

Perceived Imagination of a Destination: An Exploratory Study of Tourists in Hungary

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ABSTRACT

The mental imagery is motivated by advertisers applying pictures, words, sound effects, and, more accurately, guidelines to the imagine. From this sense, the tourist who decides to travel seeks to fill various wants and needs that can be expressed consciously or be buried in the unconscious. Indeed, the search for our past, our origins, and our history are today at the heart of the tourist movement. Through a qualitative survey with a method based on photographs taken by tourists during their stay, the study seeks to understand the mental representations that they associate with their travel experiences in Hungary. These performances highlight the perceived image of the destination by those tourists. Understanding this perceived image tells us what attributes it is appropriate to intervene to improve the positioning of the destination. The objective of this research is to explain the tourist consumption experience through the imagination. The process of imaginative creation is rooted in past experiences and future experiences feed on desires and fantasies and vary according to the socio-cultural environment of the tourist.

Key Words: Imagination, Perceived image, Tourism experience, Mental imagery

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1. INTRODUCTION

The choice of a destination is affected by the mental images of tourist forms; such images can be founded either on his or her anticipated experiences or mass-media channels describing the destination, or both (Pana et al., 2011). When the tourists connect with the mental imagery, they develop certain perceptions about the destination in their minds (Lee & Gretzel, 2012) and may come to be more expected to think about visiting this destination. Subsequently, the mental imagery is motivated by advertisers applying pictures, words, sound effects, and, more accurately, guidelines to the imagination (Babin & Burns, 1997). Nowadays, customers' expectations are indeed always more oriented towards experiential tourism to live authenticity (Bernadou, 2017). However, the consumer seeks to enhance his daily life through the experience of singular experiences, aestheticization, and re-enchantment that ensure the enjoyment of his experience (Carù & Cova, 2006). In the tourism field, the consumer is guided by his emotions, but also by his imagination. Besides, imagination is imbued with a playful, aesthetic, ethical, and spiritual value and responds to a need for hedonism, stimulation, ostentation, and even exhibition (Belkaid & Bengamra, 2013). Moreover, the tourist seeks distraction and evasion through the experimentation of new sensations (Holbrook, 2000). From this sense, the tourist who decides to travel seeks to fill various wants and needs that can be expressed consciously or be buried in the unconscious. Indeed, the search for our past, our origins, and our history are today at the heart of the tourist movement.

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The postmodern tourist feels the "need for imagination" of a place that sends it back to memories of the past or future expectations. On the other hand, imagination makes it possible to give meaning to the lived experience of the tourist, through the symbols of past and future (Gao et al., 2011). This approach is based on the analysis of the intangible aspect of the tourist product. Besides, when the imaginative process is triggered, the tourist evaluates a priori "objects outside their material presence" (Jenkins et al., 2010). As part of this study, we will examine the impact of the imagination on the perception of the tourist destination. This problematic imposes on us the following central question: *What is the role of the imagination on the consumption of an experience lived towards a tourist destination?*

The objective of this research is to explain the tourist consumption experience through the imagination. According to Chamard (2015), the subjective component of mental imagery makes it possible to interpret images associated with experience as well as the variations between the different images produced in the minds of different consumers, in the same destination and the same moment. This process of imaginative creation is rooted in past experiences and future experiences feed on desires and fantasies and vary according to the socio-cultural environment of the tourist.

2. CONCEPTUAL FRAMEWORK

"Access to the image is immediate for everyone" (Lysaniuk & Tabeaud, 2012). Besides, the evocative power of images and in particular photographs are now widespread. It is a fact, the images attract the attention and awaken the curiosity of the potential tourist towards the destination promoted (Bernadou, 2017). The images thus have a strong resonance in the construction of the collective imagination when it is a tourist destination (Urry, 1990). The term "image" is therefore mobilized here: the figurative representation on the one hand, which can be embodied in a photograph - no matter here that the medium is physical or digital - and the mental representation of the other is, that is to say, the set of beliefs, the idea that the tourists are made of the territory represented on the iconographic documents - which they have in front of them (Chamard, 2015).

The nature of mental imagery has been studied by researchers in psychology and medicine. Indeed, the definition of the concept and the intelligence of the functions, properties, and characteristics of this mode of treatment are prerequisites for understanding the underlying mental mechanisms (Chamard, 2015). Indeed, the notion of imagination is complex and debated. However, the imagination presents itself as an aptitude of the individual to be situated between the perception and the thought. It is the intermediate step between consciousness and objects. According to cognitive psychology, the imagination is the faculty proper to the mind of the individual that allows him to reason, to be in the reflection. In other terms, the imagination emerges in the experience to create the imaginative process. It is a step towards knowledge by allowing one to experience the objects in the head outside of their material presence (Jenkins et al., 2010). On the other hand, imagination is overflowing. It largely exceeds the existing perceived but inspires enough to build the inexistent (Casey & Edward, 2000). For this, it is based on the real/unreal dichotomy. "We always want imagination to be the faculty of forming images. But it is rather the ability to distort the images provided by the perception.

However, stories, images and desires, belong to the range of essentialized, mythologized and exotic imaginaries of otherness which lead to other frames of reference (Amirou et al., 2011). Marketers eagerly rely on the world's limits, destinations, activities, types of accommodation, and people to discover and experience. Prospective tourists are invited to imagine themselves in a paradisiacal environment and a vanished Eden, where the local landscape and people are consumed through observation, embodied sensation, and imagination. If anything, tourism is part of the "image production industry" (Harvey,

1989), in which identities of destinations and their inhabitants are endlessly (re) invented, (re) produced, (re) captured (re) created in a bid to obtain a part of the lucrative tourism.

It should be noted that several marketing types of research have been interested in mental imagery because it is likely to explain and predict the evaluation of alternatives, satisfaction, intention to purchase, experiences of consumption and to influence consumer responses to stimuli in the environment (Gavard-Perre & Helme-Guizon, 2003). In this sense, the imagination has attracted several researchers in marketing, especially since the emergence of the experiential approach following the notions of hyper-reality, dreams, or emotions, however, little research has been studied in-depth (Schau, 2000; D'Astous & Deschênes, 2005; Jenkins et al., 2010). In this research, we will try to deepen the field of research on the imagination by exploring mental imagery and focusing on the role it can play in the anticipation of a tourist experience.

2.1. Imagination and mental imagery in a consumer experience

The imaginary, relatively vague concept, is, first of all, an evocation, it is not an acquaintance. As a result, perception is no longer the subject of a simple stimulation of sensory (Thomas, 2003), but rather an integration of the imaginary aspect, to give meaning to lived experience. The dimensions of the imagination are the mental imagery, the emotion, and the bodily sensations, the enhancement of the place as well as the moment, and the time of unfolding the experience. These are considered triggers for the imaginative experience and its outcomes (Jenkins et al., 2010). Besides, the combinations of these aspects explain the different forms of imagination: regret, anticipation, nostalgia, attachment. The images allow the individual to think beyond the limits of perceived reality, recalling the memories of the past and simultaneously considering the possibilities of the future to evaluate the different alternatives that present themselves at the present moment (Thomas, 2003). For instance, a hotel or restaurant may be used to create comfortable accommodation or delicious meals. Certainly, this leads consumers to think.

Through a qualitative study, they claim that consumers fantasize, dream, and imagine themselves in possession of their desired products. It is the imaginary experiences that influence their behavior and choices. Thus, the richness of the concept of the image justifies the interest of its study in different disciplines. According to Thomas (2003), imagination is what makes our sensory experience meaningful for us to interpret and give meaning to it. Imagination is also what makes our perception more than just stimulation of sensory. The imaginary creation will form the perception which, in turn, will feed the process of forming mental images. These images will allow us to think outside the limits of our present and perceived reality by rethinking the memories of the past and considering the possibilities of the future to evaluate the different alternatives that present themselves to us in the present moment. We believe that modeling the consumer's imagination would be a contribution to experiential marketing, as it would help to understand the structure of the consumer's imagination as well as its evolution over time and within the experience itself (Jenkins et al., 2010).

2.2. Imagination associated with the tourist experience

Tourist imaginaries guide tourist choices and behavior, which are decisive. Indeed, tourism represents the consumption of space. Each space is associated with images, stories, representations that give an identity to the place in the tourist world and the spirit of tourists. The model of Holbrook and Hirschman (1982) is well adapted to the study of the imagination in the formation of mental images, relating to a tourist consumption experience. However, they insist on the role of the imagination in the consumer experience, which they relate to mental imagery and a particular form of imagery. In the consumer experience, the sensations are multisensory and often be associated with mental images (as mental

representations evocative of the multisensory qualities of an object absent from the perceptual field). Mental imagery related to the consumer experience, which refers to the processes used in the development of mental images, can be considered as a continuum ranging from the strict reminiscence of the past to the pure imagination (Holbrook & Hirshman, 1982).

According to Simon (2007), more than half of individuals' dreams relate to two categories of objects: home and travel. Works related to tourism and travel (Schau, 2000; D'Astous & Deschênes, 2005) have shown considerable interest in approaching tourism differently, namely, developing a propensity, singling out the tourist while paying particular attention to his fantasies (Williams, 2006). Besides, tourists are looking for unusual, authentic, and singular experiences to escape from their daily lives. Thus, the development of an experiential offer generates the motivation of the emotions of individuals and awakens their feelings. As a result, it is a major creator of value-added (Balogul & Brinberg, 1997). Since they do not necessarily manifest themselves consciously, these sensations and emotions are difficult to formulate. From this sense, the need for imagination in tourism is based theoretically in postmodern perspective and geographic imaginary, to study new forms of supply (Gao et al., 2011). Since, the imagination is unconsciously linked to real experiences (Malpas, 1999), the individual needs a real place to imagine his dreams. In the postmodern perspective, reality becomes "hyperreality", an aspect of reality that is transformed into illusion and simulation, so that it ends up resembling reality itself (Baudrillard, 1993).

The imagination of a place refers to the psychological needs of the individual who expressed the hopes of the future and/or memories of the past. However, it is influenced by cultural values insofar as the individual creates an image based on his personality, culture, values, and experiences. This experience is nourished by the environment before, during, and after the stay. It is determined by images, produced by collective imaginations, by tourist media or not and reinterpreted by the imagination of the tourist. Indeed, the tourist experience is composed of emotions, it is specific to each and influenced by the imaginary. Besides, the imagination in the tourist experience is a symbolic space that stands out from the geographic holiday location and contains dreams, fantasies, and mental images. The extent of this space depends on the evocative power of the destination and the associations of ideas it arouses. The tourist imaginary can be summarized in the capacity of a place to make a public dream, an ability to highlight the poetry of relief, a landscape (Amirou et al., 2011). Imagination has attracted many marketing researchers, especially since the emergence of the experiential approach following the notions of hyper-reality, dreams, or emotions, however, little research needed in-depth (D'Astous & Deschênes, 2005; Jenkins et al., 2010).

Table 1: Some definitions of the notion of imagination

Authors	Definitions
Eccles (2010); (Casey, 2000)	"Imagination is the ability to experience objects in the mind of the individual, disregarding their material existence"
MacInnis and Price (1987); Campbell (1987), Klinger (1990)	"Imagination produces the same physiological effects that processes provide perceptually"
Jenkins, Molesworth, and Eccles (2010)	"A source of hedonism and pleasure"
Holbrook et Hirschman (1982)	"Responds to a psycho-sensory need and satisfies unreal and fantasy desires, in the imaginary space"

2.3. Imagination and perception of a tourist destination

The tourist who decides to travel seeks to fill various wants and needs that can be expressed consciously or be buried in the unconscious. For example, in realizing the act of travel, he accepts relaxation,

exoticism, or discovery. If among the motivation of tourist travel is the desire to meet a new place. As a result, customers' expectations are indeed always more oriented "towards experiential tourism: to live authenticity (Bernadou, 2017). Geographical discovery is accompanied by a cultural, social, or historical discovery. The journey is often not only in space but also in time. It is not surprising then that the dimension of the imagination plays an important role in the perception of many destinations. Indeed, the decision-making process is relatively extensive and takes place in several stages, from the decision to take vacations to the actual choice and reservation, to the identification of needs and expectations. Throughout this continuum, tourism behavior is conditioned by marketing stimuli. The purpose of this research is to understand the interpretations that tourist consumers make of these stimuli by analyzing the resulting imaginary creations. This amounts to decrypting the imagery triggered by the stimulus. It should be noted that several marketing types of research have been interested in mental imagery because it is likely to explain and predict the evaluation of alternatives, satisfaction, intention to purchase, experiences of consumption, and influence consumer responses to environmental stimuli. In this research, we will try to deepen the field of research on the imagination by exploring mental imagery and focusing on the role it can play in the anticipation of a tourist experience.

3. METHOD

This research aims to understand the imaginary component in the process of mental imagery. The subjective component of mental imagery (Chamard, 2015) explains the interpretation of the images associated with an experiment as well as the differences between the different images produced by different consumers of the same destination at the same time. The elaborative function finds its sources in lived experience and past experiences, it feeds on desires and fantasies and it strongly depends on the socio-cultural environment as well as on deep values. This productive activity is at the origin of all imaginary creations (Belkaid & Bengamra, 2013). We will try through a method based on the exploitation of personal photographs to understand this phenomenon as part of a tourist experience.

3.1. Context study

The tourism sector is of particular interest to countries in more ways. As explains the director of the tourist office, Teodóra Bán: "From January to July 2016, Budapest did very well as a destination. Attendance has increased significantly compared to last year due to geopolitical tensions" (Euronews, 2016). According to the World Tourism Organization, Hungary is the country of the European Union with the strongest growth in visitor numbers in 2015. As a result, Hungarian tourism is sustaining more than 300,000 people, generating the tenth GDP and growing at twice the rate of the economy (Tanczer, 2002; HCSO, 2002). In practice, under the socialist regime, the country was already among the privileged destinations of thousands of visitors from Eastern Europe, 10% of foreign tourists to the Council of Mutual Economic Assistance went to Hungary in the current years. With the proliferation of individual initiatives, privatization of small hotels, restaurants, and cafes, then the sale of major hotel chains, the sector has gradually slipped into the private sector. In the last decade, foreign exchange earnings from tourism have quadrupled. Its growth rate is now twice the average of the economy and is the main profitable activity of the least developed regions of the country (Moll & Neffati, 2004).

Hungary has many assets to promote its tourism: important reserves in seaside tourism, cultural events, tourism related to traditions, natural wealth, national parks, sports such as horse racing and hunting, wine tourism and gastronomy. However, the main assets of the tourist sector in Hungary are based on the diversity of its attractions (Budapest, Balaton, thermal and healing waters, culture ...), much of which can still be valued. Its central geographical location in Europe allows it to drain a large flow of tourists

(Euronews, 2016). Despite the favorable data and the dynamic development observed in recent years, Hungary is not in a position to benefit economically from the economic opportunities of tourism. There are two main threats to the Hungarian tourism sector. Firstly, it relates to increased competition among regions for attempts to attract visitors. Secondly, it concerns the standardization of tourism products offered worldwide and the reduction in transport costs that could trivialize the country (Moll & Neffati, 2004). Besides, the sector's weakness lies mainly in its low profitability internationally. This is primarily related to the inadequacies of existing infrastructure. Basic infrastructure- transport and environmental protection- is poorly developed. The low level and volume of tourism infrastructure- a few high-level institutions- create an obstacle to revenue growth. Besides, the low level of exploitation of the possibilities that could represent other tourist attractions and the absence of complex products encompassing several competitive elements and attracting a solvent and demanding clientele. Three other weaknesses must also be mentioned: the limited recognition of the country outside the borders and therefore the dependence of its industry on a small number of markets; the strong seasonality of the sector, its disproportionate concentration around Lake Balaton and Budapest, and the short duration of visits; and stagnation of domestic tourism (Moll & Neffati, 2004). It could lose market share compared to competing destinations (Austria, Poland, Czech Republic, Croatia ...) if it does not extend the existing offer.

3.2. The survey method

This research is part of an inductive exploratory approach given the complexity of the phenomenon studied. In our context, we have resorted to inductive reasoning which consists in highlighting general provisions, known in advance to a particular situation treated. The inductivism method is a scientific method that obtains general conclusions from individual premises. One way to realize the inductive method is to propose, based on the consecutive observation of objects or events of the same nature, a conclusion for all objects or events of this nature. On the other hand, the methods ZMET2 (Zaltman & Coulter, 1995) and AOL3 (Vernette, 2007) have been selected to develop the interview guide, as they help the exploration of the subconscious participants, from the images. The use of the photographs of the respondents, taken during their stay, helped to animate the debate and to probe the question. The discussion took an average of one hour per respondent and was recorded. This method conforms to the epistemological framework of research and was the focus of Chen's (2007) work to explore the mental models of vacationers. The sample is composed of tourists from different nationalities.

Table 2: Interview guide

Themes	Justification	Details
Profile of the participant	Questions needed to initiate the interview and locate the respondents.	Identity of the respondent: age, place of residence, occupation, level of education frequent trips, the budget granted
The motivation of the visit	Choice of the destination outside the survey support. Motivations expressed for participation.	The reason for the visit (fun, sport, health, circuit...), date of the decision, date of reservation of trip, justification of choice (advertising, word of mouth, within the travel agency, the choice has undergone or chosen
Use of survey support: Photographs chosen by respondents		
Choice of the most representative photographs of the experience (The number is limited to 10 photos: liveliness, clarity, the quantity of images)	Understanding of the meaning of the experience through the photographs chosen by the respondent and who the best to describe the significant moments of his experience	Questions relating to the subjectivity of individuals by the choice of photos that can display portraits, landscapes, objects, constructions, a memorable situation, a sensation, or a real emotion that an image could not have described.

²(Zaltman Metaphor Elicitation Technique) is a technical interview that aims to explore the unconscious of those interviewed.

³ OnLine Album (AOL) aims to explore and understand the elements that "make sense" in an experiment consumption. It is based on the exploitation of images "online", available on the Internet sites.

Table 2 continued.

Overall evaluation of the visit	Summary description of the respondent's impressions	Overall impressions of the trip as well as great experiences, positive or negative
The structure of the themes (Valencia)	Respondent develops a ranking of the photos he or she has chosen (Zaltman, 1997).	Sort photographs and their batch classification labeled according to a theme defined by the respondent.
In-depth analysis (formation of images development and link to oneself)	Understand the imagination, its reconstruction, the mental imagery by the "bond with oneself", the non-existent perceived (elaborative the function of the imagination), and the evaluation	The evocation of images by the description of scenes, sensations, anecdotes. The place of the interrogated in the photos (link to oneself) which will help to grasp its implication in the experiment. A detailed description of each image (add an object, a person, describe a noise or sensation that does not reach me through the image, but felt by the respondent (non-existent perceived). Choice of a photo that summarizes the visit, in one strong moment.
Imaginary creation	Study the extent of the imagination and relate it to the social and cultural values of the interviewee	Ask the respondent to imagine a positive scenario that brings together some of the selected photos. There is no limit to the feasibility of this scenario. Description of a tourist experience that would make the interviewee dream (no limits on the realization of this dream)

3.3. Sampling

The questions in the interview guide are based on the dimensions of Chamard's mental imagery (2015), namely, the vivacity, the clarity, the number of images, the ease of formation of mental images, the valence, the elaboration, and the link to "self". The group and individual interviews were recorded, fully transcribed, and analyzed by thematic and lexical content analysis. After questioning eleven people, the thematic saturation was reached, since no new idea appeared in the last two interviews. Participants were then asked to distribute their photos in batches, each batch would be representative of a theme and labeled. This brought the different themes together. Participants had different profiles: four couples, three women and four men, and the ages ranged from 20 to 50 years old. The lexical content analysis focused on the study of the occurrence of certain expressions and the richness of the vocabulary.

Table 3: The characteristics of the sample

Age	Gender	Occupation	Family situation
47 old	Male	Manager	Married
46 old	Female	Professor	Married
22 old	Female	Student	Single
19 old	Male	Auditor	In a relationship
30 old	Male	Engineer	Married
42 old	Female	Administrator at the travel agency	Married
31 old	Female	Project Manager	Single
27 old	Male	Taxi driver	In a relationship
31 old	Male	Project Manager	Single
46 old	Male	Engineer	Divorced
25 old	Female	Teacher	Single

4. FINDINGS

The imaginary component is present in the subjectivity of the choice of photos of the tourists as well as in the most representative moments of the visit. Although personal photographs are not rich in landscapes and historical monuments, they emit significant emotional attributes to the extent that the interviewee puts them in their spatiotemporal context to interpret them, unlike advertising posters that are

meaningless emotional and addressing everyone in the same way. It is this "feeling" during the taking of the photograph that makes of a significant representation and a memorable moment of the visit.

"I am very nostalgic every time I look at the pictures" (Nicolas, 27)

"In this picture, we are in a group and the emotions I feel are indescribable!" (Lucas,19).

For some photos, this is what the interviewee feels now of its visualization, that is to say after the lived experience, that it is representative of his visit or also of experience already lived. On the other hand, the sensory attributes stand out and the respondents evoke many colors, symbols, scents, sounds, and even memories.

"This is the picture of a parliament. I remembered when I visited this place with my husband and this amazing feeling with all the round especially the colors of the light, the music played with the road musicians..."(Maria, 46)

The imaginary component is very present in these attributes insofar as the imagination corresponds to pleasant and multisensory representations which make the tourist in hyper-reality. Unfortunately, we have not been able to bring out the "unconscious" factor and imaginary creation. Respondents are modest and feel that our questions interfere a lot in their private lives. Our research confirms that the image of a destination results from the process of perception and not of the reality of the territory (Belkaid & Bengamra , 2013). This image is built during the tourist experience whether positive or negative. The tourists we took during their first visit and we presented an induced image. Those who were interviewed after their return, via Skype, as well as those who are accustomed to the destination, presented a more complex and strongly influenced image of the details of their experiences. Interviewing individuals after their lived experience gives more information especially on the imagination.

"What I remember most is the circumstances in which I took each of these photos" (Claud, 46)

"I love to talk about my visit, it evokes a lot of memories in me and allows me to dream" (Juliana, 42)

Cultural places are not the only ones to offer imaginations. For example, historical, road, rail or sea routes, religious, cultural or commercial, gastronomy, lend themselves to the experience of "reliving history" and implement a form of imagination. If the historical context is not always restored, the tourist experiences the story directly, participating in its reconstruction which consists in making the same journey as the past. The support of the survey which is the photography made it possible to classify the participants according to their deep motivations. For this purpose, two categories of tourists are presented:

-Those who perceive their experiences concerning themselves "This picture of the parliament reminds me of many memories with Budapest and the other historical places which meet its during my visit " (Edward, 31).

-Those who substitute themselves for others to perceive it. "I am very happy to see the photos of friends, I revisit every moment, and I feel that I lived these moments with them" (Victor, 29).

The latter tries to assert a lifestyle through their tourist consumption (ostentation). They are young tourists between the ages of 20 and 45, who are present in almost all their photos and whose shots are well designed. They like to photograph with the monuments visited or in the evenings organized to relive or share these exceptional moments with their entourage or themselves. Others seek to keep memories

and consider their photos so symbolic that it is impossible to understand them if they are not commented on and put in context. It should be noted that in some participants, these two types are simultaneously present. This approach of tourism allows developing a propensity to single the tourist by paying particular attention to his fantasies (Williams , 2006). Indeed, it is from this observation that it would be interesting for future studies to be more interested in the concept of imagination by giving it dimensions. This orientation of the research would make it possible to understand the role of imaginary creation in the mental representations associated with consumption experiences to understand the subjectivity of perception and try to conceptualize it.

Table 4: Determination of sense units

Thematic unit	Unity of meaning	Subunits	
The identity of the country	Nature	The climate	
		The landscapes	
		The Mediterranean Sea	
	Culture	Plants, greenery	
		Language and writing	
		The story	
		Cultural Heritage	
		The traditions	
		The crafts	
		The architecture	
Religion	Religious influences		
The motivations of the tourist	Relaxation and well-being	Rest Wellness care	
	Entertainment	The sport The art Group activities	
	Discovery	Excursions and exits	
	Curiosity	The political situation Origin	
	The tourist experience	The company	The organized trip
			Meetings during the stay
Local inhabitants			
The festivities		Departure with friends The festivals The animation of the city	
The accommodation	Hospitality		
	habit Quality of services		
The emotions	During the visit		
	After the visit		
The sensations	During the visit		
	After the visit		
The security	The circulation		

Table 5: Thematic and lexical analysis

Unit of meaning	Recording units	Occurrence	
Thematic Unit: Country Identity			
Nature and its intrinsic value: the climate, the site, the landscape the sea, the greenery.	"We come here regularly here; we like the climate" "We know Budapest well"	5/12	
	"I love Budapest, I like the site a lot" "The sunsets from the chain bridge are a splendor" "The boats are the scenery of a picturesque landscape"	6/12	
	"The best for me is the bridge and its breath-taking view of the city...it was beautiful" "Seeing the bay, Turkish bathing is relaxing and more important to me" "The bridge makes me feel a great fullness" "We do not pay attention to that, but there is indeed a beautiful view of the river"	11/12	
	"A very beautiful flower and trees taken in the cultural center..." "We went through the flowers and green trees, I liked"	5/12	
	"I love to listen to the hard-Hungarian pronunciation " "It is new for me this language"	6/12	
	" This is the picture of a parliament. I remembered when I visited this place with my husband and this amazing feeling with all the round specialty the colors of the light, the music played with the road musicians...". "I loved the museum of arts, exploiting the vestiges of the past in cultural activities in the present is very interesting" "A different monument found it everywhere impressed me"	7/12	
	"Chinese and Vietnamese products are everywhere, you found many things to buy as souvenirs " "I like the fashion street where you found a different famous brand"	2/12	
	"The doors of the old bridge are very rich in symbols, history, and know-how. The fact that each region of the country has a particular style is the authenticity of these regions"	5/12	
	"This is the picture of a traditional event, what I found sensational is the traditional clothes of children', the traditional food and different handmade"	3/12	
	La religion	"People here are open for the others" "There is a lot of tolerance"	3/12
"Religion is not a problem, everyone has the right to live and practice their religion"		6/12	
"No problem here, everyone has their religion"			
Thematic unit: Tourist motivations			
Relaxation and well-being	"We come for relaxation because our working days are tiring"	5/12	
	"We enjoyed the relaxing services offered: massages, sauna, Turkish bath"	2/12	
	"We did not dream of the destination we already know; we came for relaxation"	11/12	
cultural and sporting entertainment	"We come often to practice riding horses " "I came as part of a congress" "I am here to participate in an associative action" "I watched the chain of a bridge"	6/12	
	Discovery	"I came for the tasting of a regional wine" "I could not visit other cities, next time maybe" "There are still many regions to discover"	8/12
		Curiosity	"We were curious to see how Hungarian live, especially local people in Budapest " "My friend advised me to visit Hungary, I was curious to see this country " "My Hungarian friends influenced me a lot and encouraged me to visit the country"

Table 5 continued

Thematic unit: The tourist experience		
The company, the group trip, the meetings, the host population	"Since I know the country well, I have come at least six times, I organized a group for my friends and there we have a great time." "We came alone and this discourages us to go out, we regret it because the group stay would have been more enjoyable" "the group photo is one of the most representative of the visit" "The group outings are very rich in joy and sharing"	8/12
	"With my friends yes, I will come back willingly" "We have Hungarian friends here, we are always welcome" "the Hungarian are hospitable, caring and helpful !!! a culture that touched me a lot" "Hungarian people are welcoming, warm, and have an impressive ability to welcome others ..."	12/12
	"The meetings we are doing are very interesting on a human level" "This picture of the cultural center of parliament reminds me of many memories with my friends that I met during my visit"	6/12
The festivities	"We come with my friends regularly to attend the international festival here in Hungary"	6/12
The security	"We found security in Budapest " "we perceived a lot of security where you go"	2/12
Accommodation: Hospitality, habit, service	"We have welcomed the hotel staff is friendly" "We are regulars in the hotel, we are good" "I love Hungary they are smiling and hospitable "	8/12
	"It's a picture of the view from my room, to show it to my friends when we talk about my trip to Hungary"	6/12
The sensations	"Budapest gives me the impression that it's close to me, my home ... habits, traditions ... but at the same time, there is a certain chance of scenery"	4/12
	"The pictures remind me exactly of the experiences I've had" "What I remember most is the circumstances in which I took each of these photos"	10/12
	"The photos help to freeze my memories, by looking at them, the emotion of the lived resurfaces"	2/12
	"I remember the experience even if I do not appear on the images ... "I just have to review the decor so that I feel the atmosphere"	7/12
	"Hungary is the land of colors and scents, just to see this picture of the bridge" "This photo of the parliament reminds me of the sound of the power"	6/12 2/12
The emotions	"I am very nostalgic every time I look at the pictures" "In this picture, we are in a group and the emotions I feel are indescribable!"	7/12
	"I am very happy to see my photos, I revisit every moment, this experience" "I love to talk about my visit, it evokes a lot of memories in me and allows me to dream"	4/12

5. CONCLUSION AND DISCUSSION

Tourism imaginaries start to dominate the main stance in a complex set of connections among very various societies, very divergent locales, and very diverse sorts of relations between production and consumption. They appear most obviously in the tourism of destination when the physical and mental landscapes, and the imaginaries of residents, tourism intermediaries, and tourists connected which leads occasionally to conflicts. As they are stranded in powerful relationships, they can never be politically

neutral. Generally, the imagination is a pre-eminently world-shaping power. This powerful “worldly” is in a double purpose: it makes imaginary worlds that do not occur, and it provides the world that performs with a second imaginative face.

This research treats the imagination and its impact on the perceived image of the destination, through the tourist experience of vacationers. It is part of a postmodern perspective because it sees the destination as a space of experiences offered to tourists and not as a set of products/services. The study of the experience of the tourists through their imagination allowed us to understand the representations that they associate with their experiences and consequently with the destination. However, the subjectivity in the perception of the destination among tourists in this research is clear and can be explained in part by the creative function of the imagination. Therefore, it would be wise to locate the attributes on which it is necessary to act to convey an attractive image for the destination. The results confirmed that it is interesting to revisit its experiential attributes since the respondents perceive the destination as accessible, common, and substitutable which evokes relaxation and entertainment to the detriment of discovery but prefer to visit it in a group and rejoice in the meetings they make there. Thus, it is the experiential components that appear in the conception of the perceived image of the Hungary destination.

The limitations inherent to this research are relative to the support of investigation namely personal photographs. Although recommended by many researchers, to understand the deep motivations for the consumption of a product or a service, this method is not easy to achieve. Respondents were somewhat reserved regarding some questions and even some photos, considering that they are private. The use of this method can only be carried out with people who have a facility in communication and are rather free because it is always difficult to talk openly about fantasies. Since the research focused on the actual tourists of the Hungarian product, it would be interesting to carry out a complementary study that would include potential tourists and neutralize the effect of the experiment to explore the imagination in a new form of tourism based on a need for fantasies. It would be ambitious to equate the imagination process to the extent that the interpretation of the answers was laborious for some cases and it was very difficult to get answers for some questions, considered too personal, even intimate. However, this notion would need to be deepened to better understand the role of imaginary creation in the consumer experience to propose improvements to the attributes of the tourism products offered.

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