynamic interface which tourism has with culture is now highlighted in Table 1, drawn from the contributors to Jamal and Robinson [79]. In providing the table, the aim here is not — given the space limitations within this journal — to be comprehensive, but rather to be broadly indicative of the ordinary everyplace/everyday degree to which tourism rubs up against cultural issues. In the table, therefore, a fast selection has been made of twenty-eight of the thirty-nine chapters which, prima facie, discuss aspects of tourism which have a very strong interface or imbroglio with cultural matters. Again, it should be stated that the table is only meant to be suggestive, for concerns over, general cultural issues like 'authenticity' or sub-issues like 'emergent authenticity' [❏ EMERGENT AUTHENTICITY] are only cited here for one of the listed chapters, whereas they actually might crop up in a litany of them. Indeed, the table has been composed only after a first and second inspection of each of the chapters by the authors of this 'Palette of Imagination' [❏ PALETTE OF IMAGINATION] critique here in *The Journal of Geographical Research*, and an inquisitive reader of the Jamal and Robinson work may indeed point out that many (or all?) of the other eleven chapters in *The Handbook* also reveal that tourism is indeed routinely and intricately entwined with 'matters of culture' across the continents.

These simple caveats acknowledged, the heuristic content of Table 1 strongly implies that tourism is far from being a discrete or an isolated/independent with its own contained life-forces. While only three of the thirty eight contributors to Jamal and Robinson — namely Crouch [80], Long and Robinson [81], and Hollinshead [82] — actually use the word 'culture' in their chapter headings, it is safe to suggest that cultural forces are either manifest in all of the twenty eight chapters listed (or even in all of the thirty-nine chapters published?), and

Table 1. The commonplace interface of tourism with "culture": some indicative cultural prominences in Jamal and Robinson

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KEY: ▪ = Contributory Author • = *Chapter Coverage* ♦ = **Engagement of Tourism in / with culture**

▪ = Jamal & Robinson • = *CH.1= Evolution of Tourism* ♦ = **Culture and other flows**

▪ = Leite & Graham • = *CH.3= Anthropology in / of Tourism* ♦ = **Engagements in / of imagination**

▪ = Franklin • = *CH.4= Sociology of Tourism* ♦ = **The orderings of tourism: matters-of-control and 'becoming'**

▪ = Crouch • = *CH.5= Dynamics of Cultural Studies* ♦ = **Transformative practice in culture**

▪ = Long & Robinson • = *CH.6= Popular Culture and Media* ♦ = **Represented worlds**

▪ = Telfer • = *CH.9= Development Studies* ♦ = **Dependency / development / eurocentrism**

▪ = Richter • = *CH.11= Power and Politics* ♦ = **Privatisation / politicization**

▪ = Holden • = *CH. 12= Natural Resources* ♦ = **Cultural / instrumental use of nature**

▪ = Evans • = *CH.13= Strategy Business Perspectives* ♦ = **Heterogeneity of experience**

▪ = Sharpley • = *CH.14= Religion and Spirituality* ♦ = **Traditionality / communitas**

▪ = Wearing & Ponting • = *CH.15= Volunteer Tourism* ♦ = **Commodification**

▪ = Hollinshead • = *CH.16= Theme Parks / Consumer Aesthetics* [❑ CONSUMER AESTHETICS] ♦ = **Symbolism / representation / normalcy**

▪ = Mugerauer • = *CH.17= Architecture and Urban Planning* ♦ = **Segregated space / distributive justice**

▪ = Orbaşli & Woodward • = *CH.18= Heritage Conservation* ♦ = **Authenticity of experience**

▪ = Mbaiwa & Stronza • = *CH.19= Sustainable Tourism / Developing Countries* ♦ = **Cultural production**

▪ = Rettie, Clevenger, & Ford • = *CH.22= Conservation / National Parks* ♦ = **Marginalisation / Indigenous pop's**

▪ = Quinn • = *CH.27= Festivals / Events* ♦ = **Politics of identity**

▪ = Tucker & Akama • = *CH.28= Postcolonialism* ♦ = **Embedded hegemony / Colonial discourse**

▪ = Seaton • = *CH.29 = Thananatourism* ♦ = **Subjectivity (regarding Dark Tourism)**

▪ = Edensor • = *CH.30= Performance* ♦ = **Performativity / Individual reflexivity in of culture**

▪ = Gretzel & Fesenmaier • = *CH.31= Technology Information* ♦ = **Cultural consumption**

▪ = Debbage & Gallaway • = *CH.32= Global Business Operations* ♦ = **Globalisation / global production**

▪ = Wood • = *CH.33= International Policy / Neoliberalism* ♦ = **Hyperglobalism / cultural transition**

▪ = Smith • = *CH.34= Ethics* ♦ = **Modernity and ethics / cultural rights**

▪ = Aitchison • = *CH.35= Gender* ♦ = **Gender and power relations**

▪ = Mavrič & Urry • = *CH.36= New Mobilities* ♦ = **Nomadic metaphysics** [❑ NOMADIC METAPHYSICS]

▪ = Phipps • = *CH.37= Languaging* ♦ = **Interculturalism**

▪ = Jennings • = *CH.38= Methodologies and Methods* ♦ = **Marginalisation / Indigenous worldviews / axiologies**

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Source: The above 28 chapters are taken from the 39 contributions in Jamal & Robinson [110].

each of them are pregnant with cultural traditions, cultural flows, cultural scapes, cultural imperatives, or cultural transitions of at least one kind or another. It appears that tourism is not only governed by cultural exigencies here, there, and everywhere, but as a declarative industry it also serves as one of the leading projective/inscriptive channels through which the culture of a place or space is signposted. It seems that wherever tourism is planned, developed, programmed, packaged, or mooted, *cultural implications* or at least *cultural considerations* are the immense 'elephant in the room'! And that signposting is not only commonly issued EXTERNALLY to the wider world but via 'the wilful nostalgia' [83] [❑ WILFUL NOSTALGIA] predilections of governing powerbrokers within the given host territory (who might want to remind or encourage local citizens just what is *the right sort* of local/inherited culture to uphold, there). Not all the strategic communication about the preciousness of

'culture' in the projections and promotions of 'culture' in the tourism industry is indeed targeted upon visiting travellers, therefore: locals/residents/immigrants have to be properly guided towards 'decent citizenship' [❑ DECENT CITIZENSHIP] there, too [84,85]. While the right sort of selected and produced culture has to be experienced by visitors, it importantly has to be enacted and celebrated by the incumbent locals, too. In this respect the governorship of wilful nostalgia thereby generally — but not always — acts as a socially conservative force [86,87] where a pragmatics of prescribed exclusivity rules [88,89], and where, for instance, ethnic minorities have often been effectively given only the heartless/pitiless choice to assimilate or perish. These are indeed important matters of geographic and cultural perception. Under such evangelising missions, the purpose of the promoted heritage tourism of a place is to spread the local/regional/national 'gospel' there in imbricated and cumulative

fashion, and thus prevent the inhabitants of the said territory from forgetting whom they really ought to be, 'there'.

3. Focus on the Conceivable Uncoupling of the Cultural from the Social: The Power of "Liquid Culture"/"Liquid Tourism"

So far in this conceivable reformation and deformation of the cultural sphere, an attempt has been made to situate tourism in the dynamics of cultural and cultural selection, and the strong interface between 'tourism' and 'culture' has been registered. It is now useful to reveal how that interface (or that juxtaposition and mix of relationships) has perhaps intensified during the most recent of decades. In this respect, the scrutiny of Zygmunt Bauman — the Professor Emeritus at the University of Leeds in England (until he passed on in 2017) — is germane, notably per medium his recent work *Culture in a Liquid Modern World*. In this text, Bauman [90] notes how the meaning of culture has been significantly nuanced at our turn of century moment. As a sociologist, he suggests that, for the last two hundred years or more, 'culture' had been regarded as that agent of and for 'change' through which the population of a place/territory/nation could be 'educated' by the leading individuals and institutions of the given society. Accordingly, to him, the function of 'culture' was to serve as both a repository and a communicant for what was locally deemed to be the best of human thought and creativity. But in late years — under what he labels the contemporary *liquid modern world* [❑ LIQUID MODERNITY] — culture has lost much of that missionary or evangelistic role and has become attenuated or reduced to being a force of seduction and allurement. In these respects, see Salazar [91] and Bauman [92], himself, on our incremental existence within 'societies of consumption', and refer also to Picard's [93] Bauman-informed treatment of La Réunion in terms of how the Indian Ocean destination is turned into an alluring place of touristic consumption.

To Bauman — who first published his unfolding ideas on *liquid modernity* in his eponymous work a couple of decades ago [94] — 'culture' is no longer that phenomenon (that mix of phenomena) through which a resident society is proselytised or enlightened, but it is that representational force through which they (and others) are tempted and beguiled. By this assessment, the aim in the new reconditioning and deployment of culture is not so much to satisfy existing societal or community needs but it is to seductively create ever new 'needs' without regard to whether current communal requirements and exigencies are durably fulfilled or national needs satisfied: see Bauman [95] here, on the recent incapacity of 'nations' to deliver on their supposedly-longstanding but commonly utopian promises of old. Thus, to Bauman, 'culture' has now become a bazaar-like emporium these days, where all sorts of 'fresh' and 'desirable' inducements are on display, and where new intriguing or exhilarating 'wares' (i.e., allurements and commodities) are added temptingly on a daily/weekly 'drop-down-menu' basis.

To Bauman, culture is tantamount to being a vehicle being driven here, there, and everywhere by the vigorous new forces of globalisation, migration, and the intensifying admixture of blended or blending populations around the world. Table 2 has thus been drawn up to distil some of these leading 'liquid modern' imperatives which have occasioned the change of paradigm of recognition about what culture is and does in each place.

In the table, the globalising process (as interpreted by Bauman) is no longer a relatively stable and constant 'fortress' which guides individuals in the developed world (and, increasingly, beyond it) to the right sort of salvation, it has become a *lebenswelt* — a new realm of experiences — where the public edifice/the public ground of yesteryear has broken up and where ways of life have lost/are losing their own distinctive 'gravity' to float in suspension bumping uncertainly yet sometimes magnetically into each other. Table 2 has thereby been composed in the effort to capture his Baumanic vision of the incrementally anchor-free *perpetuum mobile* [96] [❑ PERPETUUM MOBILE] of cultures as they now each exist in a constant state of flux. To Bauman, this fluidity and mutability for 'culture' is the rule under the globalising moment, and it begets a normative vacuum which affects greater freedom for the taking of corporate initiatives and for the expression of individual idiosyncratic actions (which are less culture-bound in terms of old/traditional meanings of and for 'culture' and 'society') [97].

The *perpetuum mobile* of liquid modernity' is thereby the existing shape and condition of footloose modernity as it is transformed from its old 'solid' state to the fluidities of the postmodern/late modern/hyper-modern moment where the social conservative 'correct'/'attested'/'beauteous' cultural traditions of yesteryear are no longer so secure. As Table 2 registers, Bauman's liquid modernity is a more dynamic realm where the old socially conservative storylines of "the naturalness of belonging" (i.e., of *preferred* and *institutionalised* local sameness) [98] are swept away and as new liquefied versions of identity, national unity and citizen loyalty emerge. By this judgment, culture thus is no longer something which is reliably correspondent with the divisions and

Table 2. Culture as impermance – culture as seduction: the changing role of culture under the geography of liquid modernity

THE FATE OF 'CULTURE' UNDER GLOBALISATION AND THE INTERMINGLING OF POPULATIONS, ACCORDING TO BAUMAN

1 = Under the globalisations of our contemporary age *the scale of population movements is vast* and keeps on growing, generating a global growth of ethnic diasporas and new protean sorts of cultural loyalty (p. 38 - 43).

2 = Under the globalising imperatives of liquid modernity, the world distribution of capital and information becomes exterritorial (i.e; external to every place) and governments have had to cede control over economic and cultural processes to 'market forces' which tend to be unfettered by political control (p. 79). Consonantly 'culture' today tends to be much less frequently a matter of 'propositions', 'prohibitions', and 'norms' but *a matter of 'offers'* within the consumer-orientated market place (p. 13) – *a means of seduction.*

3 = Under the globalisations of our contemporary age, 'culture' has tended to lose much of its erstwhile localising/regionalising/ nationalising *missionary role,* and *individuals are inclined to be much less engaged* locally/regionally/nationally (p. 55). Several questions are consequently posed upon each individual in terms of the degree to which his/her cultural identity is incipiently and unbreakably bound up with his/her place of habitation and physical neighbourhood (p. 36).

4 = Under the globalising imperatives of liquid modernity, the old/established right of nations to self-determination is slowly evaporating (p. 99), and the identity-guaranteed sovereignties of nation-states has corroded (p. 71). Consonantly, nations are turning from being territorially-cohesive-bodies into evermore mobile and *spatially dispersed associations of spiritually allied units* (p. 72).

5 = Under the globalisations of our contemporary age, 'culture' is not so frequently found to be the messianic force by and through which (under high nationalism) it had been enlightening thereby converting, reflecting, perfecting local/national citizens (p. 97), but has becoming *a perpetually widening polylogue* (p. 116) [❑ POLYLOGUE].

6 = Under the globalising imperatives of liquid modernity, ways of life have tended to drift in varied and not necessarily coordinated directions, where cultural relations have become rather less 'vertical' and more commonly 'horizontal' (p. 37). As old certainties and loyalties are accordingly swept away, people are prone to seeking *new belongings/new cultural identity storylines* which are decidedly different from the old narratives built on an assured naturalness of historical belonging (p. 81).

7 = Under the globalisations of our contemporary age, people increasingly have had to become accustomed to *living in close proximity with strangers* (p. 37)., and thereby cheek-by-jowl everyday with 'cultural differences' (p. 36). In the past, individuals in emergent ethnic minorities might commonly have had to renounce or hide their separate cultural identity, or otherwise have had it 'taken away'/'subjugated' by force (p. 75).

8 = Under the globalising imperatives of liquid modernity, the so-called modern condition of cultural life loses its old solidities and dissolves into a litany of molten or limpid forms (p. 11). None of these emergent and flowing/running cultural forms is generally able to maintain its shape or condition for long, and *local/national life becomes increasingly dissolved and impermanent* (p. 12).

9 = Under the globalising actions of our contemporary age, the molten and limpid forms of social life which emerge and flow exist as *cultural mutations which find their own unpredictable level* in and across societies (p. 88). Their respective life-courses tend to be vicissitudinous, and most tend to be definitive, fixed, irrevocable (p. 88), having blurred boundaries with other cultural forms (p. 90).

10 = Under the globalising imperatives of liquid modernity, cultural value/cultural importance is often something bestowed via the imprimatur of a promoted or heralded 'event' [❑ EVENTS] (p. 112). In this fashion, such events are prone to be loudly-projected/ multimedia attention-makers, but they are '*one-off' or 'short-lived' culture-generating/behaviour-stimulating spectaculars* orchestrated in harmony with a perceived resonance with the supposed or the claimed spirit of the times (p. 113). Such culture-creating events are designed for maximal impact, yet instant obsolescence, and tend to avoid the obligation of long term investment (p. 113).

Source: Synthesised from Bauman [111]. All citations are from this work, commissioned by the National Audiovisual Institute for the European Cultural Congress [Wroclaw: Poland].

stratifications of 'geographic society', and under liquid modernity, it is the turnover-oriented consumer market that increasingly calls the tune with "its surplus of offerings [allied to the] rapid ageing and [the pre-planned] untimely withering of their [particular selected and projected] seductive power [99].

Clearly, *Culture in a Liquid Modern World* is a work which speaks readily to the condition of the 'European' (or rather, of the Western/cosmopolitan/urban-industrial)

inheritances in our time, and indeed it was conceived as a publication commissioned by the National Audiovisual Institute for the European Culture Congress (of September 2011 in Wroclaw, Poland). But Europe — now more "a mosaic of diasporas (or...an agglomeration of overlapping and criss-crossing ethnic archipelagos [rather than a strong and distinct patchwork of nation-states])" according to Bauman [100] — serves as an important lesson on the peregrinations of 'culture' nowadays. It is Europe, with its large diversity of peoples, languages, and inheritances where the strange/the foreign/the Other is inevitably one's immediate neighbour, and where that proximity with proposed 'difference' constantly gives opportunity for individuals to witness and learn from many varied 'others'. In this light, 'Europe' can thereby serve as a docent for the world where individuals, now relatively free of the old social conservatism of definitive state control, are freshly locked in an intimate interaction with 'the adjacent other'. And it is Europe where the cultural polylogue can thereby widen and spread at pace [101], as it has increasingly done over the last eight to nine years of intensified migration from Africa and the Middle east to Europe since *Culture in a Liquid Modern World* was indeed published by Polity Press.

While the pressing liquid modern exigencies — as captured in Table 2 — are *not* exclusively situated in tourism (itself) in this particular work by Bauman, the globalising imperatives and the corporate seductions identified by him may be seen to have considerable import for the broader geographic field of tourism studies. If to Bauman [102] — reflecting upon Kundera [103] — the old socially conservative mission of 'art' was to educate and remind people what was important in the given place, what ought not be forgotten 'there', and thereby what ought properly and continuously to be celebrated 'there' *through mighty art*, then it is not much of a stretch to suggest that this people-making declarative function has been one of the proper duties of the projective realm of *mighty tourism*, itself. And later, to Bauman [104] — reflecting upon McLuhan — if (under the reductive promiscuities of liquid modernity) art "is anything that you can get away with", then again it is not unreasonable to maintain that the interpretive repertoires of tourism have been considerably 'opened up'/'bastardised' in like unchaste fashion — depending upon your own positionality in each act of projective place-making, of course. Accordingly, in our scissile (brittle/fracturable/separable) times, the projections and interpretations of *mighty tourism* are 'anything you can enticingly get away with' whatever the geographic/geopolitical scenarios one operates in! Yet while Finley [105] has critiqued the force of the arts (per *art power* [❏ ART POWER]) in

the everyday operations of global cultural politics [❏ CULTURAL POLITICS], we still lack an equivalent succinct explication of the force of tourism (per *tourism power*) on the imagination/disimagination/reimagination of populations and places.

But while Bauman did not explicitly refer to the general arena or the industry of 'tourism' in *Culture in a Liquid Modern World*, he did hold forth there on the matter of special 'event promotion', which he deemed to be a declarative but intensively seductive activity which is used by various agencies under the liquidities of the contemporary age to bestow added value or an imprimatur upon a place, a people, or a cultural phenomenon. To him — drawing from Steiner — events are wonderful things for the liquid developer/the liquid management body to put on, for (as Table 2 reveals) they are relatively risk-free attractions which can offer fast credibility and/or immediate prestige yet which "avoid the plague of any long term investment" [106]. To him, the operational merit of 'events', per se, lies in their liquid malleable form and in their fleeting life, and each place/each destination is nowadays engaged rather fashionably in the gradually development of its own "cemetery of [fleeting] cultural events" [107] of one ephemeral kind and short-lived other. And there we have it: 'event development' (ergo, *tourism management* as the nimble-footed but rather frivolous funereal business of our time!!).

Bauman's insights on the historical peregrinations of the concept of 'culture' and on the transitory identifications of the *liquid now* certainly — if implicitly — give those who work on travel/tourism projects much for reflexive rumination about in terms of the consequences of *mighty tourism*. Each researcher or practitioner in the geography/geopolitics of place and space can weigh up his/her own strength as a seducer in and through culture, as [115] have mulled over in their scrutiny of Bauman's critique of the industrial cultural 'devilry' that the new diet of 'events' interminably cultivates here, there, and almost everywhere in the urban-industrial/cosmopolitan/'West'. And, as Braidotti (the cultural studies/feminist commentator on nomadic logic) reminds us, while the death of culture may be a or the "painful event par excellence", it can also serve as the ongoing process that inscribes new cultural forms and new energising possibilities for the geographic present [108].

4. Summary of the Conceivable Fragmentation and Dislocation of Culture: From the Liquidities of Bauman to the Fluidities of Deleuze

This manuscript on the dynamic imbroglios tourism

Table 3. The geography of tourism and polycultural vision: the call for a broader/richer palette of imagination regarding the volatile logic of iterability

■ **PROPOSITION 1 = VISIONS OF CULTURE NOT AS ESSENTIALISED OBJECTS BUT AS ONGOING PROCESSES**

Considerable gains can be made tourism studies by viewing culture not as a fixed or essentialised set of objects but as an ever-dynamic realm of processes. Tourism studies researchers are thereby encouraged to move *beyond static frames of reference* about 'culture' to view the agency and authority of tourism in ongoing practices of cultural production and cultural celebration. In guarding against the essentialisation of singular accounts of culture/history/nature, researchers should beware of their own possible role in the reification [❑ REIFICATION] of a given society, and should be alive to the possibility that local culture is peregrinating (under the conceivable liquid modernity of globalisation/ glocalisation) away from/beyond inherited or state or unquestioned visions of and about that place or space.

■ **PROPOSITION 2 = VISIONS OF A MORE PROVISIONAL GLOBAL ORDER**

Considerable advantages can accrue to tourism studies researchers who are open to a more contingent and less-authoritative view of and about the global order of things. While much of the representational repertoire of tourism has tended to reflect static and socially conservative identifications of place and space where the lead projections of tourism are consanguine with dominant 'wilful nostalgia' accounts (and often evangelical views of inheritance and belonging), the volatile logic of global iterability today — and the conceivable cultural promiscuities of liquid modernity (?) — may demand that, in the given place or space, hailed identifications are heterogeneous today, and that a range of *ambiguous/double/hybrid identities* now significantly populates it. Accordingly, old/established/contained outlooks on culture may need to be replaced by multiple interpretations, or rather by a polycultural vision over locally held identities.

■ **PROPOSITION 3 = VISIONS OF PLURAL KNOWABILITY**

Considerable benefit — in terms of equity and creative opportunity — can result for governing bodies in tourism management and development who are alive to (become aware of) the hegemonic understandings they uphold in their day-by-day/quotidian acts of projection and promotion. Commonly, local/regional/national organisations in charge of tourism tend to collaboratively dovetail their representational and development activities with the symbolic/significatory practices of other inscriptive industries (such as the industries of film, the arts, and the media) — sometimes consciously, sometimes unconsciously — to universalise highly restrictive versions of place and space. And, accordingly, the Western-dominated tourism industry has been regularly chastised over recent years for — at local and not just international levels — for being restrictively anchored in *eurocentric* meanings.

■ **PROPOSITION 4 = VISIONS OVER CULTURAL POESIS AS WELL AS OVER CULTURAL POLITICS**

Considerable dividend is ensuing for researchers in other social science fields (which have a large mandate for matters of culture) who have turned their disciplinary attention or their field-activity observations towards *ethnoaesthetic* [❑ ETHNOAESTHETIC] meanings. It was has become a working mantra of many such investigators of the ethnoaesthetic contours of populations that real-world problems can only be effectively attended to/solved once the difficulty is viewed in terms of the governing forms of communal knowledge that exist 'there'. The range of social science curricula that reach into these new grounds of understanding about aesthetic value (thereby augmenting the coverage of 'cultural politics' with the coverage of 'cultural poetics) is steadily increasing, and can/should be much more pointedly and readily oriented towards tourism, too (?).

■ **PROPOSITION 5 = THE WORLDMAKING POWER AND COMPASS OF TOURISM IN THE GEOPOLITICS OF ITERATION**

Higgins-Desbiolles maintains that tourism is a forgotten social force. But perhaps it never has been understood (academically) as a social force! Perhaps Higgins-Desbiolles should have said *culturo-political force* in lieu of social force? Yet perhaps, too, tourism never has been widely understood (academically) as a culturo-political force! Jamal and Robinson have — in their field-leading magnus opus — called for much more critical inspection of the everyday authority and reach of tourism within and across cultures. Perhaps the new wave of social theories (which Franklin maintains has come to the fore in international tourism studies) are already mounting research agendas into the power and compass of tourism that can longitudinally and latitudinally assail the liquid modern seductions which Bauman suggests are so redolent within all of the other creative/inscriptive/performative industries, and which are likely to be just as redolent in and through tourism?

has today with culture under what Bauman styles as the uncertainties and impermanences of our liquid modern times now concludes with Table 3, which provides five summary propositions on what (after Bauman) geographers of travel and tourism can do/ought-to-do to conceivably improve their awareness of who might be doing what to whom else, when, and where via the new seductions of 'culture'. In calling upon researchers of nomadic logic and iteration to reflexively cultivate a broader and richer (i.e., more informed/better monitored) palette of imagination about the potentialities but also the perfidies of culture, Table 3 asks the collective field of tourism studies researchers and practitioners in and across the field:

● to view culture not so much as a fixed field of mandrake 'objects' [❏ MANDRAKE OBJECTS] divorced from their social/psychic/political connectivities, but as a dynamic realm of ongoing protean 'processes';

● to examine the cultural geography of the world not only in terms of its supposedly solid and presumably well-ordered stabilities, but admit the increasing prevalence of not-so-predictable 'liquid forms of being and becoming' [❏ BECOMING];

● to inspect the world via more versatile forms of discernment which reflexively address the *changing panoply of cultural logics* that is needed to gauge the plural voices which increasingly inhabit our local places and spaces today (especially in Europe), and thereby build up their own powers of 'critical multilogicality' [❏ CRITICAL MULTILOGICALITY] (i.e., 'plural knowability' [❏ PLURAL KNOWABILITY]) about found culture(s);

● to identify what is happening in each place in the arena of cultural tourism in 'the cultural poesis' [❏ CULTURAL POESIS] of things (i.e., in the dynamic cultural aesthetics of changing tastes and behaviours) and not just in 'the cultural politics' of things;

● to stay vigilant to which particular 'worldmaking aspirations' [❏ WORLDMAKING] are being honoured and normalised/naturalised in everyday fashion across the continents through the exercise of the cultural poesis and the cultural politics of tourism, and which are otherwise being coterminously silenced/suppressed/ignored.

Such are some of the key enhanced awarenesses that are conceivably obligated on the researchers and practitioners of tourism in these fast-changing days where "the Other is [increasingly] one's neighbour and where each is constantly called upon to learn from everyone else" [109]. And these matters of liquid modernity and not-so-predictable cultural identity and practice are being examined in a follow-up article — viz., in a companion article on the nomadic logic of travel/tourism by [116]. In this succeeding paper, the French philosopher Deleuze (amongst others) will be harnessed to shed further light on the pressing need for multiple visions/ multiple interpretations to resist the reductionism and the reifications brought about by the imposition of overly-fixed forms of culture-making, people-making, and place-making as acts of iteration and identity-making are examined. In this succeeding 'companion paper' on cultural being and cultural meaning today, the interpretive focal point on and about the meaning and significance of culture, ipso facto, is shifted just a few degrees to accentuate Bauman's ideas on *the liquidities* of modernity (from this paper here in *The Journal of Geographical Research*) towards the in-many-senses parallel Deleuzian intelligences on *the fluidities* of becoming, after Deleuze and Guattari. Let Bauman and Deleuze importantly yet respectively both provide a little more chromaticity cum ruddiness to the international and local palette of imagination about culture in and across the geography of travel and tourism and its volatile logics of iterability.

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Appendix

GLOSSARY OF TERMS ON THE DYNAMICS OF CULTURE:
CONCEPTS USED WITHIN THIS MANUSCRIPT

● **AFFECT ...**

is that which has a significant influence on or alteration in something. For Spinoza, affect comprised 'the affectations' by which a body's power-to-act is raised or lowered, and the turn-to-affect constitutes a shift away from conventional rationality and human agency. For Deleuze and Guattari, affect is decidedly different from 'the emotions', and describes the pre-personal intensive and embodied experiences an individual encounters or is subject to.

● **ART POWER ...**

Is the broad effects of the craft and/or performance of art on seeing and understanding and on lived cultural/social/psychic life. For Groys, 'art' has its own power in the world, and is so frequently a force in global politics today on account of what it produces (i.e., includes/excludes).

● **BECOMING ...**

generally consists of aspirations and actions which hopefully empower a group/community/population to positively advance towards some differently-desired (changed) identity or some fresh/cherished (preferred) state-of-being. For Deleuze, 'becoming' is an unpredictable/happenstance process which generates new ways of being where the involved people/things/ideas are removed from their original function or widely-known characterisation.

● **CONSUMER AESTHETICS ...**

are actions taken in a marketplace in terms of the design and development of products/services in order to address the known or assumed cultural proclivities and sensory values of particular target groups/consuming populations; they do not necessarily relate to standard 'natural beauty' definitions of aesthetics and thereby tend to be non-art/non-nature experiences.

● **CRITICAL MULTILOGICALITY ...**

is the engaged capacity of researchers and/or practitioners to respect in highly-relevant ways the different between-group and within-group cultural and spiritual/psychic/other values found to exist 'there', and to faithfully interpret how those doxa (cultural warrants) are changing vis-à-vis local/regional/national imperatives. Those who critically probe multilogical scenarios tend to reflect in painstaking fashion the dynamic 'multicultural collage' of living today within a specific territory or via particular fluid currents of being/becoming.

● **CULTURAL POESIS ...**

comprises understandings which seriously address the vital and dynamic values/aesthetics/predilections of particular groups/communities and which respect both the related long-run cultural traditions and the contemporary transitions of those people. For Deleuze and Guattari, those who inspect cultural poesis do not so much look for the meaning of 'culture' but for the influence of outside/other 'events' upon culture.

● **CULTURAL POLITICS ...**

comprise understandings which seriously map the inherited and the now-dynamic structures-of-power/vehicles-of-influence of particular cultural groups/communities in terms of both found internal mobilisations and traced external relationships. Those who inspect cultural politics explore the ways in which cultural attitudes/opinions/beliefs (especially in the media and the arts) mould society and condition politics.

● **DECENT CITIZENSHIP ...**

consists of those behaviours/activities/aspirations which a found interest group or institution seeks to normalise across the citizenry of a wider cultural group or society in order to advance specific hailed versions of the past, the present, the future. Consonantly, 'decent citizens' are those individuals who conform to a politically-naturalised set of outlooks over important population-confirming inheritances/practices/events.

● **EMERGENT AUTHENTICITY ...**

is the legitimacy that is bestowed on specific objects/activities/events that have somehow lately become important and which significantly mirror long-established/already-honoured notions of cultural distinctiveness or en groupe propriety. Such unfolding authenticity tends to be learned activity that pertains to a current (or a then current) 'lived-world'/'real-world'.

● **ENUNCIATION ...**

is the power of a cultural group or community to speak up for itself and claim its own sought rights and declare its own identity(ies) especially where that body has been notably subjugated/suppressed in the past (where vital 'corrected' articulations of being/becoming are now therefore required). Effective enunciation demands clear and definite affirmative speech, and for Bhabha (these days) it is important to monitor the vital psychics of enunciation involved for those many restless populations which are caught up in difficult 'ambiguous'/'hybrid' (Third Space) postcolonial/neo-colonial settings.

● **ETHNOAESTHETICS ...**

stands as understanding which substantively relates to the long-valued and the changing preferences/practices/aesthetics of particular ethnie and which pays noted attention to remote or muted populations which have been misrepresented or poorly-interpreted in recent years. In this manuscript, the role of imagination is addressed vis-à-vis the capacity of researchers/practitioners in tourism studies and related projective fields to faithfully/relevantly perceive the held sensibilities of the world's different/distant//discriminated host populations (and their revered spaces) across the world.

● **EUROCENTRISM ...**

constitutes orientations to the world which predominantly favour Western (notably 'European') mind-sets and which advantage (perhaps) 'white'/'North-Atlantic'/'Anglo-American' views of history, contemporaneity, and culture at the sorry expense mainly of other (i.e., othered) non-European/remote-from-Europe/'Indigenous' populations. Eurocentric views tend to privilege values such as individualism, dualistic thinking, command-over-nature, and hierarchical decision-taking.

● **EVENTS**

In the specific contexts of this manuscript, events are those Baumanic (largely-corporate) celebrations of culture which are put on by recreation/hospitality/tourism bodies and other projective organisations which exhibit shortlived (often heavily commodified) interpretations of place and space, where limited regard is paid to concerns of bona fide (local) authenticity.

● **FANTASMATICS ...**

comprise the ways in which the world is seen and versioned by a distinct group or institution notably in terms of the cherished myths, legends, and super-narratives it cherishes. The storylines which are peddled (in often contested fashion) tend to be pointedly aspirational (and frequently 'corrective' vis-à-vis a past misrepresentation), and are inclined to be supported by a spectrum of carefully-designed educational activities, controlled declarative events, and promotional programmes.

● **GLOCALISATION ...**

stands as a verdict on contemporary developments across the continents (over recent decades for some, over several centuries for others) where the places in the world (and the populations of the world) are becoming 'more thoroughly connected' and in many senses 'similar' — as, indeed, under *globalisation*) but where there are crucial and distinct *local* flavourings/nuances/adaptations to that supposed incremental uniformity.

● **IDEOSCAPES ...**

are those interpretations of global change (predominantly associated with Appadurai) which concern how national and regional populations today are increasingly being deterritorialised with regard to the dominant narratives/storylines/ideas 'there' in like fashion to the manner in which local states are losing controlling influence over matters of finance (*financescapes*), technology (*technoscapes*), media (*mediascapes*), et cetera, as techno-corporate bodies increase their often external pull over the linked-economy and the expressed-culture of places.

● **INTERSECTIONALITY ...**

refers to the manner in which social factors such as ethnicity, gender, education, and location are seen to be interdependent and overlapping for particular populations thereby deepening or multiplying forms of advantage/disadavantage or accumulation/discrimination for them. The term is normally used where a group of individuals or sub-population are handicapped in such interleaved ways and placed or forced through such inter-feeding circumstances into a *minor* class.

● **ITERABILITY — THE VOLATILE LOGIC OF ITERABILITY**

Iterability refers to notions of belonging (commonly associated with Butler) where cherished outlooks on matters of being and becoming are uncertainly and ambiguously realigned as specific individuals/groups fast become more nomadic in their loosened ties to historic-place and traditional-space and more connected instead (at dizzying/capricious speed) to what had previously been the culture and lifestyle of former strangers or distant-others.

● **JURISDICTION ...**

is the constitutional authority/right/power an institution or interest group has to rule on the law, and it is normally exercised in sovereign fashion subject to certain prescribed limits. State jurisdiction refers to the agency of the nation/province/body-politic to hear all civil and criminal matters which crop-up within its territories. It tends to contrast with other received world-orders which often have theodictic (religious or spiritual) origins or orientations.

● **LIQUID MODERNITY ...**

is Bauman's term for late modernity and describes the manners in which global societies today function as extended-developments of modernity rather than as spinoff-features of postmodernity, per se. Bauman's metaphoric concept pivots upon the speedy changes he sees in relationships/identities/economics and on the fluid mobilities of the increasingly unstable and uncertain contemporary era. He sees international tourism as a prime influencer (or carrier) of such liquid modern impulses.

● **MANDRAKE OBJECTS ...**

are, *in this manuscript*, those reified objects/entities (and even subjects!) that are presumed to be distinct/lasting/always-there phenomena and which are assumed-to-be a natural or normalised part of a local cultural sphere or an en groupe fantasmatics. In a metaphoric (hallucinatory) sense — named after the plant the magical/poisonous nightshade (mandrake plant) *genus Mandragora*, which is often likened to be 'human' in form — their conceptualised immateriality is thus substituted by an actual/manifest reality. In a wider sense, everyday/banal *objectification* is the degrading of someone to the status of an ordinary or elemental object, or of the essentialisation of an idea-in-currency to that of a mere concrete form. Such reification across or down to an absolute thing is felt (by knowing others) to be illogical and weak reasoning.

● **MYTHOPOETICS/MYTHOPOESIS ...**

Is that domain of understanding of/about a culture based on scrutiny of the aesthetic form of held storylines/narratives and hailed legends/fantasies 'there'. While most of the inspected myths are assumed (locally) to be traditional/longstanding, some may actually be (unsuspectingly/under-suspectingly) recent in origin or influence. Those who inspect mythopoesis probe for how such myths are made vis-à-vis what they explain and how (locally/emically) the future ought cosmologically/hegemonically to be seen 'there'. Tourism is increasingly felt to be a vital means for communication about the explanatory power of 'other'/'distant'/'alien' mythopoetic narratives.

● **MYTHOPOLITICS ...**

is the demesne of understanding of/about culture in terms of the power of found storylines/narratives 'there' both in the contested internal authority of those legends/fictions within that people/society and the degree of reach they have out to or across from other populations. These days, in the so called rational West, much mythopolitics concerns the increasing rejection of predominant dualistic cognitions of humanity and nature — as *the Anthropocene* is increasingly rejected politically on grounds of sustainability for *the Symbiocene* (i.e., the coming age of companionship/ mutual benefit) — since such old/long-run humanistic explanations of life poorly describe the embeddedness of humans in broader and interdependent earthly/planetary webs of life. In contrast, many of the world's

long-held Indigenous narratives have axiomatically already been orientated towards such wider reciprocal relationships. Tourism is increasingly felt to be a vital means of communication about the place and force of such mythopolitical explications.

● **NOMADIC LOGICS ...**

are the outlooks on the world and interpretations about the history, contemporaneity, and future of populations that are absorbed (and spread further by) individuals, interest groups, and institutions as they increasingly move from place to place (physically or relationally), especially where they (the individuals/interest groups/institutions) become open to a shifting but protean mix of other/previously-foreign/formerly-alien understandings.

● **NOMADIC METAPHYSICS ...**

are the often-deep thought-lines or often-acute philosophies about life that mobile populations are exposed to as they move fluidly around the world. In Bauman's view, such global travellers can fast become growingly subject to speculations about living that emanate from the distant others/strangers they encounter-in-flux. To him, many of these fresh cognitions prove to be exhilaratingly lasting, but others are airy and only ephemeral in adoption or force.

● **PALETTE OF IMAGINATION**

In this manuscript, the palette of imagination is that quality of understanding a researcher or practitioner has regarding the cultures and cosmologies he/she is engaged with or otherwise has to confront. The term describes the fact that it is incumbent upon those who operate in global contexts across the continents to often become demonstrably sensitive to all manner of often difficult-to-grasp different inheritances-of-being and aspirations-of-becoming. Some of these 'new sense' cognitions challenge both the sensitivity of their approaches in novel-to-them environments and the creditability of their creative powers of communication.

● **PERPETUUM MOBILE**

For Bauman, culture is a medium or even a pawn which is propelled right, left, and centre by the energetic and effervescent vigour of globalisation and migration as the peoples of the world are stirred up under the pressures of liquid modernity. To him, these admixing forces constitute a contemporary *perpetuum mobile* 'agency' which keeps cultures in an uncertain state-of-flux increasingly free of the inherited pursuits cum traditional proclivities of populations/places and which instead (nowadays) inventively sustains nomadic individuals in open and receptive outlooks towards fresh trajectories of experience.

● **PLURAL KNOWABILITY ...**

is the capacity of researchers/practitioners in tourism/ tourism studies — and in other inscriptive/declarative fields — to cultivate a rich discursive cartography of and about different (multiple) peoples in their own various places/spaces based on emic (rather than etic) understandings in each respective 'there'. Plural knowability, as a reified cognitive/communicative craft, tends to recognise the need of the observer to compensate for his/her conceivable past institutionalised or personal sins of othering about remote or subjugated populations and it thereby helps cultivate a teeming multiplicity of honest-to-self (cum new-sense) differentially-contextualised profiles of identity. Hence plural knowability depends upon informed and skilled differentiality, in lieu of the hackneyed projection of sterile/molonologic (i.e., poorly represented) accounts-of-being for or about outsider/poorly-articulated peoples.

● **POLYLOGUE**

Generally, a polylogue is a speech projected *to* several persons or groups. In this manuscript, the term is taken to mean the ability of researchers/practitioners to have informed and situated dialogue with several groups or populations about 'their' respective cultural habits, identities, and preferences. Omniscient individuals working on such cultural predilections in tourism/tourism studies — and related representational/projective fields — thereby are largely those painstaking individuals whose tested sensibilities enable them to have rich and relevant exchanges with different peoples via fittingly-selected reflexive channels of communication.

● **POLYDICTION**

In this paper, polydiction is the capability of a researcher/practitioner in tourism/tourism studies — and related declarative fields — to engage with the different populations of the world under global modernity (viz., under Bauman's liquid modernity) and accordingly have appropriate but varied dialogue with distinct groups/institutions. In its purest form, those who engage in such forms of polydictive articulation today tend to recognise the distended placelessness of those peoples/interest groups both between and beyond traditional-to-them (or previously-represented-about-them) places/spaces, but also the restlessness which they may exhibit in their nomadic positions of cultural and territorial flux.

● **REIFICATION ...**

is the act of signifying or characterising an abstract entity as an actual/concrete 'thing', especially where a notion or image is assumed to have definitive corporeal existence. In this article, a heavily reified culture is one which is predominantly/exclusively/limitedly seen as a solid or adamantine set of fixed/unchanging traditions and practices where noumenon (abstract notions) are accordingly *thingified* (restrictively objectified) 'there'.

● **SYMPHYSIS**

In physiology, symphysis is (for instance) a joint where the body of a bone conjoins that of another, and where they 'operate

together' anatomically. In this manuscript, the term is used to represent how 'tourism' is an entity which is strongly fused with culture in terms of the selection and production of exhibited activities/behaviours/events, and where (under Bauman's conditions of liquid modernity in particular) cultural forms are significantly de- and re-articulated on an ongoing basis through tourism (and through related nomadic forces of globalisation).

● **THEODICTION ...**

is the narrative of and about the world in terms of God's omnipotence, or that of some other ultimate spirituality. Historically, theodictive understandings were proclaimed against the presence of evil, but under the new-world-orders of globalisation certain new almost-theodictive polarities are emerging — in a chequered cacophony — which speak beyond (but sometimes still-within) the so called rational/instrumental jurisdictions of nations/states.

● **WILFUL NOSTALGIA**

Nostalgia has recently become a notable subject in cultural theory as researchers explore the juxtapositions between the established traditions of places and the unfolding transitionalities.'there'. Wilful nostalgia is that sentimental longing not so much for the received past but — politically — for a preferred/resignified/realigned interpretation of that past that reflects the outlook (or rather the 'inlook'!) of an strongly-positioned interest group today: it is thus a biased/doctored/normalised version of yesteryear and its supposedly-given inheritances.

● **WORLDMAKING ...**

is Goodman's term (in the realm of the arts and aesthetics) for the manner by which specific visions of being and becoming are normalised by an interest group/organisation/corporation for a particular population or place. Hollinshead has adapted the concept to describe the processes by which certain versions of the past/present/future/whatever are naturalised in everyday fashion through the representational agency and declarative reach of tourism/public culture/public heritage. He argues that worldmaking is not just an act-of-privilege of the elite but an inherent/intrinsic and constantly-engaged-in (consciously or unconsciously) mundane participatory activity of all of us. Indulging in worldmaking is thereby like breathing: if one is alive, one participates in its often-unsuspected/often-undersuspected games of preference, precedence, and power, be it in large/loud declarations or otherwise in mundane/everyday ways.