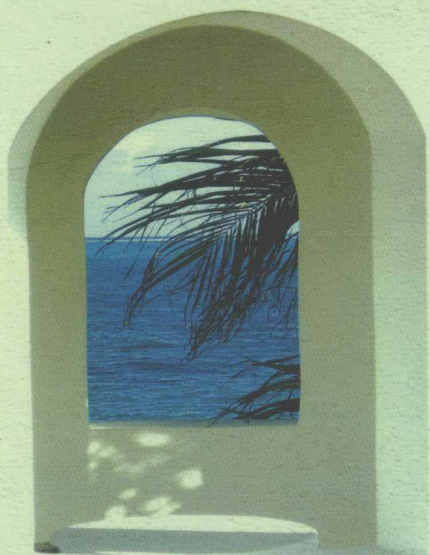


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辽宁省旅游业紧缺人才培养基地项目



旅游体验的 性质与结构

Lüyou Tiyan De Xingzhi Yu Jiegou
——基于博客游记的探讨

陈才◎著



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摘 要

现代社会是一个信息社会,高速发展的互联网为人们的交流提供了一个沟通迅速、互动便利的技术平台,并催生出一一种新的文化现象——“博客文化”现象。许多人开始在互联网上创建自己的个人空间,表达自己的好恶、情感,发表自己的见解和观点。其中,许多博客撰写了大量的游记,将自己与他人的旅游经历及其体验与世人分享。

游记是对旅游过程中所见、所闻与所感的一种记述,往往是游后有感而发,源于心灵深处的触动,诉诸笔端,常常能够表达出许多口头难以言传的旅游体验。与文学游记有所不同,博客游记不追求文学创作的艺术成分,它仅是个人旅游经验的客观呈现,因而也更加真实可信。有鉴于此,本研究认为,借助博客游记来研究旅游体验,是一条可行的研究途径。在此问题意识引导下,本研究以国内自助来大连的游客为研究对象,以其撰写的博客游记为主要研究资料,对旅游体验进行分析,其目的有三:其一,借助游记,系统地呈现游客在大连的旅游体验;其二,在理论层面上对旅游体验理论进行探讨,进一步丰富与发展旅游体验理论;其三,在实践层面上对大连自助游提供建议。

在研究过程中,借助于网络,本研究共收集博客游记 300 余篇,并经过进一步鉴别后,确定出重点研究的游记文本 80 篇。再经过整合后,形成 50 篇游记,作为本研究的样本。依据扎根理论的基本思路,本研究采用了类属分析和情境分析两种方法,对游记文本内容进行深入的分析。经过开放式编码、主轴编码和选择编码后,构建出目的地意象、旅游动机、旅游凝视、旅游认同、旅游消费、人际互动、旅游回味七个核心范畴,并辅以多种典型的旅游情境,系统地呈现游客在大连的一系列旅游体验。

(1) 目的地意象

游客对大连多持有美好的意象,其中,“海意象”和“现代都市意象”代表了游客对大连的原始意象,构成了游客对大连的空间感知形象的核心,而地理因素、历史因素和城市营销对于大连原始意象的形成发挥了决定性的作用。与此同时,大连的节事活动和媒体宣传对大连的诱发意象发挥了重要作用。至于大连的复合意象较为复杂,既有正面意象,也有负面意象。值得注意的是,游客对大连“浪漫之都、时尚大连”的定位认知度不高,很少有游客提及“浪漫之都”,这对大连旅游形象定位提出了质疑。

(2) 旅游动机

来大连的游客主要以内在动机为主。之所以选择大连作为旅游地,主要在于大连多元化的产品能满足其“求趣”和“休闲”之需求;之所以采取自助游,主要是追求自由感、挑战感和独立感,并能发现自我。

(3) 旅游凝视

以视觉为核心的凝视是游客体验大连的基本方式之一。游客对大连的凝视主要集中在海滨风光、都市风情、大连人三个层面。其中,游客对大连海滨风光的凝视可视为一种浪漫的凝视,在空间上主要集中在滨海路和金石滩两大地带,这两处几乎涵盖了大连海滨的主要景区景点;在内容上主要概括为海滨景观、海洋世界、海滨活动三个层面;在情感取向上以正面体验为主,兼有部分负面体验。对都市风情的凝视可归类于一种集体的凝视,在内容上抽象为城市发现、异国情调与梦幻夜色三个次一级主题。多数游客认为大连城市风光很有特色,充满异国情调,夜景也很有梦幻色彩。此外,目的地居民也是旅游者凝视的一个焦点。游客对大连人的凝视主要通过司机、服务员、普通市民和亲朋好友获得。多数游客认为大连人热情、豪爽、朴实、文明,素质较高,他们很羡慕大连人的生活环境。

(4) 旅游消费

在消费体验方面,自助游客具有典型的特征。在住宿消费方面,多数游客选择在市中心附近、海滨地带和高等院校安排住宿,多选择中低档住宿设施,主要通过网络预订、朋友介绍或亲友帮助解决住宿问题。在餐饮消费方面,游客主要从特色、分量和服务三个方面来评价在大连的餐饮体验,既有积极的正面体验,也有消极的负面体验,这说明大连在

此方面还有许多应继续加强的地方。对于大多数自助游客来说,大连也是一个比较理想的购物场所。对于女性游客而言,她们往往具有强烈的购买欲望,在购物过程中注重过程享受和身体展示,沉浸于审美体验,并寻找群体认同。

(5) 人际互动

游客在旅游过程中的人际互动主要表现为游客之间的互动、游客与当地居民之间的互动以及旅游消费中的人际互动。这些性质各异的互动包含了多种形态的旅游体验。当游客身处热情、友善、亲切的氛围,并且受到主动关心或帮助时,便会产生良好的人际互动,感受到人世间的真情与温暖,产生美好的体验。反之,当他们遭遇轻视、冷漠或过于商品化,则会感到压抑和无奈,会产生消极的体验,甚至影响整个游程。同时,大多数自助游客都能以包容的心态去面对那些不良的人际互动,能有效地知觉到风险,并采取各种措施积极应对。

(6) 旅游认同

在旅游过程中,旅游者通过对自己所遇到的人、事、物等的认识,会产生各种形式的认同,从而构成旅游体验中的核心元素。研究发现,多数游客高度认同大连之旅,对大连有良好的印象,留下了美好的回忆,并产生了情感依附行为。与此同时,游客对自己作为旅游者的角色有强烈的感知,在幻变的角色转换中,旅游者获得了丰富的旅游体验。此外,在大连旅游过程中,自助游客对自我、家乡、民族和国家也产生了明显的认同。

(7) 旅游回味

大多数游客对大连之旅比较满意。当结束旅游生活,回归到原有的生活轨迹后,他们一般会觉察到自己在行为、态度、气质、经验、观念等方面或多或少地发生了某种改变。在旅游回味中,旅游者会获得更多的感悟,并重新认识旅游和家的意义。

建构在游客体验基础之上,本研究 and 旅游体验进行理论对话。在对原始资料进行了再分析后,本研究对旅游体验的性质和结构进行探讨。从性质上看,旅游体验类似于一种“镜像体验”,通过目的地这面镜子,旅游者在凝视“他者”的同时,也在认识着自我。从结构上看,旅游体验具有多重层次结构:其一,从时间结构上看,旅游体验包括预期体验、现

场体验和追忆体验,呈现出阶段性特征,并随着时间的流逝而不断地升华,进而演化成人们生活经验和精神世界的一部分;其二,从深度结构上看,旅游体验呈现出具有一定的层次性,基本上可分为感官体验、身体体验、情感体验、精神体验、心灵体验五个层次,越是深度的旅游体验,越能让游客感到旅游的意义;其三,从强度结构上看,旅游体验通常可分解为一般性体验和高峰性体验两个层面,越是能达到高峰性的体验,越能使游客感到旅游的价值。

本研究的创新之处主要体现在研究观点和研究方法两个层面:在观点层面,本研究对旅游体验的性质作出了新的阐释,认为旅游体验类似于“镜像体验”,凝视和认同构成了旅游体验的核心元素。从动态分析来看,旅游体验将随着时间的流逝而不断升华;从静态分析来看,旅游体验在深度和强度方面都具有层次性。上述观点对于理解旅游体验具有重要的理论价值。在方法层面,本研究采用了质性研究方法来研究旅游体验,尤其是利用博客游记作为主要研究资料,采用类属分析和情境分析方式,进行质化研究,对于探索和推广质性研究方法在旅游研究中的应用具有重要意义。

本研究还有诸多不足之处,主要体现在整个研究构想尚有庞杂之嫌,研究设计还不尽完美,研究结果也不够精致。这一方面是由于时间、精力、能力、经验等条件的限制,另一方面也与研究材料和研究方法有关。

关键词:旅游体验 意象 凝视 认同

ABSTRACT

Modern society is a digital society. The increasing internet provides quick and convenient communication network for people eager to chat, and motivates a new cultural phenomena—Blog culture phenomena. Many people begin to create private home, exhibit himself indulgence, genius, emotions and personality, and freely express insights and ideas. Many Blogs include lots of travel notes, and share their experience with others.

Travel notes are a narrative to what he or she saw, listened and felt during traveling. Their generations are often motivated by feeling, and reflect tourism experience hard to say. Therefore, these travel notes in Blog may be a feasible method to explore tourism experience. Guided by this train of thought, the paper focuses on the domestic backpackers travel notes in Dalian, and analyzes their tourism experience. The aims are three aspects: firstly, travel notes can systematically take on their tourism experience. Secondly, based on tourism experience in Dalian, the paper can theoretically explore, tourism experience, and further enrich the theory of tourism experience. Thirdly, the paper can provide, back – packers suggestion for Dalian tourism development.

The paper relies on qualitative method and bases on systematic data, which consist of travel notes in Blog, field observation as well as internet survey. The paper collects 300 travel notes, and eliminates the travel notes unsuitable text, and finally selects 80 travel notes. After merger, the data consists of 50 travel notes. Based on the train of thoughts of grounded theory, the paper uses two methods – classification analysis and contextualization analysis – to further analyze tourism notes. By open coding, axle coding, and selective coding, the paper constructs seven classification: destination image, tourism motive, tourism gaze, tourism identity, tourism consume, personal interaction, tourism aftertaste. Assisted by many typical contextualization, the paper systematically presents a series of tourism experience for

tourist to Dalian. The main findings are follows:

Firstly, most travelers possess perfect images, in which, sea images and modern metropolis images denote travelers' original images for Dalian, and construct the travelers' sense objective for place of Dalian. The geography, history and marketing of city are all determinant factors for the development of original images of Dalian tourism. At the same time, the festival activities and propaganda of media are also very important for tourists' temptation image. As far as composite images are concerned, they have both positive and negative images. It's worth noting that it is not highly for tourists' recognition to Dalian position, that is romantic metropolis, and fashion Dalian. There is little tourist reference to romantic metropolis, which is challenging to the Dalian images' position.

Secondly, tourists' internal motives are important. The tourists select Dalian, mainly because that Dalian diversifying products can cater tourists' interest and leisure. And the tourists select backpack traveling because of their eagerness for freedom, challenging and independence.

Thirdly, gaze, the core of which is sight, is one of ways for tourist to experience Dalian. Tourists' gaze mainly focuses on three layers: seaside scenes, metropolis sights and Dalian people. The tourists' gaze on seaside scenes may be seen as a romantic gaze, the places are mainly seaside road and golden stone mound, include almost the key scenery along the seaside. The content is seaside scenes, the world of sea and the activity of seaside. And the sense is mainly positive, with little negative experience. The gaze on metropolis sights can be seen as a collective gaze, the content is composed of the finding of city, sense of foreign country, and night of dream. Moreover, the people of destination are focus of tourists' gaze. Tourist gaze on Dalian people is based on drivers, waiters, the general public and relatives. Most tourists find that Dalian people are friendly, straightforward, cultivated and high quality, and envy the life environment of Dalian people.

Fourthly, as far as consumption is concerned, back - packers have typical characteristics. Most tourists room at the center of city, the seaside ho-

tel, and the hotel of university, and reserve by internet, relatives and friends. Tourists evaluate the catering experience from distinguishing features, weight and service, the results are both positive and negative experience, which show that Dalian should increasingly strengthen catering. Dalian is an ideal place for back – packers. While, Dalian is also a shopping place for female tourism, where female tourist has substantial appetite for shopping, and enjoys the process of shopping, is addicted into appreciation of the beauty, and seeks to group identity.

Fifthly, back – packers' personal interactions in traveling are mainly interaction between tourists, interaction between tourists and local people, as well as personal interaction during consumption. Those different interactions include all kinds of tourism experience. When people exhibit hospitality, kindness, geniality, and so on, the good personal interaction will be generated, and back – packers will experience the truth and warmth under the world, and bring to good experience. *Vise versa*, when people exhibit contempt, indifference, and commercialization, the personal interaction will bring traveler with suppression and helpless, and generate passive experience, even impact the whole process of traveling. At the same time, most back – packers can deal with the passive personal interaction with an kindly tolerance, effectively percept the risk and take action to avoid that.

Sixthly, travelers have all kinds of identity for people, things, objective that they encountered during tourism, which is the core factor of tourism experience. The paper finds that most tourists highly appreciate the traveling to Dalian, and are expressed by Dalian beautiful scenes, and generate addictive action of feeling. Meanwhile, back – packers highly percept their role as a tourist, and acquire plentiful tourism experience during role switch. Moreover, back – packers generate explicit identity to themselves, hometown, race and nation during the traveling in Dalian.

Seventhly, Most back – packers are content to traveling to Dalian. When finishing the traveling and back to their original life, they percept that their activity, attitude, quality, experience and value are more or less

changed. Travelers acquire most sentiment in aftertaste, and renew the meaning of tourism and home.

Based on the tourist experience, the paper makes a theoretical dialogue with tourism experience. After analysing of original documents, the paper explores tourism experience from four aspects. First, tourism experience is a mirror image experience, tourists gaze “other”, at the same time, they gaze themselves through the mirror of destination. Second, tourism experience continuously distills over time and evolves into the part of life experience and spirit world. Tourism experience embodies on layers, which are sense experience, body experience, emotion experience, spirit experience and soul experience. Third, tourism experience is distinguished into ordinal experience and climax experience.

The paper puts forward to three suggestions from the perspective of experience, the first is to develop back – packers’ lines, the second is to strengthen propagation, the third is to perfect services.

The contributions are two aspects. The paper offers new interpretation for the nature of tourism experience, and concludes that, similar to Mirror Image Experience, image and gaze constitute the core factors of tourism experience. Tourism experience continuously distills over time from dynamic perspective, and embodies the hierarchy both in the depth and in strength. The insights above are beneficial to understand tourism experience. As far as methods are concerned, the paper examines tourism experience by using qualitative research method, the sample from the voyages in Blog, as well as the analysis of classification and scenario. This research method is novel both in our country and western countries, and has significant implications to explore and extend qualitative research method in our country.

On the one hand, constrained by time, energy, capability and experience, on the other hand, subject to research material and methods, the paper exists several flaws not only in the research contraction but also in research design.

Key Words: tourism experience, image, gaze, identity

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1 绪 论

只要你知道去哪里,全世界都会为你让路。^①

——摘自一则电视广告

其实地上本没有路,走的人多了,也便成了路。

——摘自鲁迅的《故乡》

1.1 研究缘起和背景阐释

1.1.1 旅游体验理论的兴起与发展

旅游体验研究兴起于 20 世纪 60 年代,一直延续至今,目前已经成为旅游研究中最为人关注和兴奋的领域之一。布斯汀(Boostin)是第一位关注旅游体验的学者。作为一位历史学家,布斯汀用史学思维审视现代社会,指出现代人实际上生活在“虚幻”和“假象”之中,而现代旅游业则成了阐述其观点的最好例证。在他看来,旅游是一种失常现象,是一种时代的病症,现代旅游者并没有体验到真正的“真实”,而是旅行在大量的“虚假事件”中。^②

布斯汀的“虚假事件论”难免有失偏颇之处。对此,麦克奈尔(MacCannell)尖锐地指出:布斯汀的观点实际上在旅游者和一些游记作家中

① 这句话源自于一则电视广告,我记不清是什么广告了,用它作为开篇导语,是因为它和我在整个研究中的感觉多有契合之处。正是这句话激励着我,走自己的路,写自己的文章。

② Boostin, D. J.. The Image: A Guide to Pseudo - Events in America. New York: Harper & Row, 1964.