

POSTMODERN ATTRACTIONS AS A CHALLENGING TREND OF TOURISM DEVELOPMENT

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Abstract

Many creators from different scientific areas believe that we live in the times of postmodernism, which has touched all the pores of social life: art, culture, architecture, music, etc. In doing so, they are trying to describe the time in which we live, which also results in different definitions of postmodernism. It is no rarity that their views are often in conflict with each other. Nevertheless, regardless of all the differences that exist, one thing is certain: in modern conditions there are many attractions that, in addition to their basic purpose of existence, can be found in tourism.

As tourism receives new dimensions at the beginning of the XXI century, in terms of changing its physiognomy from mass to individual, the question arises as to the possibilities of applying different postmodern attractions for tourist purposes? The answer to the question is not simple. On the one hand, there is a postmodern state, in which the critique of absolute truth, identity and traditionalism is dominant, while on the other hand, we have postmodern tourists, with different tastes, desires and demands. The aim of this paper is to try to show where their contact points are and what the future of tourism development is in this regard.

Key words: tourism, attractions, postmodernism, development, post tourists.

ПОСТМОДЕРНЕ АТРАКЦИЈЕ КАО ИЗАЗОВНИ ТРЕНД РАЗВОЈА ТУРИЗМА

Апстракт

Многи ствараоци из различитих научних области сматрају да живимо у времену постмодернизма, који је захватио све поре друштвеног живота: уметност, културу, архитектуру, музику итд. При томе, они покушавају да опишу време у којем живимо, из чега произлазе и различите дефиниције постмодернизма. Није реткост да се њихови погледи често сукобљавају. Ипак, без обзира на све различитости које постоје, једно је сигурно – у савременим условима постоји мноштво атракција које могу, поред њихове основне сврхе постојања, наћи примену и у туризму.

Како туризам на почетку XXI века добија нове димензије, у смислу промене његове физиономије од масовног ка индивидуалном, поставља се питање какве су

могућности примене различитих постмодерних атракција у туристичке сврхе. Одговор на постављено питање није једноставан. На једној страни, налази се постмодерно стање, у којем је доминантна критика апсолутних истина, идентитета и традиционализма, док су на другој страни постмодерни туристи, са различитим укусима, жељама и захтевима. Циљ овог рада је да покуша да покаже где су њихове додирне тачке и каква је будућност развоја туризма у том смислу.

Кључне речи: туризам, атракције, постмодернизам, развој, посттуристи.

INTRODUCTION

In the second half of 20th century, tourism has become a mass movement, in other words, it gained the characteristics of continuous growth. This was due to many reasons, but the most common ones are: higher life standards, more leisure time, increase of the free financial funds, high level of urbanization, larger use of transport means and involvement of new structures and segments of the people into tourist demand (Глигоријевић, Стефановић, 2012, стр. 36).

During that period of time, tourist movement was directed toward the seas, beaches, which also had negative impact and led to the consequences such as illegal construction, disturbed ecology balance, disharmony in the infrastructure development etc.

Overcoming the crises of mass tourism is achieved through maintained tourist development in the sense of valorization of unproductive areas which are not useful for the development of other industrial activities. In that way, at the beginning of the 21st century, tourism obtains new dimensions, it changes its physiognomy. In those conditions, by individualization of tourism, number and kinds of attractions are continually growing and spreading. However, we should have in mind that some place, a landmark, an event and so on is not considered to be an attraction. They become attractions only when they are marked by tourism system and when they actually get that status.

“In almost every subject, whether it is touchable or not, it is possible to spot some special qualities, and afterwards by promoting it, raise it to the level of tourist attraction” (Работић, 2010, стр. 234).

Among all of the aspects of social life, postmodernism has had the greatest influence on architecture. Modern architecture is a mixture of different styles from the previous periods, what presents inequality and contradiction, and that is one of the characteristics of postmodern era. Besides the architecture, critical attitude of the postmodern followers is directed towards the culture, art and music from the previous periods etc.

A modern man, whether he is a real tourist or not, wants to see the difference which is present in the era he lives in. He can do that not just by travelling but also from his home by using different means of

informational technology. In that way, postmodern landmarks which include all aspects of social life can become tourist attractions. That is one of the reasons why including all these attractions in the tourist offer presents a challenge which the tourist workers must face in the future.

1. TIME GOAL OF POSTMODERNISM

In order to determine the place of postmodernism in time of the world's historical happenings, it is necessary to make a difference between two ideas of "modern": (1) "modernity", a large epoch of world's history which came after the middle century and lasted approximately for five hundred years, starting from the renaissance to the middle of the 20th century and (2) "modernism", definite cultural period which ends the epoch of modernity and lasts approximately for half of the century (in different versions: from the end of 19th century or from the First World War until the 50's or 60's in the 20th century):

"Modernism doesn't just end the epoch of modernity, it also intensifies all of the contradictions of the new age, between the extreme independent and self-centered European individuality and estranged, impersonal tendencies in the development of society and culture... That is where the topic of alienation comes from, tragedy yet unseen and new mythology of modernity art, in which individualism, at the end of it's development, discovers itself as a manifestation of indifferent or hostile principles. Explosion of those contradictions, intensified in modernism, leads the humanity in the second half of 20th century over the borders of such modernity into the period which is usually called postmodern" (Епштејн, 1998, стр. 146).

On the same principle, as "modern" is divided on grand epoch of modernity and its final short stadium of modernism, analogous classification can be introduced in the concept of "postmodern": (1) postmodernity (correlative to modernity), long-lasting age at whose very beginning we are living in; (2) postmodernism (correlated to modernism), the first period, or the entrance to the post modernity era.

"If the two grand eras, modern and postmodern are reflected to one another as in a mirror, then it is natural that the final period of the first era corresponds to the starting period of the second era. In other words, modernism is the final period of modernity and the postmodernism is the starting period of post modernity" (Епштејн, 1998, стр. 147).

Based on that fact, we come to a conclusion that the modern precedes the postmodern, and it is not possible to conduct a clear periodization and a chronological separation.

2. DEFINING THE POSTMODERNISM

In the last few decades of the 20th century, a wide and controversy argument has been led concerning the idea of postmodern. By consulting the literature of many scientists from different fields, we can notice that there are many definitions of the postmodernism. They are usually complementary, but they sometimes overlap or even confront each other.

Postmodernism marks the phenomenon of one extreme culture which develops the logic of modernism to its ultimate borders. Postmodernism appears during the 60's of the last century, which marks special end and a special beginning - the end of modernism and the beginning of one postmodern culture, a culture without innovations and true bravery, which is fulfilled by democratization of hedonistic logics, with radicalization of aspiration to favor "...the lowest spheres instead of the most honorable tendencies" (Липовецки, 1987, стр. 92). Its main characteristics in that time were: students' riots, anti culture, marihuana fashion, porno publications, competing in violence etc.

Postmodernism also, marks the critics of being obsessed by innovation and revolution at any price, rehabilitating the things which were held back in modernism: traditions, local, ornamental, in architecture and in painting, as well as in tourism. So it turns to tradition, heterogeneous, decorating, metaphor, historical memory, and the folk. So, an inclination toward everything that is retro, but it can be concluded through the wider analyses that it isn't just about reconstruction of the past, destruction of the form, it is about a peaceful coexistence of styles, abolishing the opposition traditional-modern as well as local-global. Postmodernism presents

"a kind of contemporary culture, while the word postmodern indicates a specific historical period. Postmodern is a kind of thinking, characterized by a suspicion in classical ideas of truth, sense, identity and objectivity, in idea of universal progress or emancipation, in unique frames, deep narrations and final explanations" (Иглтон, 1997, стр. 5).

In its most important aspect, postmodern presents

"an universe, or if you like, a chaos of differences, a universe derived of its dominant universality, without metaphysically confirmed strategy of identification, so a cheerful postmodern chaos of differences which according to some older ideas precedes the loges, logocentric repression and normativation, but it actually comes later, as a post-metaphysical dispersion. Finally, that condition in which the civilization had realized that it has been 'founded' without foundation and on the ruins of un-identical, then

on some identity, no matter how much we long for it” (Беланчић, 1994, стр. 121).

Postmodernism is a cultural dominant marked with late (multinational) capitalism, in which the greatest power is in the hands of media and advertising industry. In the postmodern age, reproduction takes over the production, which leads to a fact that everything can be considered as culture (Jameson, 1988, p. 216). It is said we live in the age of simulacrum, where signs don't present reality anymore, but they present each other, so therefore people can't differentiate images from reality. In these circumstances, the principle of simulation makes an impression as a principle of reality and a principle of pleasure at the same time (Baudrillard, 2001, p. 108).

3. TOURISM IN THE POSTMODERN PERIOD – POST-TOURISM

Postmodernism, as a theoretical approach, in the last few decades is applied even more to tourism. Taking into consideration the papers of the most eminent theoreticians of postmodernism Baudrillard, Foucault, Lyotard, Jameson and others, tourism theoreticians McCannell, Pfeiffer, Neil, Briman and others have been developing a specific concept of post-tourism: 1) post-tourist according to them, rarely leaves his house because the new technologies (television, video, internet, satellite and virtual reality) enable him to travel and see the world without leaving the room; 2) tourism has become a high eclectic conglomerate of different interests which are related to the visits of holy, beautiful unique or simply different places. Actually, postmodern tourist has a wider choice on his disposal. For example, he can choose to travel to isolated localities in the tourist area, by using appropriate means which provide him the approach he wants. Also, the increase of eco-tourism appears, as well as special forms of tourism related to life style (ravers, third age, gay population etc); and 3) post-tourists are considered to be people who are simply and realistically playing a set of games, they are playing with tourism within the journey itself, accepting the fact that there aren't any authentic tourist experiences (Чумић, 2004, стр. 11).

Besides all of the things we have mentioned, the postmodern tourist possesses various characteristics, we shall only distinguish a few: 1) postmodern tourists observe tourism as an activity which makes sense for itself, not like means for some higher goals; 2) postmodern tourists accept transforming tourism into merchandise; 3) postmodern tourists are attracted by signs, especially by the most spectacular symbols related to tourism; 4) the postmodern tourist is characterized as a person who often makes the decision to participate in alternative activities because they

create a feeling of progress as an individual and as a social being¹; 5) the postmodern tourist often accepts that even unauthentic simulated experience has for him a special value because he thinks that a true authentic experience of the past doesn't really exist; 6) the postmodern tourist is especially interested in re-defining the position of specific minority groups, especially in undeveloped countries, whose role in the past was a subject of interpretation of west historians, whereas the view of the local community of these events, has been neglected (Нововић, 2007, стр. 24).

Postmodern tourism is a product of postmodern ideology, which increasingly works in the field of tourism. In it, people can be tourists anywhere and anytime. Any form of human activity can be considered as touristic. This phenomenon reflects on human subjectivity, individual freedoms and authenticity, which has a profound effect on the change in the significance of tourist attractions (Zhang and Hui, 2016, p. 85).

Based on these facts, a basic methodological principle can be identified with the help of which a social construction of tourist destinations can be performed. Whether some place can be considered as a tourist attraction or not, mostly depends on the society and culture where tourist attractions are created. In that sense, postmodern attractions are just a reflection of the dominant culture of the West, a new sensibility and a state of spirit based upon which it is possible to single out a few basic principles: (1) all tourist destinations have a distinction compared to regular ones, as an extraordinary places. The difference is increased by representative codes and routine of sightseeing of many tourist destinations; (2) apart from the existence of specific cultural universalities in the matter of understanding of what is extraordinary, in most cases, relation of the tourists towards the attractions is culture mediated; (3) a search for authenticity is reversely proportional in the tourist motivation. Playing with conventional symbols and meanings, their moving, transferring of cultural plans, playing with values and defined order, presents a modern entertainment which the tourists enjoy in; (4) in the centre of tourist activities which come from the cult of entertainment, a wish exists for a permanent movement and the feeling of unrest. Movement and speed are for the postmodern tourist considered to be attractive activities and they present a source of pleasure and sometimes they are more important than the arrival to the destination. Constant movement, change of images and scenery, succession of unimportant fragments make the so-called collage tourism which is a product of

¹ For example, coming into contact with the cultural events or the good of the cultural heritage of the local community in which it resides, a tourist is often educated and entertained, and learning about the cultural past, he sees the present from a new point of view.

television culture. As he was sitting in his armchair before going on a holiday and rapidly changing the images of the world on his screen, the tourist even wants for that journey through realistic space to be a rapid succession of stimulating visual impressions, so he doesn't have the need and patience to stop himself at any image longer; (5) in the developed television culture, the culture itself will soon become a tourist attraction. Places with historical inheritance and various regional images are attracting a large number of tourists as we speak. Sensational places are, also, a kind of tourist attraction which depends upon culture determinants; and (6) compared to classical and modern tourists, who longed to escape from themselves and become somebody else on the journey, postmodern tourists are aware of the fact that on the travel they can't run away from who they are or from their own culture (Rojec, Urry, 1997, p. 52).

Modern/postmodern dichotomy influences general cultural changes, whereby tourist activity becomes increasingly important for urban planning and for local and social development. On the one hand, tourism is affected by spatial processes, and on the other hand, postmodern tourism, as a social phenomenon, often reflects on changes in society itself (Serra, 2012, p. 6). In that way, in the postmodern age, tourism doesn't present an end or an escape from everyday life, as that was the case in previous period, in the new age, it is considered to be a tridimensional continuance of images already seen. That's why, by analyzing the postmodern tourism, we emphasize the entertainment, or the moment of pleasure which is put in the first place and that is crucial for including different attractions in the tourist offer.

4. POSSIBILITY OF APPLYING DIFFERENT POSTMODERN ATTRACTIVE IN TOURIST PURPOSES

Tourist offers of postmodern attractions in the time we are living in, has the characteristics of exponential growth. Main characteristic of these attractions is their variety, their increase both in width and depth.

The most complete use of postmodern attractions we can find in the example of Disneyland and Las Vegas in the USA. These two tourist centers are considered to be a paradigm of postmodern tourism, and they are defined as "cities of imagination", and have many things in common (Hannigan, 2000, p. 22). It is actually about places with central topic, meaning that everything starting from entertainment to the city image is submitted to the chosen topic or a theme which is elicited from sport, history, movies or cartoons, geographical location, historical period or other cultural activity.

Disneyland, as an amusement park of Walt Disney, represents the world's biggest theme park, which covers more than 11 000 acres, with

the parts connected by buses, ships and trains. It was opened in 1971 near Orlando, Florida.²

Within this amusement complex, we find the so-called World Showcase to be very interesting, where through reduction different countries are reconstructed: Germany, Italy, France, China, Japan, Canada, Great Britain, the USA etc. In Disneyland, of course we can't find real Germany, but its replica is very realistic and it presents "the essence of the country". That essence is actually a reduction, or reconstruction of some of the most typical and popular tourist attractions each of the countries. Italy is presented by Venice, a few monumental objects like St. Marko's square, the channels, gondolas etc; France is presented by Eifel Tower, Parisian buildings with terraces, the replica of the Siena, bridges and so on, China is presented by the Temple of holy peace in Beijing, Japan by a Temple Horugy in Nara. In the same reduction principle, some of the other countries are presented as well.

Beside different countries, within Disney's Animal Kingdom, two exotic continents have been reconstructed: Africa and Asia. Africa is presented by a realistic imitation of Savanna with gaselas, giraffes, zebras, elephants and other wild animals running around. The main attraction here is the "Kilimangaro safari" with especially equipped jeeps, which go through the imitation of national park Serengeti. Asia is presented by Hymalajas landscapes, hanging bridges and typical jungle villages. Main attractions are walking through the jungle and rafting down the wild river.

Encouraged by the great success at home (California and Orlando), Disneyland starts the conquest of the world. So far, out of the borders of the USA, three amusement parks of this kind have been opened: 1983 in Japan, 1992 in Paris and finally 2005 in Hong Kong. Disneyland Paris, as the first European Disneyland, is located 40 km east of Paris, between two airports Orly and Charles de Gaulle. According to the standards, it is divided into five themes or countries: Main Street, Fantasyland, Adventure land, Frontier land and Discovery land.

Disneyland is presented as an imaginary, although America and the whole world are not realistic anymore, they turned into something unreal and simulated. With its existence, it actually,

"hides the fact that 'the real' America is 'a real' country, 'real' America is actually Disneyland (like the prisons with their existence cover the fact that actually the whole society is imprisoned in its existence)" (Бодријар, 1991, стр. 16).

The other "city of imagination" is Las Vegas, located in

"the desert of Nevada, surrounded by absolutely nothing. It presents a neon oasis in the desert, a diamond that shines in the

² Although, the first theme park in the world was opened in 1955 in Anhy me, California.

emptiness. This city has no logic, because it doesn't have the natural resources and nothing around it is interesting... It presents a world where fantasies are possible. Powerful opium which can radically change a man... an ultimate monument of American exaggeration, body, spiritual, moral and material" (Чомић, 2004, стр. 38).

Las Vegas started as a city of casinos in 1931 and today is the biggest tourist centre in the world. Specialty of Las Vegas is that its main tourist attractions are the hotels specialised for just one topic or a theme, they attract the guests with its postmodern architecture and the spectacles they offer.

Beside the fact that they present theme entirety, in Disneyland and in Las Vegas, hotels and restaurants are also presented by a theme. Hotels in Disneyland Paris are the best examples for it: hotel Cheyenne reconstructs the image of a small town from the Wild West with wooden buildings and the stuff dressed as in western films; hotel Santa Fe wants to show the atmosphere and the ambient of New Mexico, with dry climate, desert landscapes and a volcano; hotel Sequoia Lodge resembles the national park Sequoia in California etc. In Las Vegas, the highest hotel New York, New York, presents a replica of New York, with reduced copies of ten famous skyscrapers, hotel Tropicana promotes a theme of Caribbean islands, with typical village and water world; hotel Luxor uses the theme of Egypt and hotel Monte Carlo, a theme of the very same trendy resort on the Azure coast.

In Las Vegas, theme hotels are not the only popular places, theme restaurants are popular as well. The first theme restaurant The Hard Rock Cafe, has rock and roll as a theme. Main characteristic of this chain of restaurants, are souvenirs, collection of original items which belonged to rock stars. Main theme of the chain of restaurants Planet Hollywood are costumes and items from Hollywood movies, while the restaurants Rainforest Cafe uses the theme of tropical forests (Jameson, 1995, p. 65).

Cities of "imagination", Disneyland and Las Vegas, aren't just selling the theme they use, they are also selling different brands. These destinations are not just financed and promoted so the potential clients would get the satisfaction concerning the entertainment, but also because of their potential to sell different goods on the spot. Famous brands like Coca-Cola, Nike, McDonald's and others from these places expect creation of profitable synergy.

Disneyland and Las Vegas are also popular because give to the middle class a harmless adventure, bringing to them far and distant places and cultures. Because of that fact, they present the most successful postmodern cities of imagination in the world, because they combine in the best possible way, all of the characteristics of postmodern tourism.

In addition to Disneyland and Las Vegas, there are also classic natural attractions that, over time, have been transformed into a post-modern upgrade. The best example is the Niagara Falls, which spreads across the international border between Canada (Ontario) and the United States (New York). They are not high, but their width and the amount of water that descends along the waterfall is large, as many as 168,000 m³ of water fall over the top of the waterfall in each minute (Јовановић, 2017, стр. 133). The oldest tourist attraction on the waterfalls is cruise ship cruising since 1846.

They have initially presented “glorious and ultimate beauty”, too wild, leaving the tourists speechless. The falls gave the tourists an intense personal experience, a pleasure of communicating with the nature. However, with the increase of the popularity of Niagara as a tourist destination, building of tourist infrastructure and the facilities not related to the falls and whose basic role is tourist entertainment, longer stay and consumption. Today's biggest attraction is walking on the wire and moving from Canadian to the American side. Nicolas - Nick Vallenda, the American acrobat was the first person to cross the Niagara Falls on a wire in 2012 without a safety net. They have colorful lights, which are located in the illuminated tower at the edge of the waterfall horseshoe. These lights create an almost unrealistic view of the waterfall and the whole environment. Waterfalls are illuminated by reflectors from the Canadian side, which illuminate both sides of the waterfall.

Because of that, Niagara is today thought to be a degradation of the ultimate to ridiculous, the wild to home and tamed. In that way, it gained a negative image, as a destination which has been exploited too much and a trap for tourists. An ironic attitude of certain tourist category towards it is more present what indicates that Niagara has taken some postmodern characteristics.

Visit to natural attractions and landscapes in the world is kind of tourism which has been developing rapidly lately, and it is known by the name ecological tourism or short eco-tourism. Eco tourist are lovers of nature, they want to learn a bit more about a specific surrounding, their ecology, culture etc. We will give some examples of the most important breakthroughs of eco-tourism in some parts of the world.

In Europe, the Danube delta is the most valuable and attractive area with 564.00 acres. Thanks to its geographical position it is the most important resort of various swamp birds. In that way, it presents a kind of bio filter of the Danube (Миленковић, 2006, стр. 270). Up to 20 years ago, the Danube delta was a true wilderness, unreachable for tourists. However, today, under the influence of individualization of tourism, over 70.000 exclusive guests, nature tourist lovers come here per a year.

Australia is the most typical example of the functioning of eco-tourist capacities in the world. Protected areas of Australia are becoming convenient for all consumer groups and all participants of tourist industry.

African eco-tourism becomes the most significant in the world, because it connects the most preserved natural areas and the most attractive ethno characteristics. Inhabitants of the rural Senegal area, admit and welcome the guests in their villages, in the city suburbs, giving them the traditional way of life, local food, photo safari etc. That is the case in Kenya, where tourists are given the opportunity to stay in the village, and from there start to conquer the magnificent Kilimanjaro.

In the area of Asia, an interesting example is the Chinese province Hoax, where tourists are given small houses with connected porches, as in the old traditional villages. Tourists are offered with traditional old Chinese meals, agriculture works without mechanization, hunting and fishing etc. Postmodern tourists have the chance to visit bamboo forests of South China and to “get friendly” at a photo safari with famous pandas which are fed with bamboo leaves.

In the area of America, eco tourism is especially represented in the Amazon area (Brasil), as well as in the national parks and natural reservations.

By the end of 20th century and beginning of the 21st century, in the world enormous “mega cities“ are created, like the cities on the East coast of America (New York, Washington, Philadelphia); zones of Californian mega cities (Los Angeles, San Francisco, New Orleans); Tokyo with its gravitational zone of 220 km in diameter; Moscow with its surrounding larger than Vojvodina; Mexico City with reflections in the area of 300 km in diameter; Shanghais, which covers an area equal to the size of Croatia, Slovenia and Vojvodina all together; Manaus in the Amazon jungle and San Salvador with the most churches in the world; Cairo in Africa which with its gravitational zone covers 2/3 of the Nile etc. These enormous cities don't just absorb huge mass of tourist movement, they also create a possibility for including other parts of the country with its attractions into the tourist offer. Spreading of the cities contributed to the development of different kinds of tourism, which led to new frames and ways of behavior of modern tourists. In that wide space there is room for mass and postmodern tourism.

Postmodern cities are in a constant state of change, which is very important not only for specific segmental groups of the wider tourism market, but also for the domicile population. Postmodern urban landscape influences that his attractions compete for tourism consumption (Ashworth and Page, 2011, p. 5). Obviously, in the post-modern era, the development of urban tourism gradually deletes the differences between the tourist destination (in the classical sense) and the place of residence because people have the opportunity to be tourists in their cities. There

are many activities that they want to do during their free time, which coincide with tourism activities. Total tourist infrastructure in the immediate vicinity and its resources, such as bars, museums, galleries, local amusement parks, sports fields, biking trails, natural ambient, etc. are completely available to members of the local community (Дујмовић, Витасовић, 2015, стр. 197-198). It is evident that the border between tourism, leisure and everyday life is increasingly fading.

In the category of postmodern tourist attractions we can enroll the so called “black points” and “sensational places”. Black points have double meaning: first, they are points of death, as the cemeteries at which famous people were buried: Elvis Presley, James Dean, Merlin Monroe and others and second, those are the places of disasters and visible death like the notorious German camp Aushvic, a place in Dallas where president Cennedy was murdered etc (Rojek, Urry, 1997, p. 62). These places present important tourist attractions which are visited every year by the postmodern tourists. Black points can be notorious places and characters which fascinate the tourists.³

Enjoyment of the tourists in these scary places can be explained not just by their morbid curiosity, but by the fact that they come to these kind of places to be sure that they are dead and harmless, that those kinds of events from the past will never happen again.

Sensational places are places where a violent death occurred, and towards which tourist are travelling by daydreaming or physically. Process of observing the event includes observing on the very spot or throughout television. Examples of these sensational places are: car accidents, natural disasters, local wars etc.

In the era of electronic media, sensational places are changing rapidly showing the sights from all parts of the world. However, since the sensational news are emitted in the soap opera time, comedies and so on, it gradually leads to being dull to real sensational events, or it leads to the fact that remembering certain sensational events becomes shorter because its repressed by the new ones.

The postmodern era, therefore, “produces” tourist attractions that focus on accidents and sudden violent deaths. Each year, tourists visit the grave of Elvis Presley in Graysland (USA), Jim Morrison on Per Lase (Paris) and Princess Diana in Altorp (England). The battlefields, the places where major disasters occurred, the old mansions in which the spirit is “walking” and other similar examples, also become attractions that are increasingly attracting curious tourists. This type of tourism comes under the name morbid tourism (Bloom, 2000, p. 29).

³ These examples are: Gestapo Museum in Berlin, Notorious KGB prison in Moscow etc.

Besides everything mentioned, postmodern tourist attractions can even be mortuaries, slaughterhouses, and the sewerage. These ideas appeared by the end of 19th century and the beginning of 20th century, a long before the actual appearance of postmodern, and from today's perspective they can be considered as postmodern parody.

In the mortuary, bodies of unknown people are exposed. However, that doesn't stop the curious tourists to observe the bodies as some people observe a fashion show, flower exhibition and so on. They are fascinated by these scary sights and images of bodies displayed, as a form of human degradation.

Visits to the slaughterhouses, a place where animals are being murdered, where a human being is returning to his animal roots, killing other animals, have the attraction of "discovering the truth" and providing the opportunity for the tourists to satisfy their curiosity.

Sewerages symbolize one hidden underground world, something all the buildings on the surface have in common, whether it's hotels, restaurants, palaces, residential buildings, churches, hospitals, etc.

One of the most important motives and contents of tourist travels in the postmodern era is the so-called sex tourism. First association connected to this type of tourism is Thailand, visited by 16 million of tourists each year, mostly enjoying sex daily. In the capital of this state Bangkok, a famous quart Patpong exists where numerous sex clubs are. The most famous attraction is Ping pong pushy, a kind of sex circus. Besides Thailand, other countries as well are famous on the tourist map of demand where sexual fantasies can be fulfilled: Laos, the Philippines, Bali, Jamaica, Dubai, Egypt, Cuba and some European countries: The Netherlands, Germany, Greece, and Bulgaria lately.

The biggest credits for discovering different attractions in the postmodern era can be prescribed to the Internet, as a global network which constantly transforms the society and economy. Internet and television today provide a direct view of the events and approach to all information in almost every part of the world. Internet

“presents a typical postmodern phenomenon..., in relation to the transfer of the focus from production to creating information services... For some, it presents a scandalous imposition of the news, images or opinions of ‘the creators of the market‘ over the reality, but that is also typical for ‘postmodern condition’“ (Батлер, 2012, стр. 134).

Progress in technological communication has enabled a virtual journey, in which the compression of the past (and perhaps the future) into the present is made (Sharpley, 2016, p. 742). This, of course, satisfies the nostalgic wishes of post-tourists and their preference for painting and spectacle. The image displayed in the media provides a visual spectacle, so that “visitors” cons (Craciunescu, 2016, p. 61).

As we can notice, list of postmodern attractions is expanding continuously. Having in mind everything mentioned, we can conclude that the list of postmodern attractions is expanding continuously what confirms MacCannell's attitude "...absolutely everything can become a tourist attraction" (MacCannell, 1999, p. 71).

CONCLUSION

Postmodernism as a cultural phenomenon, which lasts for over 30 years, has left behind a corpus of significant attractions, which will gain more popularity with modern tourists. We should have in mind that postmodern tourists don't need to deeply understand those attractions. They can learn about them during the conversation, from the press, television, social networks or other media which mediate between those attractions and interested tourists. Sometimes, they will comprehend those attractions wrong and not completely, sometimes they will exaggerate it, but that is the style of postmodern era which like a virus is consuming modern society.

In that sense, postmodernism is, undeniably, bearing the burden of detail description and criticism of the way we live today. A basic and large distance between reason and skepticism, reality and image, what is in the basis of postmodern thought, is something that will continue to lead us to think about the future ahead.

In the time we live in, the principle of simulation seems as the principle of reality and the principle of enjoyment, what is relevant from the aspect of use in tourist purposes. Postmodern tourists working hard during the year, feel the need and want to at least once a year, on their travels, let go to the magic of entertainment and pleasure. Because of that today in the world different attractions become popular, so many countries are taking advantage of and using them so they could enrich their tourist offer.

Tourist trends in the last few decades, show a change of behavior of tourists, who are trying to experience more things during their travel. By including different attractions into tourist activity, the world tourist market changes its physiognomy more. Under the influence of philosophy of postmodern era, new kinds of tourism are discovered: adventurous, rural, educational, eco, thanatological, erotic, cyber etc. In that way, in future we can expect more entertainment and adventure within the tourist offers, and as a consequence of that a growing number of attractions from different fields of life, what from the aspect of postmodernism should contribute the increase of quality of tourist offer.

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ПОСТМОДЕРНЕ АТРАКЦИЈЕ КАО ИЗАЗОВНИ ТРЕНД РАЗВОЈА ТУРИЗМА

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Резиме

У последњих неколико деценија двадесетог века вођена је широка и контроверзна расправа око феномена постмодернизма и постмодерне. Она се постепено ширила на сва подручја живота, па је, између осталог, захватила и туристичку делатност. Туризмили такозвани посттуризам, као производ постмодернистичке потрошачке културе, доколице и информационе технологије, постаје толико важан пре свега због чињенице да људи постмодерног доба путују више него икада пре, иако су им сва одређена „доступна” преко различитих визуелних медија.

Важан разлог просперитета туристичке делатности јесте постмодернистичка култура, у којој се све, уз услов да је „добро упаковано”, може „продати” као туристичка атракција. Постмодерно доба карактерише велика диференцијација у туристичким потребама. Отуда, класичне природне и антропогене вредности све више замењују постмодерне атракције, које, без обзира на њихову стварну вредност, постају занимљиве савременим туристима.

Посматрано са географског аспекта, развој савременог туристичког тржишта карактерише непрестано откривање нових дестинација. На снази је више него приметна диверзификација туристичких дестинација, а у њима и велика бројност различитих атракција, које у растућим дестинацијама – Азији, Северној и Јужној Америци, Карибима итд. – доприносе садржајнијој туристичкој понуди. Отуда су последњих година, па и деценија бројне државе и регије биле успешне у привлачењу страних туриста, што им је омогућило и значајно повећање прихода од туризма као привредне делатности.

Предмет истраживања у овом раду су најважније постмодернистичке туристичке атракције, њихова разноликост и могућности примене у туристичким активностима. Разумевање постојања различитих атракција које могу бити примењене у туризму од посебне је важности за планере и менаџере, пре свега у оним дестинацијама које тек треба да постану познате на туристичкој мапи света. Због тога резултати истраживања у овом раду могу бити од помоћи организаторима туристичке активности у погледу унапређења понуде на својој туристичкој дестинацији како би се подигао квалитет њихових услуга у постмодерном добу.