

THE TOURIST TYPOLOGY IN CULTURAL TOURISM IN TURKEY: *FLÂNEUR* AND *CHORASTER*

Lale Yılmaz*

Abstract

In this study, the existence and validity of the *flâneur* concept in terms of tourism in İstanbul is discussed. Besides, *choraster* is the second concept to be considered in terms of the inclusion of increased tourists' perception. Benjamin speaks of *flâneur* is a 'modern urban traveler' with a brief description and defined as thinker-traveler. He/she has a routine and endless exploration of the streets and passages with the modernization in Paris in the 19th century. The concept of *flâneur* accepted to describe observer tourists in tourism. As an extended concept, in the tourism area, the tourist described as *choraster* indicates his/her interest and activity about destination during the visit. In the research, a non-experimental exploratory-descriptive methodology was established. The research area was documented with a photo by observing the touristic site of İstanbul. Related literature has been investigated. A conceptual analysis technique was used. Through this study, the concepts of *flâneur* and *choraster* will be defined in terms of tourists in İstanbul, Turkey. It would be a contribution to the cultural tourism literature in a new light of conceptual content.

Keywords: Tourist. *Flâneur*. *Choraster*.

A TIPOLOGIA TURÍSTICA NO TURISMO CULTURAL NA TURQUIA: *FLÂNEUR* AND *CHORASTER***Resumo**

Neste estudo, é discutida a existência e validade do conceito de *flâneur* em termos de turísticos em Estambul. Além disso, o *choraster* é o segundo conceito a ser considerado em termos de inclusão do aumento da percepção do turista. Benjamin fala de *flâneur* como um viajante urbano moderno em uma breve descrição sendo definido como pensador-viajante. Ele / ela tem uma rotina e exploração infinita das ruas e passagens com a modernização em Paris no século XIX. O conceito de *flâneur* é aceito para descrever o turista observador no turismo. Como conceito ampliado, na área de turismo, o turista descrito como *choraster* indica seu interesse e atividade sobre o destino durante a visita. Na pesquisa, foi estabelecida uma metodologia exploratório-descritiva não experimental. A área de pesquisa foi documentada com as fotos, observando o local turístico de Estambul. A literatura relacionada foi investigada. Foi utilizada uma técnica de análise conceitual. Através deste estudo, os conceitos de *flâneur* e *choraster* serão definidos em termos de turistas em Estambul, Turquia. Isto seria uma contribuição para a literatura do turismo cultural sob uma nova luz do conteúdo conceitual.

Palavras-chave: Turista. *Flâneur*. *Choraster*.

LA TIPOLOGÍA TURÍSTICA EN TURISMO CULTURAL EN TURQUÍA: *FLÂNEUR* AND *CHORASTER***Resumen**

En este estudio, se discute la existencia *flâneur* validez del concepto *flâneur* en términos de turismo en Estambul. Además, *choraster* es el segundo concepto a considerar en términos de la inclusión de una mayor percepción de los turistas. Benjamin habla de *flâneur* es un viajero urbano moderno con una breve descripción *flâneur* definido como pensador-viajero. Él / ella tiene una exploración rutinaria e interminable de las calles *flâneur* pasajes con la modernización en París en el siglo XIX. El concepto de *flâneur* aceptó describir al turista observador en el turismo. Como concepto extendido, en el área turística, el turista descrito como *choraster* indica su interés *flâneur* actividad sobre el destino durante la visita. En la investigación, se estableció una metodología descriptiva exploratoria no experimental. El área de investigación se documentó con las fotos observando el sitio turístico de Estambul. Se ha investigado la literatura relacionada. Se utilizó una técnica de análisis conceptual. A través de este estudio, los conceptos de *flâneur* y *choraster* se definirán en términos de turistas en Estambul, Turquía. Se supone que esto sería una contribución a la literatura de turismo cultural bajo una nueva luz de contenido conceptual.

Palabras clave: Turista. *Flâneur*. *Choraster*.



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* PhD of Art History / İstanbul University (2015). Master in Art History / İstanbul University (2000). Degree in Art History / İstanbul University (1998). Assist. Prof. in Mersin University, Tourism Faculty, Tourism Guiding department; Faculty of Science and Letters, Art History Department, Tour Guide License from Ministry of Culture and Tourism (2009), Member of IRO (Chamber of İstanbul Tour Guides) CV: orcid.org/0000-0002-3767-6499 [laleylmaz@mersin.edu.tr]

1 INTRODUCTION

The sense of discovery, which derives from the human instinct, is among the most important motivations of sightseeing. Tourism is a phenomenon that was born with capitalism and travel is very old, and it has different characteristics from tourism (Dachary, et. al. 2018, 9).

Tourists are people who, by a general definition, come to another country or place from their home country for specific reasons to stay for a minimum 24-hour period. This activity includes family relation, work, health, etc. for reasons of scientific, administrative, diplomatic, religious, sports, etc. to participate in meetings and conferences in the fields, his / her interests may be to represent the institutions that are involved in these fields (Eralp 1983: 40).

Therefore, the perception of the tourist will change with the perception of space. In many countries of the world, tourists were initially identified as passive persons. However, travel activity, mobile interaction, and spatial location were generally ignored. Like many countries which have a tangible and intangible cultural heritage in South America, multi-cultural layers of the destination attracts to interactivity for tourists.

Istanbul has been chosen for research because of its cultural heritage in the historical peninsula and the tourist density that has occurred for this reason. In the research, the existence of the concepts transferred to tourism in practical life is questioned. Two concepts: *flâneur* and *choraster* come to the forefront for people to describe their existence in their visit to the settlement or other places they live.

The research is based on the reflection of these two concepts on Istanbul city tourism. Conceptual analysis and observation methods were used in the research. Consequently, the multi-layered cultural heritage in Istanbul shows that close to the *choraster* concept with perceptual potentials and capacities.

In the article, a literature search was made and the emergence of the concept of *flâneur* was examined and transfer of the concept to the field of tourism has been researched. And also *choraster* in tourism has been defined as an extended concept. In the field study, these concepts were evaluated within the context of the cultural heritage values and multicultural structure of Istanbul and its Historical Peninsula.

2 THEORETICAL REVIEW

For the theoretical review, two concepts are examined. Primarily, the origin of the concept of *flâneur* is evaluated. This concept has a historical

background from the literature of the 19th century. The second concept is the *choraster* and as a modern concept, it is used for the perception. These concepts both are using in tourism to explain the status and interaction of the tourist in the urban environment.

2.1 General Social Theory: genesis and use of the concept of *flâneur*

In the Paris of the 19th century, *flâneur* was the person who came into connection with the transformation of the city. Intrigued by the concept of time, Benjamin's *flâneur* is an itinerant observer and witness standing up against the chaotic space of the modern city. "This is the home of the *flâneur*; he ensures that the wandering and the drinkers of tobacco, of all professions, will have the cause and the philosopher of their favorite place" (Benjamin 2002: 131). Benjamin discriminated the concept of the *flâneur* in his studies of Baudelaire written during the 1930s. To him, both Baudelaire the poet, and the painter Constantin Guys in *The Painter of Modern Life* manifest the qualities of the *flâneur* (Hsiao-yen 2010: 5-6). According to him, "here is the allegorical artist who turned his gaze into the city. He is still on the verge of both the great city and the bourgeois class. He searches his refuge in mass (...). The mass is a veil, after which the customary city invokes the *flâneur* with a phantasmagoria nature. In this phantasmagoria, the city is sometimes a landscape, sometimes an interior view." (Benjamin 2002: 98-99). Benjamin has referred to *flâneur* in the following words: "The street turns into a house for *flâneur*. Just as the man on the street feels at home between his four walls, *flâneur* feels at home between the building facades." (Benjamin 2002: 131).

Benjamin's work translated passages into Turkish, Cemal pointed out that the word *flâneur* means "wanderer" in French. He stated that *flâneur* is a basic concept and that it is used in the sense of the person who creates thought through the impressions of the environment while keep walking (Cemal, Benjamin 2002: 92). Today, when translated directly for example into Turkish, *flâneur* can be considered to connotative meaning as an inactive wanderer, perhaps as a person who does not fulfill the social role requirements of the era of living space. It was re-expressed by Oskay with its conceptual meaning and brought into Turkish as thinker-traveler (Oskay 2010: 59).

And, further points out that the modern artist, as a *flâneur*, is seeking to commodify his literary production, even though he is unconscious of the process of capitalization. While Benjamin's *flâneur*, swayed by the commodity and the crowd, is unaware of his own commodify his literary production, even

though he is unconscious of the process of capitalization (Hsiao-yen 2010: 5-6, 9). According to him, if passage buildings that change the structural aspects of the city had not been built in Paris in the mid-19th century, flâneur would not have existed. It was indicated to the statement of the person who explores the city every single day. While the romance of the 18th century found itself in nature, flâneur dedicated his own time to perceiving and sensing the new and modern city. Because nature has already been replaced by the modern city. The flâneur has been a touchstone in urban cultural geography, particularly in terms of this figure's relationship to the urban crowd, and the possibilities and limits of this relationship (Latham, 2020: 153). Therefore, "a city is not a framework within which we move; if we consider it as an objective frame, this prevents us from understanding what is so particular about living in a city. Alternatively, favouring the point of view of the pedestrian, of the flâneur, of the person strolling in a city will not help us get a better understanding of cities either" (Yaneva 2012, 88).

It is the response to a world in which sense is distributed and crystallized in detail. He represents sensitivity to intellectualism (Birkerts 1982-1983: 164-179). The sensitivity that Birkerts emphasizes refers to sensory consciousness as opposed to intellectual activity. In another interpretation, thinker-traveler finds "important clues about the structure of modern life and modern human relations. Therefore, it is a mirror that allows him to question all the social phenomena he visits and works with" (Balçı 2017: 33-41). He (or she) is a man of the crowds, he is in the crowd, but he is not one of them (Alver 2004: 323). Alver, points to alienation in the modern world. Today, this person can be a professional, only because of the perspective of the city and the environment in which he acquires this role. He is the person who established a sensory or intellectual interest in the city while visiting the newly established passages in the 19th century in the city of Paris; he maintains his independent perception of the city and, if generalized, of space and society. His / her relationship with the city is based on their view differs from the others, and can be described as the melancholy of the city.

2.2 The specific use: *flâneur* and *choraster* concepts applied to tourism

The interpretation of the concepts of flâneur and choraster in the field of tourism is related to the definition of a tourist as a contemporary person. Visitors, generally middle class, who are in the world for creates an active research of new experiences and, on the other, tourists as one of the best models of

modern man in general (Dachary 2015, 19). "Tourism is a specific type of mobility, which has a maximum degree of freedom depending on the conditions and motivations of the individual" (Campodónico 2016, 9).

From the point of view of tourism, Benjamin's concept of flâneur has the opportunity to be reevaluated with its semantic breadth. In tourism, when the definition of the tourist is associated with the concept of flâneur, it is understood that it has two contents: the person who has been there for a while and who has been trying to get to know this city where he is a stranger, and the second is the person who has been trying to get to know the city again with the routes. Travelers or tourists have a sense of explore. He is not the only one who acts to look. Flâneur shows conditional interaction (González 2012: 30-34), and he has created a perspective and process by reflecting himself.

According to Wearing and Wearing, flâneur is a tourist who has a masculine bias through concepts from post-cultural feminist theory. In other words, flâneur excludes women from this concept because men are words. Upon this, flâneuse was proposed as the woman who wandered through the city (Wearing and Wearing 1996). "The tourist experience in cities is thus quite different from the experience of rural and regional areas where they are more likely to be 'visible'. Tourists tend to share their experiences in cities with local consumers and the anonymity of cities means that it can be hard, and in most cases unnecessary, to differentiate the visitor from the rest" (Wearing, Foley 2017, 99).

The tourist tries to recognize and understand; he has a process of point of view and perception that is parallel to the flâneur. The tourist therefore, approaches the concept of flâneur from aspects such as looking and changing places, performing the ride. The anonymity of the crowd brings together this part of this society that can travel, reach, look, and move under the same roof. Flâneur can accept a pioneer of 20th-century tourist; takes pictures, sees and records. Even this one is described as the central figure of modernism: a train passenger, car driver or plane passenger (Urry, Larsen 2011: 161-162).

The journey points to the main activity of tourism in terms of physical mobility and location change, and in this respect coincides with the daily rides of 19th-century flâneur. In the 21st-century tourism, the production of varied destinations in cultural tours enables the development of the perception and sense of the city, while the reproduction of the city with a different perception leads to the reproduction of the city. In fact, Benjamin's flâneur is no stranger to the city where he lives. In the field of tourism, the concept of flâneur was criticized in many respects by the 21st-century. This

concept has been transformed into choraster. Chora is defined in the form of “the space where a particular place is made possible”. This definition depicts the masculine point of view and promotes the tourist’s conscious participation in the place (Grosz 1995, Wearing, Stevenson, Young 2010: 9).

However, both concepts have been insufficient to define today’s tourist. In the 21st century, the tourist is not only the one who travels, but who records and shares his experience through social media and blogs. Therefore the passivity of the flâneur of the 19th-century is undeniable. The tourist experiences the environment and local features of the destination he visited for a while and performs a unique performance for a short time. They also indicate that social interaction in space is an important element of the tourist experience (Wearing, Wearing 1996: 235-240).

In this context, the concept of destination, chora is about the concept of destination, choraster regards as the creative and interactive tourist experience has been proposed by criticizing the interpretation of destination as an image only. Both concepts are meet the content in terms of being physically experienced on the routes traveled.

The flâneur, connected only to the monitoring event, is also unfamiliar with the participatory dimension of our age, it has a more passive role. Choraster, on the other hand, builds interest in the place and is more effective. And bears the meaning as evidence of interactive and performative property in person-space relationship. Choraster as an example, a more feminized conceptualisation of the tourist experience. And also as a creative and interactive process could lead to a more nuanced understanding of tourists’ experiences especially of cities. (González 2012, 30-34, Wearing, Foley 2017, 104).

3. METHODOLOGY

In this article, the status of the tourist during the travel in historical places is tried to be defined through the concepts of flâneur and choraster. The study is qualitative research and it is limited to the Sultanahmet district on the historical peninsula of Istanbul. But it can also generalize to the whole world through the gaze of the tourist. With the observation method, historical and touristic areas of Istanbul were examined and documented with a photo.

In the field of study, attention was drawn to the multicultural and multi-layered structure. Conceptual analysis of the concepts of flâneur and choraster was made. In the analysis of a concept; Firstly, the most used name of the concept is determined, in the second stage, a simple definition that shows what the concept means is created, the distinctive features that

determine the characteristics of the concept and the non-distinctive features related to the concept are revealed (Martorella 1998).

4. ANALYSIS

Urban centers of colonial, indigenous heritage or local festivities have become central points of public policies for the development of cultural tourism (Gustavsen, 2009, Aguilar et al, 2003, Clausen, Velázquez 2013: 11). For example, a good part of the buildings, squares, and some of the most significant festivals of Latin American culture and history are held. In several cases, these urban centers suffered some degree of deterioration or abandonment, so their rehabilitation as tourist areas requires investment and means the connection of diverse political and economic interests (Ronda, 2000).

A complication related to the tourist exploitation of these areas is that their preservation as historical memory, urban museums, may end up marginalizing them from the rest of the city (Carrión, 2000, Clausen, Velázquez 2013: 11).

The development of a tourist area, as happens with other types of merchandise, requires that qualities (constructions, festivities, meals, customs, etc.) be highlighted that allow - in this case, the urban nucleus - to constitute itself as a particular space that make it desirable for potential tourists, in other words, to become a brand; Paris, Rome, New York, Cancun are examples of places that evoke certain ideas with their name (Clausen, Velázquez 2013: 11). This section focuses on the definitions of Flâneur and Choraster concepts and their reflections in Istanbul.

4.1 Contextual Description: *Flâneur* and *Choraster* in old city of Istanbul

The historical peninsula of Istanbul like the other cities with historical value is the center of attraction for tourists with its structures belonging to the historical and cultural heritage that is protected. The historic places of Istanbul are on the list of UNESCO’s World Heritage List (whc.unesco.org).

The area, today called Sultanahmet Square, has more than a geometrical shape between Hagia Sophia, Blue Mosque, Hippodrome and Topkapi Palace. It is currently a district where has residences, hotels, tourism agencies, cafes and restaurants, boutique shops, where the historical texture is combined with the touristic transformation.

The unfamiliar parts of the district shaped by historical buildings such as mosques (The Small Hagia Sophia Mosque, Sokollu Mehmet Pasha Mosque), cisterns (Binbirdirek Cistern, Şerefiye

Cistern), museums (Great Palace Mosaic Museum) which preserved and open to visitors, the ruins of sphendone section of Hippodrome, the ruins of Byzantine Imperial Great Palace are not open to visitors or unearthed buildings are only part of the historical urban space (P. 1-2-3).



P. 1. Akbiyik Street, Sultanahmet district, Istanbul (Photo: L.Y.)



P.2.Hagia Sophia and touristic area of Sultanahmet, Istanbul (Photo: L.Y.)



P.3. Cistern of carpet shop, Sultanahmet district (Photo: C.K.)

The evaluation of the historical dwellings and constructions that have been reached to the present day from this point of view will be useful in the expansion and/or development of the tourist perspective. The buildings that are suddenly encountered in every street of the Sultanahmet district, shape the tourist experience in the core of Istanbul as in all cities of the world.

The descriptions of flâneur and choraster can be found in tourists who visit and experience the Sultanahmet district. The district has a dynamism that allows exploration and reconnaissance. The tourist can create his or her own sightseeing experience by visiting the neighborhood numerous times as flâneur, or as choraster he or she can establish interest in the place and enable his or her visits by experiencing the places.

4.1 The applications of the concepts of flaneur and choraster

Being a tourist in the city where she/he lives or traveling in the city where is a stranger in the mood of flâneur is the process by which a different perceptual experience is realized for the tourist who participate in the tour.

The spatial motion and sensation perception of our time led to the concept of choraster. When both concepts are interpreted in terms of tourism, the concept of choraster, which refers to the coexistence of physical and sensory experience and is based on mutual interaction, comes to the fore. Tourism has a performative content in terms of its experience through temporal and spatial motion and thus can be perceived and applied in a wide range of Tourism. For this reason, choraster has a characteristic that can lead to tourism concepts that will meet future changes.

For a multipart urban zone, Istanbul's Sultanahmet district belongs to the past in terms of preserving the historical places and constructions even if it transforms shape until today. It also belongs to the present day due to having touristic facilities such as accommodation, like food and, drink, tour agencies or just being able to travel randomly. So it is an area where both experiences can be realized. For the future it can be suggested that the choraster experience can shape urban transformation in the perception of tourism.

5. CONCLUSION

The tourist starts with the motive to explore, recognize, and understand. The location, perception and conceptual flaneur have transformed into the choraster at the points visited by the tourist. In this

concept, the multicultural and multi-layered structure of historical sites is essential.

In this regard, Sultanahmet district in Istanbul Historical Peninsula is an important example in this respect. Istanbul is a specific example where touristic center Sultanahmet, from the Roman, Byzantine, and Ottoman cultural heritage can be seen simultaneously with contemporary tourism.

The concept of flâneur is generally described as a passive spectator. Therefore, the tourist experiences the activity of producing and exploring the city individually and internally. Choraster, on the other hand, interacts with urban structures and the current state of the city. For this reason, it can be said that it adopts a holistic approach that can create tourists' own view and perception of the city's out of time heritage.

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