UNIVERSITY OF
FORWARD
THINKING
WESTMINSTER⊞

Sense of Humour and its Effects on Great Britain's Destination Image.

Fatemeh Mohamadi

This thesis is submitted in partial fulfilment of the requirements of the University of Westminster for the Degree of Doctor of Philosophy

January 2023

ABSTRACT

Among the vast array of topics being subject of studies in the tourism field, there has been a general neglect in investigating the role that humour plays in tourism generally, and destination images in particular. This neglect is more noticeable when contrasted with the considerable number of studies on measuring tourists' perceived image of physical attributes of destinations. The unique importance of humour in marketing tourism destinations has been largely overlooked by tourism academics on the one hand and tourism practitioners on the other. This thesis recognises the neglect of the role of 'humour' and 'sense of humour' (SOH) in tourism research and examines this overlooked and underexplored topic in detail. It makes a novel contribution to research on tourism and culture, and on tourism destination image (TDI). By taking a cross-cultural communication perspective and employing sociology, psychology and anthropology-oriented approaches within the field of tourism studies, the thesis focuses on the qualitative nature and the importance of the British sense of humour (BSOH) and its respective role in shaping Britishness, and British national character and national identity. It examines how BSOH, British society, and British culture contribute to Great Britain's (GB's) destination image and its attractiveness in tourists' minds. In doing so, it makes an empirical contribution to our understanding of tourists' perceived images of nations and destinations.

The thesis employs a qualitative methodology. 82 international tourists were interviewed face-to-face in capital cities of GB: London, Edinburgh, and Cardiff. The interviews were concerned with giving a deeper insight into the behaviour and reaction of tourists visiting GB and examined the role of BSOH in study participants' images, perceptions and encounters with BSOH during their visits. The interviews were further concerned with giving a deeper insight into how BSOH might influence visitors' thinking around GB's social, cultural, and national identity.

The Constructive - Contemporary Grounded Theory (CCGT) analysis method employed sheds light on the reciprocal relationship between the notions of 'humour', 'image', 'perception', 'mediated stereotypes', 'identity', 'language and language barriers' and 'experience'. By looking at these notions, the thesis goes beyond the established wisdom that physical attributes of tourism destinations are at forefront of tourists' perceptions and imaginations of destinations. The results reveal BSOH plays a significant role in shaping national character and national identity representations of Britishness in tourists' minds. The results further reveal the ways in which when tourists come across BSOH during their visits, how it affects their experiences and results in different types of image making, which further impacts their perceptions of British cultural and national identity and additionally contributes to the attractiveness of GB as a tourism destination.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

ACKNOWLEDGMENTS

I would like to express my deepest appreciation to my supervisors, Professor Andrew Smith and Dr Nancy Stevenson for their continuous intellectual guidance, incredibly detailed and thought-provoking feedback on the many drafts of each chapter in this thesis, as well as their generous support and inexhaustible patience throughout my challenging PhD journey. I will remain forever thankful to Andrew for his encouragements to make me think critically and cross the boundaries of disciplines, for his invaluable support and advice, and for his meticulous final review of all the chapters of this thesis. I will remain forever thankful to Nancy for believing in me, for granting me the opportunity to take this PhD programme, for her invaluable support and advice, and above all, for the unbreakable friendship and comradeship that we have formed. You both will stay forever in my heart.

I would like to extend my appreciations to my internal examiners Dr Adam Eldridge and Dr Ilaria Pappalepore, for their invaluable ideas and comments on my work through the APR report submissions.

My deepest gratitude also goes to my parents, whose endless encouragements have always been an infinite source of inspiration for me. The boundless love and support of my parents and siblings, for which I will remain forever grateful, have always been the backbone of my life.

I want to also thank the University of Westminster for providing the funding that made this research possible.

Finally, I would like to thank all the tourists who generously donated their time and participated in this research.

AUTHOR'S DECLARATION

I declare that the present work was carried out in accordance with the guidelines and regulations of the University of Westminster. The work is original except where indicated by special reference within the text.

The submission as a whole or part is not substantially the same as any that I previously or am currently making, whether in published or unpublished form, for a degree, diploma or similar qualification at any University or similar institution.

Until the outcome of the current application to the University of Westminster is known, the work will not be submitted for any such qualification at another University or similar institution.

Any views expressed in this work are those of the author and in no way represent those of the University of Westminster.

Signed: Fatemeh Mohamadi   Date: 30/09/2022

LIST OF ABBREVIATIONS

SOH	Sense of Humour	3
TDI	Tourism Destination Image	3
BSOH	British Sense of Humour	3
GB	Great Britain*	3
CCGT	Constructive - Contemporary Grounded Theory	4
BNI	British National Identity	48
CGT	Constructive Grounded Theory	98
GT	Grounded Theory	98

NOTE*: In this thesis 'Great Britain' is not used as a synonym for the United Kingdom of Great Britain. Great Britain in this thesis is used as a geographical term referring specifically to the island of Britain which includes England, Scotland, and Wales hence does not include Northern Ireland, Isle of Man and Channel Islands.

CHAPTER ONE:
INTRODUCTION

1.1. INTRODUCTION

This study makes an empirical contribution to our understanding of tourists' perceived images of destinations. It investigates the role that BSOH plays in the construction and / or perceptions of national image and national identity of GB in tourists' minds. In doing so, it contributes to research on tourism and culture, and on destination image.

A review of the literature reveals that SOH is a crucial part of society (Lynch, 2002), as an eminently human affair as well as a universal phenomenon (Boullart, 1986; Nevo et al., 2001; Hofstede, 2009). The subject of BSOH has been identified and discussed by various scholars. For example, in 1930 Louis François Cazamian, a French academic and literary critic wrote: 'Let it be far from us to suggest, that England or rather Great Britain has a monopoly of humour: other nations possess their full share, and humour indeed is as old as civilization. But it is no mere accident that a name should have been found for it, and that it should have first grown to a realization of itself, on British soil' (Cazamian, 1930: 7&8). Highlighting various features of Britishness, from revealing a distinct affinity with the temper of humour in their constitution, linking British traits to British lifestyle and manners of British land, Cazamian went to claim that: 'humour was a birthright of the British' (Cazamian, 1930: 8).

This study takes inspiration from Cazamin (1930) and from humour and anthropology scholars such as (Thorson and Powell, 1993; Boullart, 1986; Hofstede, 2009; Ruch, 2007; Martin, 1998 & 2003; Friedman, 2014; Anderson, 2006; Hobsbawm 1992; Smith, 1991; Henderson and McEwen, 2005; and Jaspal, 2011), as well as national organisations such as VisitBritain and British Council. In fact, what inspired the author to pursue this research project was the study commissioned by VisitBritain and carried out by the British Council, post the London Olympic and Paralympic Games 2012, in which 8000 adult international tourists were surveyed. The study divulged that the inclusive image of Britain was perceived in a more positive way than before the Games. GB's

positive image was strengthened in the areas of British 'sense of humour', the warm welcome given by British volunteers and the impressions created by the public, as well as the music, sport and culture (British Council, 2014, 2015). The contention here, however, is that although the findings of such market research studies have often suggested that GB is one of the most attractive destinations for tourists, and BSOH is one of the main traits of British people as perceived by others (British Council, 2015; Culligan et al., 2014; Norton, 2012); past research has mainly focused on marketing BSOH overseas to develop Britain's visitor economy. Thus, it has lacked an understanding of the British people themselves, as their SOH is a product of, or response to, British culture, British identity, and British social behaviour.

To this end, this research recognises the neglect of the role of 'humour' and SOH in tourism research and examines this overlooked and underexplored topic in detail. By taking a cross-cultural communication approach, and employing sociology, psychology and anthropology-oriented approaches within the field of tourism studies, the study focuses on the qualitative nature and the importance of BSOH and its respective role in shaping national character and national identity representations of Britishness in tourists' minds. It examines how BSOH, British society, and British culture contribute to GB's attractiveness in tourists' minds. The findings give a deeper insight into the behaviour and reaction of tourists visiting GB and examines how BSOH might influence visitor's thinking around GB's social, cultural, and national identity. In doing so, this study makes an empirical contribution to our understanding of tourists' perceived images of destinations. It investigates the role that BSOH plays in the construction and / or perceptions of national image and national identity of GB in tourists' minds. It furthermore contributes to research on tourism and culture, and on destination image.

The section below explains in greater detail justifications behind the decision to conduct this research project.

1.2. Rationale and Contribution to Knowledge

There are a number of justifications behind the decision to conduct this research project.

First of all, the study addresses and fills a gap in tourism research studies – there is a lack of research in understanding how significant SOH is in shaping and influencing tourists' perceptions of national identity and destination image. The term 'humour' traditionally has been discussed and analysed within the contexts of anthropology, philosophy, psychology, philology, theology and pathology (Martin, 1998). It is only very recently, however, that it has been addressed in tourism research (e.g. Frew, 2006; Pearce, 2009; Pearce and Pabel, 2015). A few specific studies have examined the relationship between humour and the tourist, but they mostly have focused only on tourist experience (Pearce, 2009). Research directly focusing on a systematic relationship between the perceived SOH of a country and its national image in a tourism context thus remains limited. The following research project is the first attempt to evaluate the effect of BSOH on perceived national identity and destination image of GB in a tourism context, thus it makes a significant contribution to existing knowledge.

Secondly, while some efforts have been made to recognise and authenticate BSOH as one of the top characteristics of the British people (Culligan et al., 2014; Norton, 2012), there has been only a scarce academic interest in this theme, especially from tourism researchers. Within academia, SOH has not been considered as an important social and cultural phenomenon that can play a significant role in positive image and perception of national character, as well as national identity. A key opportunity therefore exists to address this gap and add to the existing knowledge around the topic.

Thirdly, there is a large pool of quantitative data concerning the justification of the role of BSOH on positive destination image of GB (Culligan et al., 2014; British Council, 2015). In these studies, it was found that BSOH is an effective element which may be highlighted as a niche that GB can focus on in its promotional efforts to differentiate its image and attract more tourists to GB.

However, the contention here is that since these types of studies quantify the role of BSOH in destination image of GB, they are unable to capture detailed insight from tourists visiting GB about the role of this trait and its effect on their perception and image of British social, cultural and national identity. Therefore, there is a need to move away from quantitative market research studies to more critical and qualitative studies. The use of qualitative methods enables exploration of rich and nuanced data on, which can be compared with and can address the shortcomings of previously conducted quantitative research.

Finally, the majority of previously conducted image research in GB carried by official tourism organisations such as VisitBritain and British Council has been conducted overseas, with most focusing on how Britain and the British are seen by others overseas. This research, in contrast, focuses on tourists already in Britain and visiting different parts of the country. The justification behind this decision was that the researcher was keen to interview people who presumably already had quite a positive image or experience of Britain as well as British people. More specifically, the researcher was keen to learn more about how humour affected tourists' experiences rather than merely how GB is perceived overseas.

To conclude, the originality of this research project lies in its exploration of an under-researched topic within tourism studies: SOH, using an image analysis, within the specific context of the national image of BSOH as perceived by tourists visiting GB.

1.3.   Research Question and Research Objectives

The research is guided by one key question:

What role does the BSOH play in tourists' perceptions of the destination and national image of GB?

To offer answers to this question, the following research objectives were defined:

1. To investigate if and how BSOH plays a role in disseminating national character and national identity representations of Britishness.

2. To investigate the qualitative nature and the importance of BSOH and its respective outcomes for British national image amongst tourists visiting GB.

3. To investigate the impacts that BSOH has on social and cultural identifications of GB as perceived by tourists visiting GB.

4. To examine how tourists engage with BSOH and how significantly it contributes to the attractiveness of GB and the experiences of tourists visiting GB.

1.4.   Methodological and Theoretical Overview

Given the present research's main aim to explore the different socio-psychological interpretations that tourists visiting GB attach to the BSOH and explore the role that BSOH plays in their imaginations and perceptions of GB and British people, the present research project adopts a constructivism approach in two ways. Starting from social constructivist approach as an ontology, the theoretical perspective applied to this study is 'relativism'. Emerging from the social constructivist approach as an epistemology, the theoretical perspective applied to this study is 'interpretative'. CCGT analysis is the methodology. The specific method chosen to collect data and applied in this study is qualitative method involving 82 in-depth semi-structured face-to-face interviews with international tourists in GB's three capital cities: London, Edinburgh, and Cardiff.

1.5.   Composition of The Study

This study examines the role that BSOH plays in the construction and/or perceptions of national and destination image of GB in tourists' minds. To address this aim, the research includes eight chapters. These are summarised below.

Chapter 1: INTRODUCTION. This chapter (the current chapter) provides an introductory background to this research project, explaining where the topic of this study sits within prior research. The chapter incorporates explanations of why this research has been conducted, and the rationale for conducting it. The chapter states the research question to be answered, and the overall aim and the objectives to be met. The chapter also benefits from a brief overview of the eight chapters of the thesis.

Chapter 2: LITERATURE REVIEW. This chapter provides a context and conceptual and theoretical framework for this research project. It incorporates topics which enable detailed consideration of different aspects of humour, including SOH, national identity as well as national character concepts. The focus shifts towards the importance and role of these topics for perceptions of stereotypical images about Britishness and characteristics of the British, and British humour is explored in the literature. These sub-topics are structured based on the existing literature as well as the key themes identified around the research question of the current study.

Chapter 3: METHODOLOGY. This chapter first explores the ontological and epistemological approach taken by the researcher for this research. In doing so, the chapter provides a philosophical -methodological link between the aim of the research, literature reviewed as well as the methods chosen. The chapter discusses the qualitative methodology used in this study and describes in detail the rationale behind the choice of method. The chapter then describes in detail the research process, ethical considerations as well as challenges and possibilities arising from collecting data on a complex and multi-faceted concept: humour and SOH. Finally, the chapter describes in detail the data analysis process, reporting the key methodological issues in relation to the coding and analysing data.

Chapters 4 to 7: FINDINGS AND DISCUSSIONS. The outcomes of the study are divided into four chapters (4-7). Each chapter is dedicated to a master theme generated from the data (see below). Each of the chapters have three sections. The chapters begin with an introduction to the master theme and sub-themes,

and benefit from the presentation of direct quotes from the data that help to develop arguments around the subject area. The findings presented throughout the chapters are combined to the context and conceptual and theoretical frameworks involved within the literature, while emphasis is put on grasping the main points to create discussions in which the research question is answered. The final section of each chapter consists of closing remarks, giving insight into what the results showed and what the limitations of the study are.

Chapter 4: IMAGINING GB AND PERCEVING BSOH. One of the most important subjects focused on in this study was imagining and perceiving BSOH. The first part of this chapter explains research participants' overall image towards and reported perceptions of GB and British people. Twenty-five commonly expressed holistic images of GB were outlined by the participants and a set of comments are stated in section 4.2. of the chapter. The latter section of this chapter analyses in detail participants' images and perceptions of BSOH, demonstrating how and why BSOH manifested as a crucial aspect in their images and perceptions of Britishness, British cultural and national identity, and British national image. Two master themes are outlined: consisting of the role of different types of humour: (i) 'in creation of an image of BSOH', and (ii) 'in construction of British cultural and national identity' in participants' minds. Each master theme gave rise to a number of sub-themes which are discussed in detail in this chapter.

Chapter 5: LANGUAGE BARRIERS IN PERCEIVING BSOH. The first part of chapter 5 is concerned with the role of English language in study participants' perceptions and encounters with BSOH. Three main sub themes which emerged from the interviews in relation to the English language are outlined. These include the role of English language in: (i) 'creation of images of GB in participants' minds'; (ii) 'construction of cultural and national identity of British people in participants' minds'; and (iii) in 'perceptions of BSOH in participants' minds'. Linguistic and cultural barriers were amongst widely mentioned issues that seemed to hamper participants' perceptions of BSOH. That being the case, the later section of chapter 5 analyses in detail participants' comments,

demonstrating why and how linguistic and cultural barriers manifested crucial aspects in their perceptions of BSOH. The master theme 'linguistic and cultural barriers' gave rise to a number of sub-themes which are discussed in this chapter.

Chapter 6: MEDIATED STEREOTYPES OF BSOH. Chapter 6 primarily deals with the theme of 'otherness' and with personal and 'mediated stereotypical imageries and pictures of BSOH' in participants' heads. Given that the participants considered GB (geography) and British (nationality) as the main factors in their stereotypical images of BSOH and their views of different British TV personalities, TV shows and films, their comments would seem to be a direct connection to Baker's (1927 in Hayes 1999) liberal doctrine view of national character. Drawing on the work of scholars (for example, Devine, 1989; Terracciano et al., 2005; Billig, 2009; and Schwitzgebel, 2015), the chapter, further, argues that stereotypes, if mobilised, can tell the tale of uniqueness as well as common fate of a nation.

Chapter 7: EXPERIENCING BSOH. This chapter is concerned with the master theme 'experiencing BSOH' which has been interwoven through other themes such as stereotypes, images and perceptions discussed earlier in previous chapters. In this chapter, recalling some experiences from their memories, the research participants share their narratives about their interactions with British people and explain their 'true experiences' (Thomas, 2021) of encountering BSOH during their visits.

Chapter 8: CONSLUSIONS AND RECOMMENDATIONS. The concluding chapter reintroduces the research aims and objectives alongside salient discussion points, enabling logical concluding remarks to be drawn. The chapter does not repeat the findings, rather refers to those findings which address the main research question. As highlighted in chapter 3, the study employs a relatively under-utilised analysis method 'CCGT' in the tourism field by applying it to the highly complex notions of humour and SOH. Chapter 8, therefore, discusses the advantages of methodological choice alongside limitations of research design which in turn yields the directions and/or considerations that are opportune for further research.

CHAPTER TWO:
LITERATURE REVIEW

2.   LITERATURE REVIEW

2.1.   Introduction

The literature review chapter aims to provide a context and theoretical framework for this research project. The following sub chapters are structured according to several main themes linked to the research question of the proposed study.

The sub chapters cover topics which enable detailed consideration of different aspects of humour including SOH, national identity and national character. The focus shifts towards the importance and role of these topics for perceptions of stereotypical images about Britishness and characteristics of the British and British humour as revealed in the literature.

2.2.   Humour

The term 'humour' is recognised as a highly debated multi-disciplinary phenomenon. It has undergone many definitions, discussions and analysis in numerous fields for over two millennia (Wild et al., 2003). The systematic study of humour, however, has started recently. This might be due to the point highlighted by E. B. White (cited in Wild et al., 2003: 216) who states: 'Analysing humour is like dissecting a frog. Few people are interested, and the frog dies of it.' Nevertheless, scope and importance of the study of humour has been reflected in the interdisciplinary nature of the field, which draws insights from several contexts of anthropology, philosophy, psychology, philology, theology and pathology (Smuts, 2007).

The philosophical literature tracing etymology of humour conducted by Ruch (2007) points out that until the end of 17th century humour referred to comic and laughter-related phenomena such as funniness and wittiness, though not necessarily in a benevolent sense. Several scholars of moralist and humanistic

philosophers, under the influence of the humanistic intellectual movements of the 18th century, distinguished the term 'humour' from expressions of laughter-related phenomena (e.g. irony, wit, sarcasm, and comedy) (Ruch, 2007). They pondered humour as a more socially appropriate, tolerant, sympathetic and benevolent amusement at the imperfections and foible of the humankind (Martin, 2003). Nevertheless, at the beginning of the 19th century, Freud 1928 (in Ruch, 2007) corroborated that humour is distinct from wit, thus, addressed the shortcoming of the previous approaches. Freud introduced humour as one of the healthiest human defence mechanisms. In such sense Freud developed the restricted virtuous and humanitarian meaning of humour, consequently added a psychological connotation of mental health and wellbeing to it (Ruch, 2007).

In the light of the above, Van Dolen et al., (2008) argue that, despite the recognition that humour has been at the core of many studies, due to its complex notion there is still unsatisfactory clarity about its characteristics. Also, up to the present day, only few humour researchers have agreed on the exact dimensions of it. Moreover, a broad agreement among humour researchers on satisfactory meaning of the question of 'what is humour' has yet to be reached (Salomon and Singer, 2011). Hatch and Ehrlich (1993: 506) argue this might be due to the nature of humour that is more often demonstrated than described. Perhaps for such reason 'several humour researchers have side-stepped the task of defining humour, relying instead on common sense to designate their domain of interest'.

Several authors however have contributed to defining humour. For example Lord Kames in 1762 in his 'Elements of Criticism' wrote: 'True humour is the attribute of an author who pretends to be serious but who describes what he sees in such a way as to provoke mirth, happiness and laughter' (in Fleming, 1966: 3). Samuel Taylor Coleridge, philosopher 1772-1843 (in Ruch 2007: 9) stated that 'Humour arises whenever the finite is contemplated in reference to the infinite'. Crawford 1994 (in Sen, 2012: 1) defines humour as any form of communication that generates a relatively 'positive cognitive or affective response from listeners'.

However difficult it may be to find a comprehensive definition of term 'humour' (Holmes, 2000), there appears to be a common agreement among humour researchers as well as laypeople concerning the nature of the message created and appreciated by humour mechanism which ideally is amusing (Ruch, 2007). Humour has been regarded as a means of positive communication (Hatch and Ehrlich, 1993), a means between tragedy and comedy extremes (Keenoy, 1994), likewise as a state exhilaration and cheerfulness or a trait as SOH (Martin, 2003).

Whereas humour has often been seen in such a positive light, Fleming (1966) brings to the light the importance of 'what good humour is not' (p. 3). Fleming (1966) expresses that bad or false humour can appear serious when recipients do not laugh at its manifestation. This touches upon Shifman et al.,'s (2007) argument that something can be regarded as humorous if it is not upsetting or offensive. Sharing similar perspective, Ball and Johnson (2000) argue that humour needs careful placement; otherwise, it could destroy a communication rather than creating it.

Although, to date, no common agreement exists with regards to an adequate theory of humour, over 100 types of humour related theories in 8 major interdisciplinary fields including biological, ambivalence, configuration, surprise, release, incongruity, superiority and psychoanalytic theories have been developed (Smuts, 2007). Smuts (2007) claims, such theorists are often concerned with the object of humour, or address the characteristics of the response, and sometimes argue both. In this sense, Superiority, Incongruity, and Relief theories are among the most commonly discussed in the humour literature (Martin, 2010). Superiority theory according to Pearce and Pabel (2015) is the oldest theory associated with humour and laughter. This theory argues humour as a manifestation of a feeling of superiority over others' stupidity, weaknesses, ugliness or misfortunes or even one's own past situation (Sen, 2012). Humour in such sense cannot be argued to be a positive phenomenon (Martin, 2003). In contrast to Superiority theory, the Incongruity theory is concerned with the cognitive aspects of the humour (Pearce and Pabel, 2015). Incongruity theory focuses on how certain situations motivate humour in people therefore pays a particular attention on the concept and object that is the source of humour (Sen,

2012). According to the psychological incongruity theory, 'humour involves the perception of incongruity or paradox in a playful context' Forabosco 1992 (in Wild et al., 2003: 2131). Relief theory that has its origin in the ideas of theorists Herbert Spencer and Sigmund Freud (1928), is associated with structure and process of humour along the lines of a tension-release theory (Smuts, 2007). A main criticism of this theory, however, is that, those who seem most stressed out appear least interested to appreciate humour (Smuts, 2007).

To conclude, treating humour definitions and theories as rivals could be misleading. It may be worth to take into consideration that they simply focus on different aspects of humour, ultimately complementing each other (Smuts, 2007).

2.3.   Sense of Humour

It may not even be possible to ponder the question of 'what is humour' without considering 'SOH' itself. A review of literature reveals that a good SOH is broadly trumpeted as a social quality of considerable value. Other positive personality traits are presumed to co-occur along with a good SOH (Cann and Matson, 2014). Martin (2003) argued that it appears that everyone can recognise a SOH once they see it. However, they encounter a great deal of disagreement when they are asked to define or conceptualise this trait. Thorson and Powell (1993) argued that individuals are either low or high or somewhere in between in personal SOH and these differences fundamentally contribute to the essence of personality. Mason et al., (2008) argue SOH arises from an accumulation of several interconnected factors including gender, culture, personality disposition, geographical location, education, upbringing, maturity and life experience of individuals. It is believed that the combination of such variables forms an individual's unique view of the world, through which s/he constructs a frame of reference to interpret events. Since individuals' world view is unique to them, there is certainly no guarantee that humour will be perceived in the same vein it was expressed (Mason et al., 2008). Nevertheless, for humour to be well-understood and enjoyed across different cultures, Andrew (2010) asserts that the

purveyor must be well aware of social convention; skilled at communication and picking up appropriate content, and good at sensing an opportunity and professional at telling a good story. These important skills, therefore, can be referred to as a good SOH (Andrew, 2010).

Kohler and Ruch (1996: 5) hypothesised that the 'sense of humour - construct is a node in a net of personality traits, not an isolated phenomenon'. As a consequence, a growing number of academic studies have been dedicated to examining the relationships between various conceptualisations of SOH and personality. A small number of humour studies, however, to date have reached consensus on how to measure it as an emotional temperament trait (Martin, 2003). Nevertheless, individuals with a good SOH are believed to be able to better cope with stressful situations, to enjoy better physical and mental health, and to get on well with others (Martin, 1998). Contemporary western culture generally views SOH as the most – even virtuous - desirable personality characteristic (Martin, 2003). It has long been believed that 'A person without a SOH is like a wagon without springs. It's jolted by every pebble on the road' (British Council, 2015).

A study carried out by Cann and Matson (2014), however, concluded that being funny and displaying humour may not always be considered as effective in creating the impression of possessing a good SOH. Not all types of humour can be seen as providing evidence of a good SOH. Possessing a SOH for example when discussions get tough has in fact very little to do with being funny (Forester, 2004).

From another critical perspective, Saroglou and Scariot (2002) and Thorson and Powell (1993) criticise some humour studies (e.g. Freud, 1916 and 1928; Eysenck, 1942; Luborsky and Cattell, 1947; Ruch and Hehl, 1983) which have treated SOH as a matter of one-dimensional construct. Whereas some researchers consider SOH from the humour appreciation dimension only, Thorson and Powell (1993) bring to light a discussion of a dual approach taken by other researchers. They argue that SOH has two aspects: appreciation and production with a suggestion that there is a link between personality and SOH.

In this view, Martin (2010) suggests that perception and appreciation of humour may possibly involve habitual behaviour, cognitive abilities, temperament differences, and select attitudes. In contrast, the production of humour may possibly be relatively dependent on individuals being good at sensing how others react to them, having divergent thinking as well as creativity and having a good memory to spot the comic component of the situations.

2.3.1. Social and Cultural Nature of Humour and Sense of Humour

It is widely recognised that all human communication happens in the context of culture. Humour, without a doubt, is believed to be as one of the most significant and unique components of culture (Abrosimova, 2015). Paton et al., (1988: xxi) claim 'humour is a counterpoint to or mirror of a society'. Alharthi and Eades (2014: 119), associate humour as 'a mirror of the culture' claiming that culture and humour are inseparable. Dudden 1987 (in Tisgam, 2015: 3) supports this, arguing humour is 'a culturally shaped individual cognitive experience, culturally determined because the sociological factors are the primary mechanisms leading to its occurrence'. Humour is indeed cultural in content with different dynamics in different nations and languages (Yetkin, 2011). In social situations, humour is argued as a significant useful social skill since it enlivens group conversations and builds group solidarity. There are perhaps no contexts, however dire, wherein humour is not argued as a potentially appropriate response (Foot and McCreaddie, 2006). Foot and McCreaddie (2006) draw on Provine and Fischers' study which reported 30 times higher emissions of laughter among research participants in social situations than in solitary occasions. It has long been argued that we may possibly laugh at a funny TV programme or remember a funny incident from past on solitary occasions, however, our appreciation of humour is expressed more extensively in company. Perhaps for such reasons Foot and McCreaddie (2006: 297) refer to humour as 'an essentially shared experience'.

As noted above there is a substantial, but coherent literature on SOH as a crucial part of humankind and society (Lynch, 2002), and as an eminently human affair

as well as a universal phenomenon (Boullart, 1986; Hofstede, 2009). SOH is both universal, as it is rooted in human nature, and specific as to some extent is dependent on cultural factors (Hofstede, 2009). Several scholars of humour have concluded that humour is indeed a universal phenomenon and that within cognitive-structural theory, incongruity appears presumably to happen in much of the humour throughout the world (Nevo et al., 2001). In this sense, Berger 1987 (in Alden et al., 1993: 67) states:

'Humour is . . . all pervasive; we don't know of any culture where people don't have a sense of humour, and in contemporary societies, it is found everywhere in film, on television, in books and newspapers, in our conversations, and in graffiti'.

Even assuming humour as a highly human affair as well as a universal phenomenon, it is worth taking into account that its specific content can differ according to individual preferences, cultural influences and social circumstances within different societies and nations (Boullart, 1986; Nevo et al., 2001; Lashley and Morrison, 2002). For example, Barsoux 1993 (in Lashley and Morrison, 2002: 200) observes that:

'In Britain humour tends not to be so much action driven as personality driven. Having a SOH is considered a state of mind: it is personality embedded. In France or Germany, say, it is about being witty, telling good jokes or being a raconteur; and in America it is about wisecracking and one-liners. British humour, as embodied in the better situation comedies, is character-based rather than gag-based; it is winsome rather than punchy.'

Since humour is so deeply rooted in cultural realities, attitudes, and values, it has been advocated as a highly effective means of myth-making, of telling who the people of a nation are or be supposed to be (Petty et al., 2006). Beyond doubt, in cross-cultural communication humour can be used as an influential speech act for building relationships, breaking the ice, or diffusing difficult situations (Andrew, 2010). Appreciating the SOH of people in a country or in a nation, therefore, is a key factor in understanding the culture as well as the language of that country. Perhaps more importantly, understanding the SOH of people in a

nation can be highly regarded as a key element of developing relationships with people from that nation or country (British Council, 2015). Social psychologists emphasise that, pared to its intrinsic nature, humour is a socio-cultural as well as a group phenomenon that shares common attitudes, experience, language, and value system (Petty et al., 2006). In fact, in order to get real pleasure from different types of humour, individuals need to understand the cultural context first. Wiseman 2002 (in Andrew, 2010: 28) brought to light the role of humour in cultural communication context when he claimed that:

'Humour is vital to communication and the more we understand about how people's culture and background affect their sense of humour, the more we will be able to communicate effectively'.

Andrew (2010) claims that strategy of using humour as a means of creating cross-cultural communication leads to a paradox whereby individuals who lack enough cultural awareness who use humour as a way of trying to build cultural relationships, may possibly develop unwelcome communication. As Andrew puts it, regardless of how universal, the idea of funny is hard to translate or explain as the idea of funny is highly personal as well as context and culture specific, thus, may be treated as offensive, misunderstood or unperceived. Several humour scholars for example (Boullart 1986; Lynch 2002; Petty et al. 2006), have regarded humour as the most challenging type of intercultural communication. They believe forms of humour that are deeply rooted in culture and linguistic knowledge often appeared to fail to cross over the cultural abyss. Examples of the most universally appreciated humour are those that are simple in their nature, are highly visual and tune well with the basic levels of human common sense. Translating or explaining humorous wits and jokes may perhaps hardly result in a desired effect of laughter (Andrew, 2010). Nevertheless, as noted by Nevo et al., (2001) there is certainly no rationale in theory to assume differences exist in fundamental psychological or cognitive processes of the humour mechanisms between different cultures. Even if each culture has its own set of social and cultural values, norms, and unwritten rules in relation to what is more appropriate in humour, indeed all cultures smile and laugh at incongruities as well as their solutions.

Several studies have focused on gender differences and SOH (Lampert, 2014), as well as gender roles in production and appreciation of humour (e.g. Ergul, 2014; Nevo et al, 2011), and have suggested that there are more similarities than differences amongst women and men in appreciation of humour (Ergul, 2014). It has also been well-established that a good SOH is a universally desired trait, amongst both sexes in different cultures (Nevo et al., 2001; Lampert, 2014). However, different preferences exist for humour production and appreciation (Lampert, 2014). Generally, 'men tend to value humour appreciation in women, whereas women tend to value humour production in men' (Curry and Dunbar, 2012: 2). Such complex studies conclude that women appear to appreciate humour more than men and they laugh even more (Bressler, 2006; Curry and Dunbar, 2012; Ergul, 2014). But as Bressler (2006) and Ergul (2014) highlight these results are not definitive as there are very limited studies thoroughly examining the extent to which humor-related activities and behaviours are valued by both sexes in different situations. However, it is worth taking into account that different cultural and national preferences in societies may perhaps affect both the specific context in the humour perception of incongruities as well as their resolution between men and women (Nevo et al., 2001).

In sum, the literature suggested that a good SOH and cultural awareness are linked to each other in a way that go hand in hand since humour is seen as a tool for creating social and cross-cultural communication, a way of mutual laughter, creating positive shared experiences, enjoying humorous materials and creating the ability of coping and enhancing relationships.

2.4.   Conceptions of National Identity

The following sections aim to examine concepts of national identity and national character and their respective effects on perceived stereotypical national image of GB without specific reference to BSOH. The justification behind this approach is that it will help the author of this project to gain insight into if and how BSOH shapes the perceived national and destination image of Britain.

2.4.1. Nation and National Identity

Often recognised as a theory of 'otherness' (Triandafyllidou, 2010), national identity is a fundamentally contested notion yet if its basic definition as a 'collective sentiment based upon the belief of belonging to the same nation and of sharing most of the attributes that make it distinct from other nations' (Guibernau, 2007: 11) is possible, therefore there is a need to address the notion of 'nation' first.

Spencer and Wollman (2006:2) argue that 'the criteria for deciding what forms a nation are to a great extent contested, involving complex issues in relation to identity, history, language, culture, myth and memory, as well as disputed claims to territory'. According to Spencer and Wollman (2006) in the modern era, claims to territory often led to a misperception between two terms 'state' and 'nation'. Certainly, there is a close connection between them, nevertheless, they are not quite alike. The term state relates to sovereignty, with authority and power over a population and given area. The nation, however, relates to relationships between people in a specific area, with how they see themselves as connected over space and time, as sharing some sort of collective identity. In this sense a nation is 'a community of sentiment which would adequately manifest itself in a state of its own; hence, a nation is a community which normally tends to produce a state of its own' (Weber, 1991: 176).

Cubitt (1998: 1) considers nation as 'an imaginative field on to which different sets of concerns may be projected, and upon which connections may be forged between different aspects of social, political and cultural experience'. Nevertheless, a common view of nation in an anthropological spirit is that what Anderson (2006) calls an 'imagined community' which is imagined in common language, rather than blood. Members rarely know one another and only know some of the groups, however, imagine that they share a mutual sense of belonging collectively within a national community. Mandler (2006a: 272) claims, 'the modern development of print and other communications technologies' indeed has made it easily possible for individuals those scattered across any distances to feel themselves simultaneously and strongly as part of a

single imagined community. In answering the question of how these imagined communities can reach the minds of those convinced of a shared national identity, Wodak et al., (2009: 22) point out: 'national identity is constructed and conveyed in discourse, predominantly in narratives of national culture. National identity is thus the product of discourse'.

Nation has also been argued as the product of top-down, elite developments of national construction by scholars such as Hobsbawm and Ranger (1992) and Anderson (2006). This school of thought views nationalism and nation as constructed entities that serve the needs of the cultural elites. Smith (2013) argues Hobsbawm's (1992) analogy of nations is mechanistic similar to technical inventions in which Hobsbawm argues that nations can be conceptualised as fabrications or constructs of social engineers, planned and placed together by elite craftsmen. Yet, a nation may perhaps be better understood from the bottom-up, as composed by widely and commonly shared national characteristics as well as practices of ethnic and cultural identification (Hobsbawm, 1992). Should this be the case then national identity may possibly be well defined as the outcome of mass identification with the nation-state where 'the nation is tied inextricably to ethnicity: a belief in or an intuitive conviction of common descent' (Connor, 2004: 36). The nations, hence, might be constructed through both top-down as well as bottom-up forces (Hobsbawm, 2004).

Smith (1991), however, seems not convinced that national traditions are entirely imagined or formed but they stem from ethnic origins preceding the formation of nations as well as nation-states. Smith's (1991) argument recognises the significance of an ethnic and race element to the creation of national identity that is indeed an element based on shared memories, myths as well as symbols. However, as Henderson and McEwen (2005) point out, the formulation of the communication between identity and shared values seems somehow problematic. The discourse of shared values cannot, in its own, create a national identity. Yet, it may play a role in shaping and maintaining national identity. If there is any relationship between identity and shared values, then the existence

of such values within a political community could be argued an outcome not a cause of national identity, a consequence of living together rather than a rationale to keep on a life in common.

Smith (1991: 14 and 2009: 29) however, asserts nation as a concept which is 'a named and self-defining human community whose members cultivate shared…

1. a historic territory or homeland
2. common myths and historical memories
3. a common, mass public culture
4. common legal rights and duties for all members
5. a common economy with territorial mobility for members'

This school of thought considers national identity and nation as multi-dimensional and complex constructs composed of several interrelated elements including ethnic, territorial, culture, legal-political as well as economic elements. It is believed that these components signify ties of solidarity between members of communities united by shared traditions, myths and memories that may perhaps or may not find expression in states of their own, however are completely different from the purely bureaucratic and legal ties of the nation (Smith, 1991). Smith further argues that 'nations must have a measure of common culture and a civic ideology, a set of common understandings and aspirations, sentiments and ideas that bind the population together in their homeland'. The popular socialization agencies such as the mass media and the public system of education, hence, are responsible for ensuring a common collective mass culture (Smith, 1991: 11). It appears that Smith (1991) uses a civic and ethnic dichotomy to recognise the content of national identity. However, he does not highlight language as an essential feature of identity /national identity construction. Wodak and Boukala (2015) bring to light a discussion of how language and our linguistic behaviour manifest 'who we are', and 'we' define reality and authenticity partly through 'our' language. Wodak and Boukala suggest that there is a link between language choice and formation of both our individual and collective identity.

According to Edensor (2002) nation persists as a leading constituent of identity and society at theoretical as well as popular levels. Edensor, however, argues that there is little work on how a nation is experienced and represented in everyday life and through popular culture. This absence masks an assumption that 'nation' is equal to 'society', a popular supposition that afflicts cultural theorists as well as social scientists. National identity in this case could be recognised as conventionally thought of as a social phenomenon that helps individuals to understand who they are, to understand their place in the chain of being as well as in the world they inhabit. Kunczik (2013: 13) defines national identity 'as what is believed by the (majority of the) people about their own nation'. However, for Kunczik (1997: 47) national image is 'a cognitive representation that a person holds of a given country, what a person believes to be true about a nation and its people'. Therefore, 'national identity' provides a window to the world as a whole is given to individuals by their nation (Kirloskar-Steinbach, 2004).

2.4.2. Nationalism and National Identity

Nationalism has also been considered of crucial importance in the manifestation and reproduction of national identity. It is defined as 'loyalty to the nation above and beyond individual differences' by Sullivan (in Okoye, 2007: 2). Smith (1991: 73) refers to it as 'an ideological movement for attaining and maintaining autonomy, unity and identity on behalf of population deemed by some of its members to constitute an actual or potential nation'. National identity therefore appears performed through nationalism. Nationalism has also been argued as a theory of political legitimacy, as an expression of association and continuity with the past (Gellner, 2010). Accordingly, national identity is determined by the identification of inhabitants and citizens through a public, urban elite culture. According to Smith (2009: 122) Gellner claimed that, 'a man's culture today is his identity'. Nevertheless, Spencer and Wollman (2006) suggest that even if there are some nationalist ritual occasions and important ceremonies where the collective sense of nation, is celebrated, such events are only occasional. National identity is reproduced daily and is not repressed into the unconscious.

For Hobsbawm (1992), however, nation and nationalism owe much to the literacy as well as historic inventions of national history, symbolism and mythology, which thrived and flourished in Europe from about 1830 onwards. However, less euro-centric views such as Bayly (2003) shift emphasis away from Europe and place national identity in the global history context from 1780. Bayly (2003) argues a range of associations and identities connected to globalised ideology, economic practices, religion, race and ethnicity by noting numerous transnational resemblances, including those amongst the settled nations of the British Empire. This broader context in particular serves to bring forward both the inclusionary and exclusionary effects of national identity which operates beyond the national borders in a universal and comprehensive context, positioning a specific nation and their SOH amongst a wider group of distinct nations.

2.4.3. Identity and National Identity

It may not even be possible to define national identity without defining identity itself. All human identities are argued to be social in nature since identity is about meaning. Even if meaning is not a crucial property of words and things, it develops in context dependent upon use. Should this be the case then 'identity is the prototype of ideology' as suggested by T. W. Adorno (in Wodak, 2012: 215). For Spencer and Wollman (2006) both memory and identity are social and political constructs and are not 'things we think about but things we think with'. Intrinsically they can have no existence beyond our histories, our social relations and our politics (Spencer and Wollman, 2006: 61). Smith (1991: 75), however, adds an important view of national identity by arguing that identity as a theoretical concept is about 'sameness' in 'national character' which implies to 'authentic … ways of thinking, acting, and communicating'. Indeed, the very concept of an identity assumes another from whom one is basically different, thus, 'If identity is about sameness, about identifying with those considered similar, it is also about difference, distinguishing oneself from those who are

dissimilar' (Spencer and Wollman, 2006: 58). This will be discussed further in section 4.1 national character and stereotypes.

For Smith and Wistrich (2007) nevertheless identities are shaped by individual as well as societal characteristics, situated in the interpretation of individual biographies and cultural, historical and societal contexts. Identities can relate to cultural elements such as religion, ethnicity and language and also can relate to other elements such as ancestry, gender, place of residence, societal history as well as human and political rights. Each or any amalgamation of these can be the foundation of single or multiple collective or cultural identities. Nevertheless, identity is undoubtedly about belonging which has both subjective and objective dimensions (Smith and Wistrich, 2007). Smith and Wistrich highlight the process of identification as not fixed. They believe both our own subjective understanding of identification process and the objective world changes over time through a process repetition. Hence, people are objectively put into certain collectivities at any specific point in time and in their own lives and then subjectively react to them. However, subjective aspect identities could be referred to whatever people imagine themselves to be, to which collectivities they belong.

Literature suggests that an individual can have many identities (Mandler, 2006a). If such identities are summed up, individuals then may understand the 'self'. Some historians believe these identities are created by means of 'binary oppositions'. We define ourselves through identifying an 'other'. Hence, we know who we are through who we are not and, perhaps, vice versa. They further suggest that 'identities can be donned and doffed like hats' (Mandler, 2006a: 272). Therefore, national identity is argued as a peculiar sort of identity by historians. They believe, national identity could be traceable back to pre-modern era, when individuals already defined themselves as associated to groups that looked like nations—ethnicities, rulerships as well as cultures (Mandler, 2006a).

To conclude, what these theorists share in common is the recognition at a glance that national identity has both an individual (subjective) and a collective dimension. It contributes to defining who we are as individuals and who we are

as people. It situates each of us in the context of our associations with others in the broader society to which we feel a sense of belonging. A necessity of national identity as Miller (in Henderson and McEwen, 2005: 175) pointed out is that people who share it certainly have something in common, 'a sense that the people belong together by virtue of the characteristics that they share' such as their SOH and that something is a 'common public culture'.

2.5.   National Character

What is national character? In 1927 Ernest Barker defined it thus: 'a mental organization connecting the minds of all the members of a national community by ties and connections as fine as silk and as firm as steel' (Romani, 2003: 1). Barker throughout his work on 'National Character and the Factors in its Formation' examined geography and race as major factors in the formation of national character (Hayes, 1999). Barker's work is considered 'a classic restatement of liberal doctrine' (Mandler, 2006b: 152).

Kohen (2008: 9) claimed that 'Life in a common territory, subject to the same influences of nature and, to an important although lesser degree, to the same influences of history and legal systems, produces certain common attitudes and traits, often called national character'. Nevertheless, within national character studies, the definition provided by Terracciano et al., (2005: 96) appears to end on an ambiguous note, 'Beliefs about distinctive personality characteristics common to members of a culture are referred to as national character or national stereotypes'. If Terracciano et al., are right, then national character is synonymous with national stereotypes. Beyond this, it is a social construction and should be differentiated with personality traits which are deep-rooted in biology (Terracciano et al., 2005). Indeed, this line of arguments brings to light Baure's statement of: 'National character is not an explanation; it is something to be explained' (Bauer in Easthope, 2005: 61).

Smith (2009) and Parrinder (2006) highlight the centrality of national character in construction of national identity. Smith (2009) says, national identity in the

modern era has tended to replace former collective concepts such as 'national character', 'race', and 'social consciousness', and has attempted to fulfill the similar multipurpose goal of expressing collective differences and individuality in ways that everyone is able to understand and feel. Smith (1991) further observes, of all the collective identities that people share today, national identity is the most inclusive and fundamental; claiming that other types of collective identity may perhaps overlap or merge with national identity. Parrinder (2006) seems to agree with Smith when he claims that over the past two century the discourse of national character has shifted to one of national identity. The shift however does not mean the complete replacement of an older idea of character to a newer set of ideas. The word 'character' continues to exist pivotal in discussions of plays or novels, though, 'national character' has become an outmoded concept since theoretical ideas and discussions of nation and nationalism consistently refer to national identity instead. In the light of the above, since studies to a great extent associate national identity as a substitute to national character, and in fact argue them as inseparable elements within the nation and nationalism studies, both terminologies then contribute to defining who we are as individuals and who we are as people. What distinguishing features and characteristics we do have that form our nature and help to identify, differentiate, or describe recognisably our distinguishing traits.

Parrinder (2006: 90) makes a valuable point when he suggests national character as a holistic or comprehensive, yet a complex concept, assembling a number of various components into a 'composition or composite whole' which may possibly be better observed from outside. Being a holistic and composite concept, being to some extent fragile is however argued as an important issue in aspects of national character studies. National character is felt to be shaped by the dynamics of human developments, particularly migration, cosmopolitanism, economic exploitation, and globalisation (Parrinder, 2006). It has been argued that throughout Europe, nation-states appear grappling with the serious challenges of globalisation, multiculturalism, sub national autonomy, and European integration (Ward et al., 2009). Concerning Britain, some observers such as Billig (2009) has claimed that in late twentieth-century Britain,

negotiations concerning relations within the European Union to a great extent have raised uncertainty about British national identity. Prime Minister John Major in 1992 sought to reassure British people as well as his party that the signing of the Maastricht Treaty would not cause a loss of national sovereignty to the European Community. He declared: 'I will never, come hell or high water, let our distinctive British identity be lost in a federal Europe' (Billig, 2009: 72). The following dialogue between a British father and son retrieved from Ajtony's study on 'Britain and Britishness in G.B. Shaw's Play' (2012: 4 & 5), where national character in a patriotic sense governs the country illustrates an interesting point of British view on national character:

> 'STEPHEN. (…) I am an Englishman, and I will not hear the government of my country insulted. (…)
> UNDERSHAFT. And what does govern England, pray?
> STEPHEN. Character, father, character.
> UNDERSHAFT. Whose character? Yours or mine?
> STEPHEN. Neither yours nor mine, father, but the best element in the English character'.

Ajtony (2012), however, does not make it quite clear what the best element is in the English character.

Besides British politicians, this quotation indicates that British people appear to have their own specific concerns about potential threats to their distinctive national character or national identity. For example, in a study of English people speaking about the Royal family some speakers claimed that the Monarchy is one of the things that distinguish 'us' English/British from 'other' nations. Otherwise, 'we'll perhaps be another state of America or something like that'. Then 'we' would not be 'us' any longer. Thus, 'our' national identity and the 'unique' form of 'our' life would be lost (Billig, 2009: 72). Tajfel's Social Identity Theory (1974 in Billig, 2009) herein makes a valuable point when suggests that if 'we' imagine 'ourselves' as 'unique' and distinctive, then there is a need for a name to do so. For example, through distinctive labels such as British, French, or Kurdish or Breton, etc we categorise 'ourselves' as 'unique' in our particularity, thus, proclaim a universal code for the naming of 'our'

characteristics. The theory then suggests that certain psychological elements are involved in 'our' group behaviour which distinguishes 'us' from 'others'. A nation, consequently, will exist if its citizens feel themselves to be a distinctive nation.

Despite being argued as a timelessness concept, national character is both flexible and slippery, seemingly capable of being constantly contested and reinterpreted by a broad range of social actors as well as 'ideological positions – liberal and even radical as much as conservative' (Mandler, 2006b: 1). It is believed that ideologies comprise the habits of behaviour as well as belief which merge to make any social world appear to those, who live in it, as the natural and unique world (Billig, 2009). In this regard Neiburg (2002) writes, since national character was first formulated in Europe during the time of second half of the eighteenth century, the idea that the citizens of each nation possess cultural as well as psychological characteristics in common, which distinguish them from others and confer upon them identity, has constantly been argued as a significant part of the ideology and practice of nationalism.

No doubt, in discourses of national character nations such as Britain comprising diverse linguistic groups are assumed to be characterised by fragile compromises (Julious, 2008), which may be torn easily apart by crises as well as insecurities (Billig, 2009). Underlying such argument is the assumption that if in multinational and multi-language nation-states people can hardly linguistically communicate with each other, how they can share a common sense of identity/character, sense of history and heritage or feeling of a united community (Julious, 2008). This view, however, would seem to be a direct contradiction to Barker's (1927) outdated view which places insufficient emphasis on the importance of language in the formation of national character. Barker asserts that 'a group may form a nation without possessing a common language' (Hayes, 1999: 429). Barker, however, declares that 'just because a nation is a tradition of thought and sentiment, and thought and sentiment have deep congruities with speech, there is the closest of affinities between nation and language' (Hayes, 1999: 429). Language, nevertheless, is in fact a central pillar of national identity

(Wodak and Boukala, 2015), which plays a key role in the operation of ideology as well as shaping ideological consciousness of nations (Billig, 2009).

To Neiburg (2002) the idea of national character presupposes that each nation may be considered a collective individual, with features and qualities similar to the empirical individuals who are its citizens. Beyond this, the idea presupposes the existence of cultural and psychological homogeneity amongst the citizens of each nation which can be better shared through a common spoken language (Hastings, 2004). Mandler (2006b) points out that nations indeed do have distinctive qualities, manners, instructions, customs, and all kind of quirks. These distinctions, however, do not necessarily hang together into a single pattern. For example, in English context, there is not necessarily connection between the royal family, fish and chips, football hooliganism, snooker and the nature of British parliament – except that they all are believed to be characteristically English (Mandler, 2006b). Yet, the idea of national character attempts to make a connection between all such things to a single personality style. An effort that certainly demands a highly creative use of language of national character that is at the same time loose enough to be attractive to an audience indeed diverse in geography, lifestyle, culture and class, and yet particular enough 'to strike a chord of recognition in the individual reader' (Mandler, 2006b: 2).

Finally, Guibernau (2004) questions how far one can look back in order to discover the roots of a nation. No doubt, national histories can speak about people, ways of their life and culture of a people passing through time (Billig, 2009). Indeed, 'history contributes to the construction of a certain image of the nation and represents the cradle where the national character was forged' (Guibernau, 2004: 137).

To conclude, several theoretical discussions and attributes about national character have been presented by researchers ascertaining the similarities between national character and national identity. Despite being argued as fragile concept, national character is argued as a holistic concept in which it represents

as one of the strongest ways in imagining people as well as things of a nation as a unit.

2.6.   National Character and Stereotypes

Writing in 'Public Opinion' Walter Lippmann (1921) was amongst the first to give the psychological study of social behavior the term 'stereotype'. 'Using the platonic idea that no one can perceive reality directly, he suggested that people construct pseudo-environments' (Krueger, 1996: 547). Lippmann's book has extensively been adopted in the social science studies: the view of stereotype as simplified picture in people's mind of both people as well as the events within the world (Hinton, 2013). It has long been debated that since the 1920s study on stereotypes has followed three major theoretical approaches including psychodynamic, socio-cultural, and cognitive. Whereas the first two approaches refer to stereotypy as a phenomenon of cultural conditioning as well as personality, the third approach considers the initial motivation for stereotyping in the conceptual and perceptual process itself (Bertolette, 2012).

In the light of the above a number of closely-argued studies by (e.g. Billig 2009; McCrae and Terracciano 2006; Terracciano et al., 2005) conceptualise stereotypes as shared, historical and cultural expositions of social groups, which are often means of distinguishing 'us' from 'them'. Stereotypes basically speak about how individuals feel about others in terms of, for instance, their culture, race, gender, and age (Burns, 1995). Nevertheless, an interesting argument by Quattrone (in Billig, 2009) concerns the fact that by stereotyping 'we' often consider 'ourselves' as normal and standard against 'others' deviations which seem notable to 'us'. If for example French, 'they' are stereotyped as 'emotional', then British, 'we' presume 'ourselves' as 'non-emotional' standard. Bassnett (2005, p. xxiii) refers to stereotypes as a key aspect of intercultural studies, when she asserts, 'for all cultures construct other cultures through a range of discourses'. This line of argument touches upon the socio-cultural approach of stereotypy, which argues 'stereotypy precedes the use of reason and

imposes its stamp, replete with traditional cultural values, on the evidence of our senses' (Bertolette, 2012: 67).

Accentuation theory developed in late 1950s' conceptualised national stereotypes as the correlation between national affiliations with trait dimensions (Burns, 1995). Accordingly, Toloza (in Burns, 1995: 213) has defined the concept of national character as 'the comparatively stable psychological traits shared by the majority of a country's natives'. What this theory and definition appear to suggest in common is that stereotypes of temperament and character if mobilised according to Billig (2009) can tell the tale of uniqueness as well as common fate of a people of a nation.

According to McCrae and Terracciano (2006), anthropologists, psychologists and sociologists are concerned by the distinction between perceptions of national character and national stereotypes by claiming that perceptions of national character are much broader than national stereotypes. In their observations, perceptions of national character not only comprise the distinguished characteristics that spontaneously come to mind (e.g., the English are reserved), yet include all personality-related features about which individuals have a shared belief if asked to make a judgment (e.g. the English are average in irritability) (McCrae and Terracciano, 2006:156). However, perceptions of national stereotypes are argued as narrower than perceptions of national character by psychologists. According to them national stereotypes often exclude physical characteristics, abilities, and other features that people may perhaps associate with a specific nationality (e.g. Japanese have brown eyes, Germans are good engineers). There is no data on the accuracy of these stereotypes.

Madon et al., (2001) have long debated stereotypes as fundamental elements in shaping social perceptions. Nevertheless, according to Terracciano et al., (2005: 96) although the literature rightly stresses that perceptions of national character may perhaps be generalizations from stereotypes with a 'kernel of truth', they can also be generalizations from inaccurate stereotypes. Beyond this, it would be a mistake to pay no attention to the fact that perceptions of national character can also be generalisations from our own personal experiences.

In brief, there appears a common ground in the view that people hold beliefs and credence in relation to personality characteristics of members of their own culture as well as others' cultures (McCrae and Terracciano, 2006). Whereas McCrae and Terracciano do not highlight the differences in definition and construction of terms 'beliefs' and 'stereotypes', Devine (1989) brings to light the discussion that suggests personal beliefs and stereotypes are not conceptually similar cognitive structures. Devine (1989) and Schwitzgebel (2015) share similar view when they suggest that, in contrast to stereotypes that sometimes are argued as inaccurate, beliefs are characterized by most contemporary philosophers as a 'propositional attitude' that are endorsed as well as accepted as being true. Devine (1989) makes another valuable point here when he suggests that even if personal beliefs and stereotypes are not conceptually similar cognitive structures, they may potentially overlap in subsets of information about racial or ethnic groups. However, they may possess distinct implications for evaluation of behaviour of members of the ethnic or racial groups (Devine, 1989). Nevertheless, to Bar-Tal and Teichman, (2005) beliefs can be reflected in stereotypes. This school of thought views beliefs and stereotypes as themes that, in fact, together constitute part of common repertoire of the people of the society and thus contribute to a common understanding (Bar-Tal and Teichman, 2005).

An important point made by Madon et al., (2001) is that the majority of studies view stereotypes as resistant to change, unfavourable, and highly consensual amongst people that develop them. These assumptions imply that stereotype change is in fact difficult to be achieved. Even if they do change, that change is unlikely to translate into improved intergroup relations. In reality, new stereotypes may be just as unfavourable as the stereotypes that they replaced. Andrew (2010) shares a similar perspective when he points out that in contrast to the 'stiff upper lip' image mainly portrayed by British popular comedy, British people do in fact enjoy silliness and slapstick. Nevertheless, the stereotypical 'stiff upper lip' image of British people is one of the long-standing stereotypes of British people which appear in fact resistant to change. Bassnett (2005) in this regard referring to Stuart Hall's point that 'the archetypal buttoned-up, stiff-

upper-lipped Englishman is always a man' (p. xxiii), on questioning the genealogy of stereotypes brings forward the questions as how stereotyped images have evolved during a passing through time and how and why stereotypes are sustained. To Bassnett tracing the emergence of stereotypes is an important, yet, a relatively neglected area of study. This argument raises the question about how much knowledge is indeed required for an understanding of other's culture in order to be able to create stereotypes about them.

The classic analysis of stereotypes according to Terracciano et al., (2005) has depicted stereotypes as the product of authoritarian or prejudiced personalities. This school of thought appears to follow Gordon Allpora's 1935 (in Bertolette, 2012) psychodynamic approach of stereotypes which found close associations between stereotypes and prejudice particularly in their justifying and rationalizing functions. Recent approaches, however, discuss them as the consequence of general cognitive processes. If so, it appears that recent approaches follow Henri Tajfel's (1969) theory of which considers stereotypes as a function of categorization process closely linked to perceptions, however, not necessarily prejudice (Bertolette, 2012). Recent reviewers of stereotypes, also, have very effectively documented the automatic or unconscious operation of stereotypes (Greenwald and Banaji, 1995).

In fact, there appears to be a common agreement among many classic and contemporary theorists concerning inevitable relationship between stereotyping and prejudice (Devine, 1989). Devine seems to consider prejudice as an inevitable consequence of stereotyping process. Perhaps for such reason, social scientists according to Terracciano et al., (2005) have long been skeptical about the degree of accuracy of national stereotypes. In fact, this line of opinion appears closely connected to the Billig's (2009) opinion, which explicates that social psychologists often assume that narrow, prejudiced thinking is characterized in using stereotypes. If this is true, then the example below about political stereotyping can be argued as an illustrative one. Hitler in 1942 from his camp at Rastenburg speaks about the characters of different nations, while his admirers listen:

'The British swallow everything they are told ... [Americans] have the brains of a hen ... the German Reich has two hundred and seventy opera houses – a standard of cultural existence of which they have no conception ... Spaniards and Americans cannot simply understand each other ... the Americans live like sows' (Billig, 2009: 80).

To Billig, Hitler in surveying the rest of the world from his camp appears to speak a continuous stream of bigoted stereotypes. This, also, touches upon the argument of Terracciano et al., (2005) which argue that stereotypes about national character can have a dark side. When stereotypes of ethnic groups or national groups are unfavourable, they can lead to narrow-minded prejudices, hostility, or discrimination, of which history and the world nowadays are filled up of tragic examples.

Beyond politics, stereotyping in different areas such as religious, sex, ethnic, character, humour etc is also very common in all cultures. Though, it can vary between different people from different societies. It can also be used between different nationalities or a particular group of people in a society. For example, on an international level, French are arrogant, Americans are uncultured, Chinese are nerds, and Argentineans are chatty. On a religious level, however, Christians are hypocritical, Muslims are terrorists, and Jews are cheap (Alhathi and Eades, 2014). Nevertheless, according to Alhathi and Eades, these kinds of stereotyping are generally used in telling jokes, which in fact should not necessarily be considered true and accurate stereotypes. As McCrae and Terracciano (2006) have claimed, there is no data on the accuracy of these kinds of national stereotypes.

In sum, the literature suggested that people may create stereotyped perceptions based on the three theoretical approaches of stereotypy of socio-cultural, psychodynamic, and cognitive. Literature also suggested that it would be a mistake to consider stereotypes and beliefs as similar themes. However, beliefs can be reflected in stereotypes. Beyond these, literature highlighted that prejudice is almost an inevitable element of stereotyping process since prejudice is argued as consequence of stereotyping process. However, one can draw a

conclusion that despite complex concerns around the topic, stereotypes are good way in telling about shared, cultural as well as historical expositions of social groups, which are often means of distinguishing 'our' uniqueness from 'others'.

2.7.   Britishness - British National identity (BNI)

The human world is indeed unimaginable without knowing 'who is who', without knowing oneself 'who we are' and knowing others 'who others are' (Jenkins 2003: 1; Ajtony 2012; Spencer and Wollman 2006; Mandler 2006b). Human life is also unimaginable without frameworks of some differences and similarities in national character which basically is about authentic ways of acting, communicating and thinking (Smith, 1991), otherwise human beings would not be able to relate to each other and communicate with each other in a consistent and a meaningful sense. Should this be the case then the human world cannot exist without identity (Jenkins, 2003).

The process of defining national identity however is complex. In the British context this complexity might arises around multicultural and multiethnic nature as well as multinational state of the GB. Nevertheless, as Ajtony (2012) points out while doing research in the field of BNI one can encounter a great deal of discussions relevant to defining what Britishness is. On the one hand, countless attention and attempts have been made at articulating the idea of Britishness by several authors such as (Colley 1999; Easthope 2005; Kersey 2001; Ward 2004; Eyre 2004). On the other hand, one cannot fail to notice the fact that the answer to such a basic question is far beyond an easy task. In the words of Eyre (2004) 'being British is a variable ideology' and for this reason definitions of British identity have often been argued as problematic due to diverse interpretations associated with the term. Nevertheless, in 1999, Linda Colley (Colley, 1999: 4) a leading British historian delivering a lecturer in 10 Downing Street on 'Britishness in the 21st Century' reflecting on the difficulties Britain face when trying to define 'who we are as a nation' wrestled with the complexity of the idea of multinational and multicultural nature of Britishness as she asserted:

'Politicians and pundits shape existing national identities. They rarely by themselves invent or sustain them. And while it may be valuable to try to identify core national values, it is in practice difficult to do so in a way that commands broad assent, unless you descend to uttering platitudes. This is particularly the case in a multi-national, multi-cultural, infinitely diverse polity like Britain'.

It is true that there has never been a single, simple or unchanging definition of Britishness, therefore a fixed and distinct definition of the term is impossible. This might be due to the fluid nature of the theme around national identity, which far from remaining stable and constant as often assumed, has been recognised to be periodically shaped and reshaped (Ajtony, 2012). For example, British citizens come in all colours, shapes, gender and ages; they speak hundreds of diverse languages, belong to different social strata as well as economic, cultural and ethnic backgrounds and they have different religious beliefs, hence recurrently shape and reshape the concept and nature of BNI (Julios, 2008). The diversity of British citizens is influenced by legacies of colonialism, British class system, immigration, entry to the European Union, and existing European Union. Hence, the rise of newly developed social movements has significantly put into question the assumed notions of British identity and belonging (Shi, 2008). Therefore, such diversity appears to support the idea that Britain is both 'a community of citizens and a community of communities' and Britain is often perceived as a welcoming nation (Julios, 2008: 5). However, for most of residents of Britain, accounting for both residents migrated from different parts of the world as well as some Scots, Welsh and Irish, the concept of Britishness appears to have modest or no appeal, even as a subsidiary identity (Colley, 1999). Part of the issue is believed to arise from the paradoxical nature of both integration and adaptation of the migrant communities living in Britain. The key to resolving such issue, however, to coexist and function at a public level as a member of British society in the words of Prime Minister Blair is by 'integrating at the point of shared, common unifying British values' (Blair 2006, in Julios, 2008: 5).

Prime Minister Blair's argument in 2006 clearly highlighted the importance of the English language characteristic as a predominantly crucial indicator in defining Britishness when he argued that 'we should share a common language. […]. It is a matter both of cohesion and of justice that we should set the use of English as a condition of citizenship' (Julios, 2008: 4). This tends to support the idea that 'language constitutes rather than reflects or expresses the meaning of experience and identity' Weedon (in Zapata, 2010: 182). Colley (1999), however, does not seem convinced that speaking the English language is the only barrier hampering a definition of British identity and the promotion of British values. She believes that it is true that speaking a common English language on one hand has made it easier for the British to do business virtually with the whole world, but on the other hand due to the transformation of English language to a globalised language now British people are exposed to novels by African and Asian writers in English language, listen to Jamaican music, relish Australian soaps and watch American movies, consequently, even if slowly but surely will be acutely vulnerable to the forces of globalisation, and particularly to Americanisation, hence will show less interest to their own historical values that account for their national identity.

The other part of the issue concerning BNI for Jacobson (1997) lays in the multinational state of GB which appears to make a definition and analysis of Britishness a complicated task. When British people talk of their 'nation', it is often not clear where the country's boundaries lie. As Colley (1992) highlights, although there is some sense of a common British identity amongst the Scottish, Welsh and English, for the Welsh and Scots there remains a clear distinction between a political identification as well as a national or ethnic identification with Britain. 'Britishness' nowadays is often presumed as another name for 'Englishness'. Most Scots primarily describe themselves as Scottish and the majority of the Welsh as Welsh. It is only the English, however, who appear more likely to think of themselves as British than as English (Mortimore, 2000).

In 2001 a TV programme called 'An A-Z of Britishness' produced for Channel 5 in an approach looked at a mixture of characteristics of contemporary Britain

and Britishness. Table 2.1. below represents diverse themes listed in the programme.

Table 2.1.: An A-Z of Britishness

An A-Z of Britishness	
Alcohol	North-South divide
Bingo	Older people
Cockney	Pantomime
Dome	Queue
Eccentricity	Routemaster
Food – peas, Mars bars	Saucy postcards
Gnomes	Thatcher
Housing crisis	Union flag
Inventors	Victory
Jigsaw	Weather
Kilt	X-rated
Lavatory	Yobs
Manners	Zebra crossings

Source: (Storry and Childs, 2007: 21)

The programme was an entertaining venture, and its results are not reliable in a traditional academic sense, however, made some interesting telling points. For instance, it interviewed three Scottish, Irish and English people respectively. The Scottish and Irish knew the dates of their own national saint's day, however the English did not know. The programme concluded that the English people seem less aware of their nationality. Storry and Childs (2007) contend that their sense of identity is most in crisis. The message of the programme, therefore, supports the arguments of Ward (2004) and Ajtony (2012) who believe that Britain's national identity is under threat.

Ajtony (2012: 2) believes the cultural cross-currents and rapid change in the world of post-and late modernity at the end of the 20th century and the beginning of the 21st century have produced an 'ontological insecurity' and have brought a great deal of uncertainty to people's and researchers' lives. Such insecurity regarding identity in today's ambiguous world appears to raise the question of whether national identities are threatened or whether the historical and cultural

values and belongings of our history that have somehow managed to survive through the ages have something to tell the world about our identity (Easton, 2012). For example, it has been argued that the greatest number of references to British identity and Britishness can be found in the historical past of Britain, though, mostly about the English (Kersey, 2001). In this regard, Hill (1987: 4 & 5) looks at two aspects of British identity as:

'We have a great deal to be ashamed of in our history. We promoted and profited by the slave trade; we plundered India and Africa […]; and were guilty of centuries of oppression of the Irish people'. On the other hand, we have much to be proud of in our past. We have one of the great literatures of the world, much of it on the side of freedom, […], we still have a jury system, […], our National Health Service was in its time the best in the world; […]'.

Hill concludes that 'we are what history has made us, and history will continue to have power over us, whether we recognise it or not' (p.7). In addition to what Hill highlights, the Magna Carta of 1215 the 'Great Charter of Liberty' (Atkins, 2015: 1), Shakespeare as a powerful shaper of the British culture (Wortham, 1996) and The Oxford University as the oldest university in the world of English-speaking nations (Oxford University, 2015) have been argued as some explicit examples of British identity and Britishness. But as Morley and Robins (2001: 4) assert the definition of 'Britishness' is 'a central dilemma about how to combine the past and the future' given that the concept of 'Britishness' has been and is being deconstructed. For example, from the late 19th to the late 20th century monarchy held a dominant position to BNI. Both monarchy and the British Empire were argued as shaping two definitive foundations upon Britishness (Ward, 2004). However, the English radical tradition now appears to rescue the old image of Britain from its associations with an imperialist GB. For example, the opening ceremony of London's 2012 Olympic Games invoked an implicit folk identity of GB as 'a benign little Britain' characterised by British comedy, imagination and popular music (Morra, 2014). Yet again, in recent years Britain's image has been challenged by Brexit.

To conclude, there are some major challenges to British identity, some longstanding, some recent. Throughout the past decades the country has indeed been facing the challenge of reconstructing or redefining notions of Britishness. Transformation of Britain into a multiethnic society, transformation of English language into a global linguistic phenomenon, disappearance of the British Empire, the entry to the European Union, Brexit, racial and cultural conflict and demographic and migration trends has been shaping and reshaping the British citizens' shared sense of identity. Despite well recognised challenges that contemporary BNI is facing, due to the complexity of the concept of 'national identity' a clear distinction of 'British nationality'- among other factors previously highlighted - is difficult.

2.8.   Stereotypes about Characteristics of British

There is considerable literature as well as experimental and field studies evidence on stereotypes which argue very different aspects of stereotyping. Only a few stereotype studies to date, however, have focused specifically on stereotypes of British (Bennett-Cook, 2022). Nevertheless, an extensive number of stereotypes and ethnic references can be found about the characteristics of English. This might be due to the point highlighted by Billig (2009: 70) who argues that in most cases 'England speaks for the whole of Britain'.

In their relatively early study of stereotypes, Katz and Braly 1933 (in Hinton, 2013), relied upon the findings of their empirical research project of ten ethnic groups such as Italian, German and English and suggested that the English are often seen as tradition-loving, intelligent, conservative, sportsmanlike, and conventional. Replicated versions of their study in 1950 and in 1967 respectively by Gilbert and Karlins et al., revealed that many of stereotypical traits of English were consistent over a period of thirty-five years. The findings therefore appeared to support both inflexibility and inaccuracy of stereotypes argued by several researchers (i.e. Lippmann 1921; Hinton 2013; Terracciano et al., 2005; McCrae and Terracciano 2006; Schwitzgebel 2015). In fact, Katz and Braly's

findings likewise touched upon the argument of Madon et al., (2001) and Andrew (2010) who argue stereotypes as often resistant to change.

Condor (1996) examined personal and cultural stereotypes made by British about themselves. Her study of British holiday makers visiting the North and British university students studying and living in the North, she made a distinction between stereotypes of English people with the British people. Table 2.2. below represents the list of focused stereotyped characteristics of both English and British people examined in her study.

Table 2.2.: Stereotypes of English and British People

Stereotypes of English people	Stereotypes of British people
Characteristics	
Nationalistic	Aggressive
Patriotic	Arrogant
Proud	Competitive
Traditional-loving	Materialistic
Conservative	Nationalistic
Polite	Patriotic
Good mannered	Proud
Sarcastic	Quarrelsome
Reserved	Stubborn
Educated	Xenophobic

Source: Condor (1996: 50)

In Condor's study, answers given to the open-ended questions, yet, appeared to generate some additional multi-dimensional stereotypes about both English and British people. 'Lack of emotional demonstration "stiff upper lip", insularity and unsociability, conservatism and traditionalism, the worst food in the world, always drinking tea, like fish and chips, SOH, animal lover, etc' were amongst the most frequently mentioned stereotypes (Condor, 1996: 52). These negative stereotypes highlighted by British about themselves appears to challenge the opinion of Quattrone (in Billig, 2009) who argues that by stereotyping 'we' often regard 'ourselves' as standard and normal against 'others' deviations which

often appear notable to 'us'. Even if the British in this study do not compare themselves against others, but they do not even seem to consider/accept themselves as standard. Perhaps this could be argued as an open-mind British characteristic.

According to Condor (1996) in her study, whereas the English stereotypes appeared to parallel with general image of South 'more feminine', the British stereotypes appeared to parallel to popular image of North 'aggressive and war-mongering' (P. 51). Implications which according to Condor (1996) are indeed consistent with the rhetorical application of 'British' identity in the general mobilisation of the population throughout the Falkland and the Gulf conflicts. Condor's study indicated that English national identity, generally perceived to be rather weak in comparison to Scottish national identity. The justification behind this was that while English people find it difficult to conceptualise their identity in dualistic terms (English and British), Scottish people find it easier to think of themselves as (Scottish and British) (Condor, 1996). This, however, contradicts the idea of Mortimore (2000) who states, in Britain it is only the English who appear more likely to think of themselves as British than as English in comparison to Scottish and Welsh.

In his study in linguistic politeness, Culpeper (2013) examined this sort of stereotypy by studying 500 reports of incidents concerning various impoliteness experienced by people living in Britain, Finland, China, Germany and Turkey. His study highlighted stereotypical characteristics of British in terms of their reserve and indirect way of saying things, and that they are popularly thought to love queuing. This indicates a humoristic as well as a polite manner and so is a positive stereotype about British people. But to the Mills and Grainger (2016) the idea of the reserved, cool and modest British male was developed particularly within the imperial and colonial period. They claim these set of elite cultural character traits were developed to distinguish British people from others in order to justify them in their imperial role. Nevertheless, Culpeper's (2013) study about linguistic politeness stereotypes concluded that people from different backgrounds belonging to different cultures can easily get offended by different things – since every culture has its own different principles and defined values.

Gesteland (2012) in his study of cross-cultural business behaviour examined different stereotypes about British business behaviour by non-British businesspeople. In this study business visitors from Latin America, Asia, Africa and the Mediterranean region found their British counterparts individualistic, deal-focused, reserved, direct and monochromic. German, Scandinavian and Swiss visitors, however, found Britions as indirect, fairly relationship-focused, and hierarchical as well as mildly polychromic. In contrast, for U.S. businesspeople the British seemed class-conscious, a bit relaxed about time and scheduling, formal and reserved. For such diverse perceptions Gesteland (2012: 313) concluded that people are naturally ethnocentric, 'viewing people's behaviour through the lens of their own culture'. If Gesteland is right then the stereotypical images not only are made by us (people) as individual psychic process, but they can also stem from our culture as cultural entities (Blum, 2004). Gesteland's argument appears consistent with Lippmann's (1921) emphasising the value and importance of culture in defining stereotypical pictures. In the words of Lippmann:

'In the great blooming, buzzing confusion of the outer world we pick out what our culture has already defined for us, and we tend to perceive that which we have picked out in the form stereotyped for us by our culture'. (Lippmann, 1921: 55)

It has been argued that often through media or our own experience we know of people being stereotyped (Hinton, 2013). For this reason, debates over British stereotypes have occurred frequently in the British media (Mann, 2014). Table 2.3. below retrieved from The Huffington Post UK –Comedy [Online] represents some of the frequently expressed stereotypes about British people perceived by non-British.

Table 2.3.: True and Untrue Stereotypes About British

9 Stereotypes about the British that Simply aren't true	11 Stereotypes about the British that are actually true
1. We're all English 2. We all live in London... 3. ...or in a thatched cottage in the country 4. Our accents are either 'Costume drama cut-glass' or 'Guy Ritchie Cockney' 5. We're all related to the Royal family 6. All British men are like Hugh Grant or Colin Firth 7. Our country is littered with red telephone boxes... 8. ...black cabs... 9. ..and men in bowler hats	1. We do have a stiff upper lip. But it's helped to get us through two World Wars. 2. We love tea. No, really. We could drink it all bloody day. 3. We do, however, have a serious nationwide problem with alcohol! 4. The British countryside really IS beautiful. All rolling hills, green meadows and sweet rural villages. 5. And a lot of our architecture really does look like Downton Abbey 6. We're ridiculously polite... 7. So we apologise a lot... 8. But yes, we're terrible snobs and secretly judging you. 9. Of course we love The Beatles. We're only human (and British). 10. Our national cuisine isn't especially, erm, refined. 11. We love Doctor Who. He's a national treasure (and so is Peter Capaldi. Trust us: you're going to love him).

Source: Mann (2014)

Beyond media and academic research, in 2014 the findings of a research called 'Best and worst of British in the eyes of the world' carried out by Ipsos MORI and commissioned from British Council revealed some contemporary UK stereotypes perceived by 5,029 online panellists: in the US, Germany, Brazil, India, and China. The findings of this study which is presented in a report called 'As Others See Us' suggested education and politeness as British peoples' best stereotypical traits. Drinking and eating habits, however, merged as the worst stereotypical traits of British people (British Council, 2014). Figure 2.1. represents part of the findings of this research.

Figurer 2.1.: Perceptions of The Best and Worst Characteristics of People in the UK

Chart 20: Perceptions of the best and worst characteristics of people in the UK

Question 1: Thinking about the people from the UK, from this list, which three, if any, do you think are the worst characteristics from the UK as a whole?

Question 2: Thinking about the people from the UK, from this list, which three, if any, do you think are the best characteristics from the UK as a whole?

WORST characteristics	%		%	BEST characteristics
Drink too much alcohol	27%		46%	Polite/good manners
Bad eating habits	23%		37%	Educated and skilled
Too nationalistic	22%		31%	Friendly
Ignorant of other cultures	22%		27%	Respect the rule of law
Intolerant towards people from other countries	20%		25%	Sense of humour
Rude	17%		21%	Tolerant of people from other countries/with different beliefs
Unfriendly	13%		16%	Keep themselves to themselves
Complain too much	13%		15%	Innovative and creative
Too pessimistic	11%		15%	Patriotism
Lazy	10%		13%	Hard working

Base: Five-country data (5,029); 18–34 year olds in Brazil (1,003), China (1,007), Germany (1,003), India (1,006), US (1,010), Fieldwork December 2013 – January 2014. Data presented here is weighted to relevant national populations. Source: Fieldwork – Ipsos MORI; Analysis – In2Impact.

Source: Culligan et al., (2014: 20)

The research was part of British Council's programme in order to build people-to-people communication and relationship for the UK around the world through English language, culture and education (British Council, 2014). In the words of John Worne, Director of Strategy at the British Council:

'This research confirms culture and education are among the UK's biggest assets in attracting people from important countries to the UK's future. But, while there's a lot to be proud of, some stereotypes still colour the way that we're viewed overseas: boozy, bad eaters and ignorant of other cultures all figure in our worst characteristics.

'At our best we are rated 'polite', 'educated' and 'friendly', and the English language, our cities, universities, Arts and culture definitely make people want to visit, study and do business here' (British Council, 2014).

The findings of this research from five survey countries according to Culligan et al., (2014) makes for an interesting comparison against the perceptions of UK people held by young British themselves. Whereas others highlight education and politeness as the best traits of British peoples, young British identify having a 'good sense of humour' as being among the best characteristics of the British people. Ipsos MORI Research commissioned by Channel 4 reported this (Norton, 2012). Figure 2.2., originally as part of a report, and figure 2.3. from (Ipsos, 2022) represent part of this data.

Figure 2.2.: The Best and Worst Characteristics of British People Highlighted by Themselves

Q2. **From this list, please tell me which two or three, if any, you think are the best characteristics of British people as a whole?**
Base: All

	%
Good sense of humour	45
Friendly	34
Tolerant to all sections of society	30
Hard working	28
Polite / good manners	26
Patriotism	19
Law abiding	18
Keep themselves to themselves	14
None	3
Don't know	2

Q3. **From this list, please tell me which two or three, if any, you think are the worst characteristics of British people as a whole?**
Base: All

	%
Drink too much	50
Ignorant of other cultures	33
Complain too much	23
Lazy	20
Intolerant to different sections of society	19
Bad eating habits	18
Too pessimistic	16
Rude	15
Too nationalistic	6
Unfriendly	6
Bad teeth	4
None	1
Don't know	2

Source: Channel 4 (2012b)

Figure 2.3.: What Makes Us Proud to be British?

Humour remains the Brits' greatest characteristic – we think

When it comes our self-perceptions as British people it is our sense of humour which stands the test of time, with 47% of British citizens selecting it as one of our best attributes, the same as in 2016. Four in ten (38%) also identify our good manners as one of our best characteristics, and a growing number also think we are a friendly nation, up eight percentage points to 33% (25% in 2016). A quarter of Britons think that our hardworking attitude (26%), tolerance to other sections of society (25%) and our patriotism (24%) are the best attributes of the British. Whilst 18% say one of the best characteristics is that we are law abiding and 13% say we keep to ourselves.

Source: Ipsos.com (2022)

Being friendly, tolerant to all sections of society, and being hard-working were amongst best characteristics of British highlighted by British themselves. The result of the same research also highlighted that drinking too much, ignorance of other cultures, complain too much, and being lazy were among the worst characteristics of British people (Channel 4, 2012a).

The findings of another survey accomplished by the British Council in 2012 post Olympic and Paralympic London Games in 11 countries of 8,000 adult participants showed that 46% of participants agreed that the Games changed their perceptions of GB and made them to think more positively about the BSOH (Ipsos MORI, 2012a; British Council, 2015). Figure 2.4., originally as part of a table, from a study conducted by Ipsos MORI in 2012 represents part of these findings. For more information, please refer to ipsos-mori.com, (2012a and 2012b).

Figure 2.4.: British Council's Research

		Base size:	1000	8003
8_C	To what extent would you say the 2012 Olympics and Paralympics have had a positive or negative effect on your views of the following?			
	The sense of humour of people in the UK			
	Very/slightly positive effect		60%	46%
	Slightly/very negative effect		2%	5%
		Base size:	1000	8003

Source: ipsos-mori.com (2012b: 4)

The comprehensive report of findings of this survey revealed an improved perception of BSOH amongst participants surveyed from 11 countries. The overall report also showed an improved perception of Britain as a tourism destination (travelmole.com, 2013).

In sum, this section about stereotypes about characteristics of British touched upon some representations of the British stereotypes highlighted in the empirical academic research, both in books or articles; in the world of media; and in research carried out by the UK's international organisations such as British Council. The analysis of British stereotypes confirms the theoretical claim that either positive and pleasant or unfair and offensive as they may be, stereotypes are found everywhere. However, concerning stereotypes of British characteristics as Norton (2012) highlights, although these stereotypes do not mean that are individually or collectively unique to the British people, but in combination they do help British people to define themselves.

2.9.   Conclusion

In this chapter a series of theoretically related literature as well as closely associated themes, most notably about socio-psychological and socio-cultural theories were reviewed, which together constitute a contextual background around the main research question of the proposed study. The main research question is: what role does the BSOH play in the perceived national and destination image of GB in a tourism context?

This chapter looked at multi-dimensional and complex notions of humour, SOH, nation and nationalism, identity and national identity, national character, stereotypes, and Britishness. The literature suggests that these notions bring members of nations and communities together thus contribute to defining who we are as individuals and who we are as people. What distinguishing features and characteristics we do have that form our nature and help to identify, differentiate, or describe recognisably our distinguishing traits to the others. In other words, the theories and concepts reviewed were concerned with the

processes of how stereotypical national and cultural images about nations and characteristics of people and their SOHs are perceived. Nevertheless, some shortcomings in the literature exist. For example, although a growing number of academic studies have been dedicated to examining the relationships between various components of humour and SOH with personality, a small number of these studies have examined the relationship between components of humour and SOH with perceptions of nations and national identities. The literature also suggests that most humour-related studies are focused on humour response through quantitative measurement techniques, thus are unable to provide detailed insights about the role of this trait and its effects in perceptions and imaginations of social, cultural and national identities. Humour, even if is not a central pillar of national identity, is one of constituent of identity and societal representation which, if qualitatively examined, can tell the tale of uniqueness as well as the common fate of a nation (Billig, 2009; Petty et al., 2006).

Despite acknowledgement that humour is deeply rooted in social and cultural realities, attitudes, and values of people of nations, there has been only a scarce academic interest in this theme from tourism researchers. Tourism research has shown a general tendency towards exploring the fields of 'humour', 'SOH', 'image', 'perception', 'stereotypes', and 'identity', in isolation from one another. By establishing a connection between these notions, this thesis has demonstrated that humour and SOH play a significant role in the way GB is imagined and perceived.

CHAPTER THREE:
METHODOLOGY

3. METHODOLOGY

3.1. Introduction

The present chapter begins with a review of the relevant literature concerning some key concepts of the building blocks of scientific inquiry including: ontology, epistemology and methodology. Following this general introduction, the chapter discusses the methodology behind this research study and explains the methods used. The present research project adopts a constructivism approach in two ways: constructivist-relativist ontology and social constructivist– interpretative epistemology. The methodological justifications behind adopting such approaches are stated, articulating its impact on the overall research design. The rationale for the choice of a qualitative study, conducting in-depth semi-structured interviews to answer the research's main question are explained. The chapter ends with a discussion of rationale behind the choice of grounded theory (GT) as a method for data analysis. The main research question of this study is: what role does the BSOH play in the perceived national and destination image of GB?

Mills and Birks (2014) argue that philosophy consists of several branches of study which can be categorised as: 'metaphysics, ethics, politics, science, logic, mathematics, language, law and art'. The extent to which researchers apply themselves to a particular field of study can differ depending on the purpose as well as priorities of the researchers. Depending on the main aim and objectives of the present research which primarily addresses a socio-psychological as well as socio-cultural phenomenon (BSOH and perceptions associated with it) in a tourism study context, it was deemed important for the author of the present study to focus on relevant metaphysical philosophical concepts before establishing solid methods to answer the main research question. In this sense, in the following paragraphs, three metaphysical philosophical elements of the framework applied to this research will be explained. The aim of the following paragraphs is therefore to establish a philosophical link between the aim defined

for this research, relevant literature reviewed, and the methods chosen to collect and analyse data. Starting from social constructivist approach as an ontology, the theoretical perspective applied to this study is 'relativism'. Emerging from the social constructivist approach as an epistemology, the theoretical perspective applied to this study is 'interpretative'. Grounded Theory analysis is the methodology. The specific method chosen and applied in this study, as the final element, is qualitative method involving in-depth semi-structured face-to-face interviews with international tourists visiting GB.

3.2. The Building Blocks of Scientific Inquiry

3.2.1. Ontology

According to Clough and Nutbrown (2012) an ontology deals with the nature of reality which is the nature of what we aim to explore and investigate, thus, it is 'a theory of what exists and how it exists' (p. 37). It questions the assumptions that have to be made about 'the nature of existence and what constitutes reality' (Gray, 2014: 19). As Ihuah and Eaton (2013: 936) point out, 'the ontological assumption in qualitative research views the problem of reality as that constructed by the researcher involved in the research circumstances, i.e., 'constructivism'. This implies that the researcher, those individuals being researched and the reader interpret information, i.e., 'interpretative' differently'. In a quantitative approach, however, ontology is often linked with 'objectivism' and views realities as 'objective', thus, it is argued as a study independent of the researcher (Ihuah and Eaton, 2013). The ontological assumption in a quantitative approach is often measured by using questionnaires or similar instruments and indicates 'positivism' (Creswell, 2009). Several authors (for example, Caldwell, 2003; Byrne, 2002) argue that, the positivism in its broadest sense has been argued as a philosophical theory stating that the purpose of knowledge is to explain the phenomena that we experience. The goal of science in this sense is to research what we can observe and measure (Trochim, 2006).

In fact, there appears to be a common agreement among scholars (for example, Caldwell, 2003; Byrne, 2002; Trochim, 2006) concerning the structural as well as controlled approach that positivists take in conducting their research by constructing clearly expressed hypothesis and identifying clearly established research methodology. Positivist researchers employing structured approach detach themselves from their research participants, thus, remain emotionally neutral in order to create distinctions between feeling and perception with reason. Perhaps for such a rationale positivism has been subject to growing criticism within different disciplines. For example, Caldwell (2003) claims that, in debates about the positivist belief systems it has been argued that within the philosophy of science positivism in its many variations has been in decline for the past twenty years. According to others, for example Byrne (2002: 37) 'Positivism is dead. By now it has gone off and is beginning to smell'. Caldwell (2003), however, seems not convinced that positivism is dead as states: 'Of course, positivism may not be dead, it may only be temporarily in eclipse' (p. 4). Nevertheless, concerning the current research, the philosophical standpoint of the current research does not adopt a positivist approach, since the current study does not view reality as an object as positivists do. Further to this, unlike a positivist approach, the current research intends to establish an emotional link between the research participants' feelings and their perceptions associated with BSOH – exploring the reasons behind their meaningful realities. More precisely, the current research is interested in gaining better understanding of tourists' realities as well as the meanings that they associate with BSOH in relation to their perception of the BNI and British national image. This, therefore, suggests that the methodological standpoint of the current research requires a 'relativist' approach in which reality is not considered as a single objective entity, it is instead considered as a socially constructed reality, which is holistic in nature and contextual in essence. The following sections will present the theoretical framework adopted within the current study with their reasonings in greater detail.

To this end, the current study is underpinned by belief that ontology will play a big role in answering the current research's main question. The rationale lying

behind this choice is that, although BSOH in application to the current research is not fundamentally considered as a concrete social phenomenon, however, investigating its outcomes in tourists' interactions with it could lead to interesting findings. In brief, the current research, is fundamentally interested in the philosophical basis as well as the fundaments of BSOH and its role in perceptions of GB and of BNI.

3.2.2. Epistemology

Often regarded as 'the study of knowledge', epistemology, refers to 'a branch of philosophy that is concerned with the theory of knowledge and that tries to answer questions about how we can know and what we can know' (Coyle, 2007: 11). According to Muis et al., (2006: 6) epistemology raises three traditional questions: 'What is the nature of human knowledge? What are the sources of human knowledge? What are the limits of human knowledge?' Similar to ontology, in a quantitative approach, epistemology is also often linked with 'positivist' principles and questions the relationship of the researcher to what is being researched (Bryman, 2008; Creswell, 2009). Therefore, positivism is an example of an epistemological position. According to Ihuah and Eaton (2013: 936), in the words of Creswell (2009) epistemology in quantitative approach 'makes it clear that the researcher should remain distant and independent from that which has been researched, therefore, attempting to control for bias, selecting a systemic sample, and hence, being objective in assessing a situation'. In a qualitative approach, epistemology, however, is often linked with 'interpretivist' principles, and that researchers' network with those they learn from, observing or interviewing them for an actual partnership for the study (Bryman, 2008; Ihuah and Eaton, 2013). Adopting an interpretative epistemology, the current research holds a 'constructive' view and focuses on generation of theories through conducting interviews (Bryman, 2008; Creswell, 2009).

3.2.3. Methodology

Although Clough and Nutbrown (2012) see defining methodology as 'like trying to catch water in a net' (p. 36), they argue that researchers often offer differing definitions of methodology according to their own purposes and discipline. For example, Sapsford & Jupp see the research methodology as 'a philosophical stance of worldview that underlies and informs the style of research' (2006: 175). In Kothari's (2004) view, 'research methodology is a way to systematically solve the research problem' (p. 8). From another perspective Crotty (1998) describes methodology as 'the strategy, plan of action, process of design lying behind the choice and use of methods to the desired outcomes' (p, 3). However difficult it may be to find a comprehensive definition of term 'methodology', from the above definitions it could be deduced that all definitions of methodology indeed share a common idea of philosophical justification. This suggests that, the 'philosophical worldview' of things is vital to the meaning of research methodology; 'a basic set of beliefs that guide action' (Guba, 1990: 17).

Ihuah and Eaton (2013), argue that researchers often have a preference to perceive these multifaceted and complex philosophical perspectives within the context of the two principal traditions of research inquiry, commonly acknowledged as qualitative and quantitative research methods. Adapted from Guba (1990) Hollinshead (2006: 45) makes a simple comparison of three led structural worldviews (paradigms). Figure 3.1 represents this comparison.

Figure 3.1: Three Led Structural Worldviews

ISSUES	PARADIGMS		
	Post-Positivism	*Critical Theory*	*Constructivism*
Ontology	*Realist* Reality exists but can never be fully apprehended — only incompletely understood …therefore the ontology is 'critical realist'.	*Realist* Critical realist (as per postpositivist cum neopositivist accounts).	*Relativist* Realities exist in the form of multiple mental constructions — socially and experientially based, local and specific, dependent for their form and content on the persons who hold them.
Epistemology	*Dualist / Objectivist* Objectivity remains a (or rather, **the**) regulatory ideal, but it can only ever be approximated, not wholly / utterly / thoroughly known...	*Interactive / Subjectivist* Values immediate inquiry which is participative and / or reflects the values of human players. 'Subjectivist' in terms of a particular (preferred) **value window** on the world.	*Interactive / Subjectivist* Inquirer and inquired are fused into a singular (monistic) entity. Findings are the creation of a process of interaction between the two. Some soft scientists might prefer the term **perspectivist** to subjectivist.
Methodology	*Interventionist* Modified experimental / manipulative methods emphasizing critical multiplism. Redresses imbalances by doing inquiry in more natural settings.	*Participative* Dialogic / transformative — seeking the elimination of false consciousness and the facilitation of a transformed world.	*Hermeneutic / Dialectic* Individual constructions are elicited and refined hermeneutically, and are compared and contrasted dialectically — with the aim of generating one (or a few) constructions on which there is general consensus.

Source: (Hollinshead 2006: 45)

As table above represents, Guba (1990) identifies post-positivism, critical theory and constructivism as the main paradigms which rule modern science. According to Guba (1990: 18) these basic belief systems can be characterised by ways in which they try to respond to three basic questions below:

1)   'Ontological: What is the nature of the "knowable"? Or, what is the nature of "reality"?'

2)   'Epistemological: What is the nature of the relationship between the knower (the inquirer) and the known (or knowable)?'

3)   'Methodological: How should the inquirer go about finding out knowledge?'

Hollinshead (2004), however, adds an important view of methodology by arguing that considerations of research method ought to come after considerations of research methodology, since 'methodological issues are those broader matters which need to be addressed with reference to their epistemological and ontological bearings' (p. 73). In this sense, it may be difficult to frame research methods for this study without considering methodological discussions and acknowledging the philosophical standpoint of the author of this research first. However, as Ihuah and Eaton (2013) contend that, sitting comfortably in one philosophical position is not ideal since some research questions may require the combination of research methods in answering them. It would be a mistake, also, for the author of the present study to put emphasis on methodological approaches and discussions in the thesis without considering the role of the research's aims and objectives in the choice of methods in the first place. Therefore, the sections below describe the methodological framework within which the present research is located. They present a rationale for the choice of a methodological approach that serves as a guideline in order to provide answers to the research's main question. It should be noted here that the present research's main question and all the research objectives established for the present research aim to explore what role does the BSOH play in the perceived national and destination image of GB in a tourism context. Therefore, the tourists' experiences, interpretations as well as assigned meanings of BSOH in their perceptions of GB and BNI are the main interest to the present research project which influences the choice of research methods.

3.3. The Social Constructivism Thinking

Writing about 'reality and imagination' Lengkeek (2001) is amongst scholars such as Rundell (1994) who refer to Kant's worldview concerning the role of individuals' varying abilities in construction of experience and reality. 'Since Kant's Copernican revolution, we no longer regard reality as the direct reflection of the things around us. Individuals experience reality only through the filter of their ability to know and judge' (p. 178). Kant's view has extensively been adopted in the social science studies: the view of reality as constructed and

experienced through individuals' varying abilities. It has long been discussed that Kant's view of ability has followed three major theoretical approaches. According to this view, firstly, individuals experience world/environment using their 'senses', thus, construct their own realities associated with that specific environment. Secondly, Kant's view suggests that, using 'concepts', individuals establish a link between the outer world/environment with their own inner values. Finally, Kant's view suggests that, using 'reasons', individuals understand and judge their own constructed realities associated with that specific environment as well as concepts through a process in which environment and concepts interact. In Kant's view, individuals' senses, concepts and reasons are three major elements which lead to the construction of reality as well as experience by individuals.

Whereas the first two layers of ability (senses and concepts) in Kant's view deal with the individuals' experience of environment as well as the appearances associated with that specific environment, the third layer (reason) considers the process in which senses and concepts are synthesised, leading to development of individually constructed realities as well as the interpretations of those realities. To this end, influenced by Kant's view, the philosophical standpoint of the current research project suggests that, adopting this approach, the current study firstly is able to examine how tourists participating in this specific study experience their environment (the GB) using their senses and feelings. Secondly, the study is also able to examine how individual tourists establish a link between their own individual inner values (abilities such as imaginations and construction of their own realities - as suggested by Kant) with the concepts/stimulus (BSOH) in the outer world/environment (GB). Finally, the study is also able to examine the process in which the sense about that specific environment (GB) and concept (BSOH) interact in tourists mind in a way that leads to individuals' understandings, judgments as well as the construction of their own unique realities about BSOH and meanings that tourists associate with BSOH in their perception of GB and of BNI.

From the above arguments it could be deduced that the current study is driven by a constructivism approach. An approach which Goodman (in Bruner, 1986: 95) refers to it 'at one blow a philosophy of science, a philosophy of art, and a philosophy of cognition'. Goodman calls it 'a philosophy of understanding'. As Bruner (1986) states, its basic ontological assumption is that 'contrary to common sense, there is no unique 'real world' that preexists and is independent of human mental activity and human symbolic language; that what we call the world is a product of some mind whose symbolic procedures construct the world' (p. 95). On Goodman's view, then, reality is the result of the versions of our constructions as well as interpretations. Although dominant worldview suggests that relativism is better understood as an ontology (Svarstad et al., 2008), Wang (1999) points out that, constructivists hold a relativist philosophy. The general constructivist perspective thus can be defined as, 'what we take to be objective knowledge and truth is the result of perspective. Knowledge and truth are created, not discovered by mind' (Schwandt 1994: 236). According to Schwandt, for constructivists reality can have both pluralistic and plastic character – pluralistic in a sense that reality can be expressed from different perspectives; plastic in a sense that reality can be stretched to fit purposeful acts of people. As noted above there appears a common ground in the view that, 'constructivism points out the unique experience of each of us. It suggests that each one's way of making sense of the world is as valid and worthy of respect as any other, thereby tending to scotch any hint of a critical spirit' (Crotty, 1998: 58).

Further to this, Crotty (1998) highlights the role of constructionism worldview in research by stating that: 'Constructionism emphasises the hold our culture has on us, it shapes the way in which we see things and gives us quite a definite view of the world' (p. 58). To this end, it appears that, it may not even be possible to discuss about constructivism without considering constructionism worldview. As Coyle (2007) expressed it, researchers working in the social constructionist epistemology often regard social categories and identities as products of specific historical, social as well as cultural contexts, rather than as 'fixed' realities. The epistemology in this sense is mainly concerned with exploring how social

'reality' is constructed by social actors and hence is concerned with exploring the social functions performed by such constructions. In this sense, in the words of Jaspal (2011: 95) 'social constructionism is generally disinterested in linking the analysis to any 'truth' or 'reality' beyond the text itself, since it attaches far greater importance to construction and functionality within the text'. These suggest that constructionist epistemology is not concerned with how social reality is perceived by individuals. Since the present research project aims to explore the role of BSOH in tourists' perceptions of BNI – national image, with particular focus in a tourism context, thus, there is a concern with perception, which necessitates a constructivist approach to the data.

To conclude, the current research project employs a social constructivist approach not a social constructionist approach. The reason lying behind employing such an approach is that the current research is interested in examining how individual tourists visiting GB during their visit construct or even evolve their own individual reality about BSOH in relation to their perception of BNI and British national image. This suggests that, as Schwandt (1998: 238) suggests, unlike the constructionist approach which focuses on 'the world of intersubjectively shared, social constructions of meaning and knowledge', the focus of current study is on 'the matter of individual minds and cognitive processes' of individuals participating in current research project.

3.4. Ontological and Epistemological Position of the Current Study

This study is driven by constructivism approach in two ways: social constructivist - relativist ontology and social constructivist – interpretative epistemology. The reason to opt for such an approach lies in the nature of the main research question of this study. The main research question of this study is: what role does the BSOH play in the perceived national and destination image of GB in a tourism context?

Concerning humour, which is the focus of the present research, Petty et al., (2006) argue that humour is so deeply rooted in social and cultural realities, attitudes, and values. It is argued as a highly effective means of myth-making,

of telling who the people of a nation are or be supposed to be in the social construction of nationhood. Inspired by this argument, employing constructivist-relativist ontology approach, the author of the current research study in a cultural as well as a sociology-oriented approach is able to examine the ways in which her research participants' ontological assumptions about BSOH construct during their visit to GB. The author is further interested in examining the ways in which the research participants' already constructed ontological assumptions about BSOH (for example based on their previous experiences) further evolve during their visit to GB. The rationale lying behind such an argument is that as Guba and Lincoln (1994: 110) claim, constructivist-relativist ontology acknowledges the ways in which realities are constructed in form of 'intangible mental constructions, apprehendable, in the form of multiple, socially and experimentally based, local and specific in nature, …, and dependent for their form and content on the individual persons'. According to this worldview, the realities about BSOH constructed and developed by tourists will be based on often conflicting socio-psychological as well as socio-cultural realities which are flexible to changes since their constructors (tourists visiting GB) will become more sophisticated and knowledgeable about BSOH during their visit. Changes in tourists' realities, in this sense, however, could have a consequential effect on their perceptions of BNI and of British national image too. Since individuals are different with regard to their construction of reality, indeed, employing this approach, the researcher is able to examine how individuals participated in her project within the framework of social world construct and/or hold different views about their beliefs, assumptions as well as attitudes about BSOH in their perception of national and destination image of GB. Another reason which makes constructivist - relativist ontology appealing for this is the fact that employing such an approach the researcher, indeed, would appear to touch upon the idea and view of Baghramian and J. Adam (2015: no page) about ontological relativism who argue that, relativism about truth 'is the claim that what is true for one individual or social group may not be true for another, and there is no context-independent vantage point to adjudicate the matter. What is true or false is always relative to a conceptual, cultural, or linguistic framework'. Since the research participants contributing to this study will be selected from different

socio - cultural backgrounds (international tourists visiting GB), then the researcher, indeed, would appear to examine how significantly the realties constructed by tourists about BSOH and the meanings that they associate with it will differ in nature amongst the research participants.

From the epistemological point of view, Jaspal (2011: 94) referring to the work of Holloway and Todres, makes a valuable point when suggests that 'it is now considered good practice for researchers to make explicit their epistemological position'. Given the present research's main aim to explore the different socio-psychological interpretations that tourists visiting GB attach to the BSOH and explore the role that BSOH plays in tourists' perceptions of BNI and of British national image, the present thesis adopts a social constructivist-interpretative epistemological approach. The rationale lying behind the choice of this approach is that constructivist-interpretative epistemology acknowledges the ways in which individuals participated in this study make sense of their personal socio-psychological as well as socio-cultural experiences of BSOH during their visit to the GB, while explaining the ways in which their broader socio-psychological and cultural experiences during their visit affect their perceptions of British national image. This approach views participants' words as a reliable reflection of their cognition and therefore the author of the present research project in an interactive manner is able to gain insights into what is specific, unique and/or perhaps unexpected about participants' knowledge and perceptions about BSOH. Several authors (for example Boullart, 1986; Nevo et al., 2001; Lashley and Morrison, 2002) have suggested humour and so SOH as highly human affairs as well as a universal phenomenon, yet, they believe that their specific content can differ according to individual preferences, cultural influences and social circumstances within different societies and nations. In this sense, the author therefore examines epistemological assumptions about the nature and sources of knowledge, certainty of knowledge, limits, as well as complexity of knowledge about BSOH in tourists' minds and perceptions, and then in a constructivist approach views how tourists' epistemological assumptions evolve during their visit to GB. Indeed, this approach allows for in-depth insights into participants' two independent yet equally necessary sources of knowledge:

'intuition (the sensory aspect of experience) and understanding (the faculty of concepts and judgment)', as suggested by Kant (in Muis et al., 2006: 8).

As Guba 1990 (in Tacconi 2000: 33) argue, according to relativist ontology 'realities exist in the form of multiple mental construction, socially and experimentally based, local and specific, dependent for their form and content on the persons who hold them'. In contrast to epistemological relativism that argues 'we can never know reality exactly as it is', ontological relativism implies that 'reality itself is determined by the observer' (Svarstad et al,. 2008: 3). By employing a constructivist - relativist approach, this study deals with the existence of realities and truths about BSOH in tourists' minds. Subsequently employing constructivist-interpretative epistemology the study figures out what we 'know' about existing things in the 'real world' and in a particular field of study (which in case of this study is BSOH) and then figures out how the reality can be known by us in the world.

3.5. Ontological and Epistemological Social Constructivist Approach to Perceived Image in Tourism Context

The study of perceived image has a long history that has involved substantial empirical investigation across numerous disciplines. It is however surprising that in tourism context much of this work is dominated by positivist/post-positivist studies (for example Echtner & Ritchie 1991, 1993; Jenkins 1999; Prayag and Ryan 2010). According to Canally (2010) several authors such as (White, 2005 and Echtner and Prasad, 2003), however, in presenting their TDI research have gone beyond the range or limits of traditional positivist and modern post-positivist research. These authors have acknowledged that there is alternative path to understanding the construct of TDI, suggesting that constructivist approach can produce significant as well as useful insights into the perceived image research. These authors' research is underpinned by the constructivist worldview hence is drawn from a perspective that believes 'others hold a different worldview' (Creswell, 2014: 8). In short, adopting social constructivism approach which is 'often combined with interpretivism' (Creswell, 2014: 8), these authors challenge the quantitative research method

towards perceived image research by acknowledging the flexibility that the constructivism paradigm and qualitative research design can afford during the process of data collection as well as interpretation of findings (Canally, 2010).

For Hunter (2016) in tourism studies the rationale behind significant shift from the traditional positivist/post-positivist frameworks to ontological constructivism comes from the acknowledgment by several tourism researchers (for example, Lincoln and Guba 1985; Hollinshead 2006) who believe traditional positivist structural models are incapable of capturing the generative nature of tourism as a socio-cultural phenomenon. For this reason, they believe constructivism is a paradigm particularly suitable for tourism image studies to observing and interpreting highly contextual situations in which different and often multiple world-views are at work. Hollinshead (2006) shares a similar view when he states that, constructivism offers a liberating 'alternative approach' to several limitations of positivist /post-positivism as well as neo-positivist methodologies, where 'accepted definitions of reality cannot be taken for granted, the relationship between the knower and the known is likely to significantly influence understanding; given scenarios, and perspectives or meanings are likely to vary thereby ensuring that the possibilities of generalization are minimal' (p. 47).

To this end, inspired by the worldview of these scholars, the current research as already highlighted is therefore driven by constructivism approach in two ways: constructivist - relativist ontology and social constructivist – interpretative epistemology. The justification behind this decision is that the current study aims to gain a deeper insight into the behaviour and reaction of tourists visiting GB towards their perception of the BSOH. Beyond tourism and merely understanding the ways that British character and BNI is perceived in an image context, in a sociology-oriented approach the current study further aims to understand how BSOH might influence visitor's thinking around social and cultural identity of GB. To this end, adopting constructivist approach, the current study moves away from the positivist and quantitative studies to more systematic constructivist and qualitative study in which different world-views from tourists

will be gathered and compared in order to address the shortcomings of previously conducted researches by qualitatively examining arguments of humour, social and cultural scholars in a tourism destination image context.

Hunter (2016) further stresses that in tourism context through constructivism approach 'researchers can interpret and map social settings without reducing them to fixed an immobile structure. This non-reductionist paradigm enables researchers to observe tourism as a social construction of reality' (p. 223). Nevertheless, to Cupchik (2001: 5) both positivist and constructivist ontology are 'deconstructive when it comes to disturbing the fabric of natural unfolding episodes in the social world'. According to Cupchik (2001) 'somehow the flow of events in everyday life is stopped or segmented off and turned into an object or subject of inquiry. Both approaches deal with data, which means that they break the flow of events in the social world and selectively focus on this or that action, utterance, or behavior of individual respondents or subjects' (p. 5). Nevertheless, keeping with a more moderate form of constructivism (for example, Bruner, 1986 and Goodman in Bruner 1986), upon which the philosophical standpoint of the present study is based, constructivism is 'at one blow a philosophy of science, a philosophy of art, and a philosophy of cognition' (Goodman in Bruner, 1986: 95). In this sense, for the author of the present research the value of constructivist worldview in her research lies in the process of what Goodman calls it as 'a philosophy of understanding' (in Bruner, 1986: 95).

Concerning tourism studies, Canally (2010: 39) refers to White's (2005) research: "Destination Image: To see or not to see? Part II" in which White employing constructivist approach (more specifically, a social constructivist approach) incorporates into his study an analysis of tourist's body language, their verbal hesitations, as well as implicit meaning, making tourism perceived image studies qualitatively flexible. In this sense, according to Canally besides asking tourist's perceived destination image (DI), White's study uses more than just tourist's 'explicit statements to determine meanings embodied within their image' (p.39). This suggests that, through constructivism paradigm this research,

is able to examine the discursive practices involved, yet often hidden, in the tourism perceived image construct. The author of the present work in her study therefore draws on these perspectives to inform her exploration of the role and effects of BSOH on tourist's national and destination image of GB. White's study of TDI is somehow similar in approach to the present study since both are focused on perceptions of image, though White focuses on perceptions of destination image in a tourism context while the present research focuses on perceptions of national image in a tourism context. In short, the present research is interested in national image perception, the term that Kunczik (2013) refers to it as 'the cognitive representation that a person holds of a given country, what a person believes to be true about a nation and its people' (p. 14). It is worth however to take into consideration that as Li and Chitty (2009) expressed national images are multi-sourced as well as multi-dimensional. This suggests that analysing and measuring perceived national image can be complex. In the tourism context this complexity might arises around subjective personal perception as well as evaluation of stereotypes of GB (as a nation) and British people in terms of their perceived identity and character that in fact can be best explored by a constructivist approach and qualitative interviews than a constructionist approach since the current study is interested in individuals' images and their assigned meanings of BSOH in their perceptions of British national image.

Adopting a TDI approach, nevertheless, constitutes a challenge for the present study since TDI studies often focus on physical, tangible and architectural structures of a destination which 'work as active tools for meaningful communication between the destination and the visitor' (Hunter, 2016: 223). However, as Phillimore and Goodson (2004) believe, 'tourism spaces are not physically but socially constructed ... Tourism is a complex phenomenon based on interrelations and interactions, but the tendency in tourism research has been to focus on the tangible, and arguably the objectives' (p. 39). The present research therefore is interested in non-tangible aspect of tourist's image and tries to explore and understand the impact of a socio-cultural phenomenon (BSOH) upon tourists' perception of British national image. As Tavares (2011) expressed

it, 'culture differs from heritage in the sense that culture deals with the appreciation of people's way of life, their behaviours, attitudes and norms ...Culture provides a means for TDI to be genuine and agenda-free; it is a way in which image can become more authentic and match a destination's identity' (p. 43).

To conclude, within the social constructivism paradigm qualitative researchers, and the author of the present project believes that individuals within the social world hold different views about their beliefs, assumptions, attitudes, values as well as intentions and therefore individuals are different with regard to their construction of reality (ontology) and construction of knowledge (epistemology). This implies that, through constructivism social psychological as well as social cultural phenomena such as perceived images of a destination or a nation can be interpreted in different ways by different individuals. The present research is therefore underpinned by a belief that 'individuals develop subjective meanings of their experiences---meanings directed toward certain objects or things. These meanings are varied and multiple, leading the researcher to look for the complexity of views rather than narrowing meanings into a few categories or ideas' (Creswell, 2014: 8).

3.6. A Qualitative Approach

The reason to opt for a qualitative approach for collecting data for this research lies in the nature of the main research question of this study.

A qualitative research approach towards gathering data, allows the researcher to gain knowledge based on understanding the subjective world of her research participants' 'perceptions' as well as their 'experiences' towards BSOH and its role in shaping and influencing their perceptions of British national image. This line of approach, indeed, would appear to touch upon the idea and view of scholars such as Wilhelm Diltheys (1960s - 70s) and Max Webers (1864 - 1920 in Ormston et al., 2014) when place emphasis on the importance of 'understanding' as well as people's 'experiences' and 'perceptions' in cultural

as well as socio-psychological research. As Kant (1781 in Ormaton et al., 2014: 11) stated, 'knowledge of world is based on 'understanding', which arises from reflecting on what happens, not just from having had particular experiences'. Kant further suggested, 'perception relates not only to the senses but to human interpretations of what the senses tell us'.

Other factors underlying the researcher's decision to employ a qualitative approach in order to address the present research's main question and the research objectives are highlighted in the next section.

3.6.1. Defining and Evaluating Qualitative Research

Broadly recognised as 'the word science' (Denzin, 2008: 321), qualitative research in the words of Liamputtong (2014: 13) is: 'research that has its focus on the social world instead of the world of nature'. This is due to the fact that in the social world qualitative researchers are concerned with 'illumination, understanding, and extrapolation to similar situations' (Hoepfl, 1997 in Golafshani, 2003: 600). This suggests that qualitative researchers in social world deal with the subjective experiences of their research participants based on the argument of Liamputtong (2014: 13) who state 'our understanding of reality can change over time and in different social contexts'.

Patton (2002) claims that findings produced in qualitative research emerge from real-world settings where 'the phenomenon of interest unfold naturally' (p. 39). In this sense, while studying things in their natural settings, qualitative researchers according to Denzin and Lincoln (1994), attempt to interpret, or make sense of phenomena in terms of the sense and meanings that people do associate to them. Perhaps for such a reason, Denzin and Lincoln (1994) added an important view of qualitative research by arguing it as 'multi-method in focus, involving an interpretive, naturalistic approach to its subject matter' (p. 2). Herein, such features of qualitative methods appear relevant to the current study since the present study will attempt to describe the events in their natural settings and aims to addresses the tourists' experiences, interpretations as well as assigned meanings of BSOH in their perceptions of British national image. The

study, thus, is concerned with subjectivity, interpretations as well as meaning-making which are prime characteristics of qualitative research. No doubt, in this sense, for the author of the present research, the value of a qualitative research in her project would lie in the words of Liamputtong (2010) who says, 'words are more powerful than numbers' (p. 284).

Qualitative methods, are commonly believed to share the hypothesis that there exists no 'universal truth' or 'objective reality', meaning that, the knowledge and the experimental processes of its production are context-dependent (Lyons, 2000). In this sense, both qualitative researchers and qualitative research participants, their social positions, ideologies along with their beliefs and values all play crucial role in the research context as well as the generation and production of knowledge and meaning (Dallos and Draper, 2000).

Positivist researchers argue that the interpretive nature of data produced in qualitative research makes it 'a 'soft' science, lacking in reliability and validity, and of little value in contributing to scientific knowledge' (Liamputtong, 2010, p. x). Sharing similar perspective Golafshani (2003) states, reliability and validity are acknowledged as important evaluative criteria for quantitative research, and this might be due to 'supposed objectivity of quantitative research, which may be safeguarded by avoiding 'bias' or deviation from some definitive objective reality' (Jaspal, 2011, 98). However, they are not considered as appropriate criteria for qualitative research. Perhaps for such a reason, Jaspal (2011) referring to the works of (Coyle 2007b and Smith, 1991) states that, 'the acknowledged importance of the researcher's own 'speaking position' simply renders these evaluative criteria inappropriate for qualitative inquiry' (p. 98). Liamputtong (2010) does further point out that, positivists also argue that qualitative research are 'not governed by clear rules' (p. x). Conversely, 'governed by clear rules' is a pivotal aim of quantitative research as they are evaluated in terms of their statistical power, reliability as well as their validity.

The controversy, however, extends further. Unlike positivist - quantitative researchers who are concerned with establishing relationship between numerical

variables (Silverman, 2006), and seek prediction, causal determination, as well as generalisation of findings (Golafshani, 2003), qualitative researchers are indeed concerned with establishing a relationship between literature and research findings. This feature of qualitative research constitutes a rather crucial quality of the present research study, since it will provide significant insights for the theoretical as well as generalisable data for the present thesis. In this sense, as Jaspal (2011) referring to the work of Smith and Eatough (2007) points out, 'it is possible to talk of theoretical rather than empirical generalisability, since one may establish links between research findings and specific claims within the broader literature' (p.98). If this is true, it can then be argued that a qualitative researcher is a 'bricoleur - an individual who pieces together sets of practices to make a solution to a puzzle' (Denzin and Lincoln 1998 in Phillimore and Goodson, 2004: 34). Supporting this view, the author of the present study in her project, indeed, considers herself as a creative qualitative researcher who will seek out the different pieces of the puzzle up until the point that pieces complement one another and ultimately present an emerging picture of a socio-psychological phenomenon in her project.

Furthermore, while quantitative researchers often try to disassociate themselves from the research process, the involvement and role of qualitative researchers within in the research process is acknowledged. This relates to the arguments of Golafshani (2003: 600) and Patton (2002:14) who states, 'while the credibility in quantitative research depends on instrument construction, in qualitative research, the researcher is the instrument'.

Nevertheless, in debates about the empirical generalisability of qualitative research, as frequently discussed in the literature, its findings are often argued as not conclusive, yet the empirically generalisation of data are not applicable to much qualitative research since qualitative research often employ small samples of research participants. Although some quantitative researchers may talk of this as a limitation for the current study too, the author of the present research however supports Lincoln and Guba's (1985) ideas regarding transferability of

findings, rather than generalisability, in which findings of the current study may be considered as transferable findings to other alike research contexts.

Within a qualitative perspective, the present study adopts an 'inductive method', thus is concerned with generation of a new theory emerging from raw data. It follows an approach in which detailed reading of generated raw data will lead the author to derive concepts, identify emerging themes, or perhaps create a model which illustrates the results of interpretations of the generated raw data. The author's understanding of inductive reasoning, which is characteristic of the interpretive paradigm, is influenced by Ormston's et al., (2014) position: 'hypotheses are commonly generated from analysis of the data rather than stated at the outset' (p.3). Thus, in the context of the present study, the process of research is not directed by a pre-determined outcome, it is rather concerned with emerging a new theory from the data. It is however worth mentioning that it would not be true to say that the inductive approach takes no notes of pre-existing available ideas as well as theories when approaching a problem.

To conclude, treating definitions and theories about qualitative and quantitative research methods as rivals could be misleading. They are not necessarily polar opposites. Hence, it is important to take into consideration that they simply are two different philosophies, focusing on different aspects of research, ultimately complementing each in mixed-methods studies.

3.6.2. Qualitative Research in Tourism Studies

Concerning tourism research, the ever-increasing adaption of qualitative approach within the tourism field according to Phillimore and Goodson (2004) has undoubtedly enriched the discipline, given that tourism researchers by conducting qualitative research provide a more complete snapshot of the development of tourism research as a socio-psychological phenomena. In the context of current research, as discussed in the literature review chapter, there is a large pool of quantified data concerning the justification of the role of BSOH on positive perceived tourism destination image of GB (for example Culligan et

al., 2014; British Council, 2014; Norton, 2012). While not denying the value of such quantitative research, given that the present research aims to gain an in-depth understanding of the nature of the relationship between BSOH and its effects on perceptions of British national image in a tourism context, then, it is possible to talk of qualitative perspective and methods as a potentially useful methodology. In this sense, this project supports the statement of qualitative scholars (for example Liamputtong, 2010; Ormston's et al., 2014; Golafshani, 2003) who claim, qualitative research is needed to develop profound understanding of given thematic complexes and sound rationale in order to facilitate further decision making. However, it may be worth to take into consideration that 'There is no one set of methods that can bring total insight, the concept of objectivity is rejected, and consequently there is no perfect outcome – no 'right' answer to research questions posed.' … 'The aim of the researcher is to take account of subjectivity, of their ethics, values and politics, and use a range of appropriate interconnected interpretative methods to maximise understanding of the research problem' (Phillimore and Goodson, 2004: 34).

3.7.   Designing Qualitative Research

This section explains the qualitative research approach adopted for this study. The main focus of this research is on the role that BSOH plays in tourists' perceptions of the destination and national image of GB.

3.7.1. Sample Population and Sampling Method

The bulk of the sample population for this study consisted of 82 international tourists who had been in GB to visit multiple tourist destinations in GB's three capital cities including London, Edinburgh and Cardiff.

 As Oppenheim (1992) states, 'a sample's accuracy is important than its size' (P.43). In keeping with Oppenheim, the researcher, therefore, paid attention to the accuracy of the chosen sample population rather than the sample size. To ensure the quality of the sample chosen, a pilot study of 8 international tourists prior to the actual conduction of interviews was conducted in April 2018 in

London. Tourists regardless of their age (adults aged 18+), sex and nationality were the subject of the current research. The researcher was keen to know about the image and perception of BSOH in the minds of tourists who visit the GB.

It is worth mentioning here that, the chosen sampling method for this study was non-probability convenience sampling. Also regarded as 'non-random/arbitrarily' sampling technique, according to Etikan et al., (2016), the non-probability convenience sampling approach is commonly used in exploratory research where subjective responses gathered from sample population are based on analytical inferences and the gathered data lead to the generation of hypotheses. This study is an inductive - exploratory research project and the key aim of the study is to understand the subjective meanings that tourists associate with the BSOH in their perceptions of British national image, the non-probability convenience sampling appeared deemed appropriate technique. Also, the approach of choosing sample population (international tourists regardless of their age, sex as well as their nationalities) is consistent with Acharya et al's., (2013) approach in which they state that, the selection of sample population in non-probability convenience sampling is based on the researcher's convenience. So, the participants are chosen because they are at the right place at the right time.

Nevertheless, consistent with Charmaz's (2014) idea and keeping in mind that the technique employed for the data analysis in this study is GT, data saturation was another consideration. In conducting qualitative research, it is argued that the common criterion for determining whether a sufficient sample size has been chosen is the point of reaching saturation (Charamz, 2014; Glaser & Strauss, 1967). In keeping with this, recurring themes and ideas during the interview process illustrated saturation point and therefore a study of 82 interviews (from 3 cities) provided sufficient data to lead to the point of theoretical saturation for this study.

3.7.2. Access to the Field

Planning to access the field is a critical task in the ongoing development of any research. Every aspect of any planning process could have important roles to play in gathering valuable results from the field. Therefore, it was necessary to carefully decide on how, when and where to collect the data. To reach this aim, the researcher constructed two alternative plans for gathering data for this study. One was in collaboration with tourism companies. The other one was without collaboration with any tourism-related organisations. The section below outlines an overview of both planning process. It further discusses in detail the chosen plan applied in this study, articulating the rationale for the choice of the alternative plan (B) in order to gather the data.

Plan A

The researcher initially was interested in recruiting the sample population for current research through different tour operators or coach tour companies in GB who organise trips for international tourists. It was believed that collaboration with tour operators as well as coach companies would facilitate easier data collection for the current study. In order to make such tourism bodies interested in this study, the researcher had planned to design one of the interview questions in accordance with their own visitor survey so that the companies could benefit from the findings of the current research, too. The drawback of working with multiple and different companies was that if the researcher would limit recruiting the sample population through the same tour operating company with similar routine type of customers, then she may would experience gathering similar views and experiences from the participants and therefore may could encounter possible danger of recruiting biased sample. Also, interviewing tourists with so similar views and experiences may could result in an unintentional mistake by the researcher as she would feel that she has reached the theoretical saturation or data saturation point.

The initial plan was that interviewing should be undertaken in coaches which take international tourists to a variety of touristic destinations in GB. The researcher also intended to conduct some of the interviews in hotel lobbies prior to the trip when tourists would be waiting for their coaches to arrive and take them to their destinations and when they came back from their visits. The possible interviews needed to be scheduled in advance and an approximate time for both initiation as well as the completion of interviews needed to be set in advance, too. It was, however, necessary to ask for permission first and liaise with relevant tourism bodies - such as hoteliers, coach touring companies or tour operating companies - in order to ask for their opinion in terms of the right place and right time to approach their customers and make the necessary arrangements in advance.

To this end, the researcher contacted some tour operators and coach companies by e-mail in order to ask for their possible collaborations. The companies were presented with a summary of the key aim of this research along with a brief description about the data collection process. Only one London based tour Operator Company, however, showed interest in the current research. This convinced the researcher to put in practice the alternative plan of designing her qualitative research.

Plan B – Alternative plan

The alternative plan was that the researcher to follow the traditional way of collecting data in tourism filed. Without collaboration with any tourism companies, the researcher recruited all the research participants for her study on her own. International tourists (adults aged 18+) were interviewed regardless of their sex and nationality. Such an approach produced a different sample in comparison to the plan A in which sample were supposed to be recruited through same tour operating companies with similar routine type of customers, thus, there was a danger in gathering similar views and experiences from the participants and therefore the researcher could encounter possible danger of recruiting a biased sample. The field work took place in capital cities of GB:

London, Edinburgh and Cardiff with a range of 82 international tourists. (The details concerning the specific places where tourists were approached is outlined in next section). Conducting interviews in three geographical locations allowed the researcher to obtain more representative views of different locations in GB, thus, prevented the results from being London centric and from being London focused rather than GB.

The researcher approached tourists in major tourist spots in capital cities where after visiting sites tourists were seating on the seats/benches or even on grass to relax. Tourists were generally recognisable, as they looked and acted differently to locals. For instance, some had maps as well as professional cameras in their hands. Others had small items of luggage next to them. Some were backpackers, making it easier to recognise them. The others were speaking in other languages than the English. Even the way they were looking around and were interacting with the locals as well as the places they were visiting/sitting was totally different to the locals.

3.7.3. Locations, Timing and Number of Interviews

In terms of the locations, the conduct of interviews followed qualitative researchers' advice on establishing a comfortable and friendly environment for interviewees (Krueger and Casey, 2000; Patton, 2002; Charmaz 2014) by choosing social public spaces such as parks. Public spaces of cities such as parks have important implications for locals as well as tourists. As Smith (2014) articulates, parks attract people for several reasons. Out of a number of reasons, for example, tourists regard them as safe places to relax, and to interact with local people and to participate in a wide range of socialising activities. According to Smith (2007), there are also accounts arguing that, heritage sites, in the contemporary era, are regarded as the 'staple tourism product' (p. 81). To this end, good opportunities here existed to recruit the sample population for this study in a relatively well visited urban spaces such as parks next to the heritage sites. Edinburgh Castle in Scotland, Cardiff Bay and Cardiff Castle in Wales, Tower of London and British Museum in England are the locations that represent

major attractions in GB which draw large number of tourists every day. According to the ALVA (Association of Leading Visitor Attractions) in 2018, in total, (2,111,578) visits was made to the Edinburgh Castle, (2, 858,336) visits was made to the Tower of London and (5, 828,552) total visits were made to the British Museum. Nevertheless, no accurate number of total visits made to the Cardiff Castle is available.

To this end, Princes Street Gardens (park) next to the Edinburgh Castle in Edinburgh, Cardiff Bay and Bute Park next to the Cardiff Castle in Cardiff and, the public space next to the Tower of London as well as the British Museum in London appeared deem suitable places to recruit the sample population in a relatively well visited locations.

In terms of the timing, the data collection process took place between 25th July 2018 and 6th October 2018, a period in which 82 tourists were interviewed. As planned, most of the data collection took place during high summer season, when the influx of international tourists to GB was at its highest level. Some, however, took place in autumn season. Section below outlines the details.

1) In the first round, which took place between 24th July 2018 and 30th July 2018 in Edinburgh, 26 international tourists were interviewed. All interviews were conducted in one of the major tourist spots in Edinburgh: Princes Street Gardens (park) next to the Edinburgh Castle.

2) The second round of the data collection process took place between 6th August and 10th August 2018 in Cardiff in which 12 interviews took place in Bute Park next to the Cardiff Castle as well as the Cardiff Bay - another major tourist spot in Cardiff.

3) The final round of gathering data/conducting interviews took place between 10th September 2018 and 6th October 2018 in London. In the final round 38 interviews were conducted in London in the public area of the Tower of London. 6 interviews, however, were conducted in British Museum.

3.7.4. Constructive Interviewing Practice for a Grounded Theory

When it comes to designing a list of interview questions, Charmaz (2014) states, the first question of interview may well suffice for the entire interview if stories tumble out. However, since the approach to design a list of interview questions for this study was 'semi-structured', it was then more structured than what Charmaz here suggests. Charmaz adds, few clarifying sub questions as well as receptive 'uh huh's' may also keep a story coming out of answers (p. 91). In a similar vein, Charmaz, argues that the constructive interviewing process is further than a performance. In her words, constructive interviewing site 'is the site of exploration, emergent understandings, legitimation of identity, and validation of experience' (p. 91). Nevertheless, reviewing a wide range of competing approaches to designing interview questions, available within qualitative paradigms, there appeared no strict rules for designing a list of constructive semi-structured interview questions. For that reason, in application to the current study, the first two questions of the interview were asked about general destination image of GB to break the ice. The first ice breaking questions seemed to have significant benefits as they acted as a tool for a pleasant and easy introduction to the interview process. They further acted as a tool to sharpen the participants' memories about British people as well as their traits. The ice breaking questions were followed by the more specific questions about BSOH and its role in tourists' perceptions of BNI as well as British national image. (Please see appendix 1 for the list of interview questions).

3.7.5. Pilot Interviews

In order to test whether interview questions were carefully framed and appropriately phrased, 8 pilot study interviews were conducted with a range of international tourists in April 2018 in London. In this sense, the comprehensibility as well as the practicability of the research instrument was pre-tested. The outcome of the pilot study was effective in enhancing the quality of the interview questions as well as the interview process. The outcome led to rephrasing one question and adding some more sub questions. A further change

was made in the researcher's approach towards the interviewees in which in actual process of interviews the interviewer interrupted the interviewees as little as possible. This was done to let the participants to keep their focus and feel respected. However, in cases that participants could not retain their focus, they were interrupted by the researcher and were encouraged to answer the interview questions.

3.7.6. Building Rapport, Confidentiality and Ethics

Building rapport is essential to draw out detailed data from research participants. It refers to creation type of confidence and trust between the researcher and the research participants. Nevertheless, to Silverman (2006) 'rapport involves more, however, than provisions of confidentiality, non-judgmental responses and other offerings from the interviewer. It involves the interviewee feeling comfortable and competent enough in the interaction to talk back' (p. 134). Yet, creating a rapport in qualitative social research is often argued as a problematic task (Jaspal, 2011). According to Jaspal, the fact that the interviewer often belongs to a different background, whether ethnic or social background than their research participants, could make creating a rapport difficult. This problem was, however, not presented in this study. Since the researcher was non-British, therefore the researcher could easily position herself in many ways alongside her research participants who were non-British as well. In this way a rapport was automatically created between researcher and the interviewees. For example, the non-British socio-cultural background of both the researcher and the research participants provided a feeling of similarity between them, given the common difficulties they experienced in their perception of a multifaceted and complex notion such as humour in another culture. As another example, some participants pointed out some opposite-points between their cultural norms with the British cultural norms. Although this was not the focus of the current research project, it was a sign of creation of a rapport. Perhaps, if the interviewer was a British national, the interviewees would be less willing to express their ideas about such contrasting-points easily or even share their comments easily about what is funny about British people. In addition to this, the fact that the researcher was a non-

native English speaker made interviewees feel very comfortable in mentioning their struggles in expressing their feelings and understandings of BSOH in English language.

Besides creating rapport, Silverman (2016: 34) links 'the three ethical issues of consent, confidentiality and trust' to each other. Certainly, there is a close connection between the three terms, nevertheless, they are not quite alike. As Silverman (2016) and Finn et al., (2000) point out, confidentiality and anonymity are the other key important ethical issues that must be addressed in research. 'Confidentiality means we are obliged to protect each participant's identity' (Silverman, 2016: 33). Since consent, confidentiality and trust were identified as possible ethical issues associated to this research, the researcher in order to mitigate such issues, in conducting her research and in collecting primary data for her research exercised responsibility to ensure the protection of the rights of respondents participating in her project by assuring the participants that they will not be individually identified in the research unless they consent to that. The whole interview was digitally recorded, and the participants voluntarily agreed that their voices to be recorded. Although the nature of this research project did not involve any sensitive procedures, all recorded voices (responses collected) were confidentially stored behind password protected software. Interviewees were also advised about how to access the result of the study, meaning that, the researcher provided them with her contact details.

Finally, before the conduction of empirical research, an ethical application form was submitted to the University Research Ethics Committee on 29 January 2018. The ethics approval was confirmed in April 2018.

3.7.7. Length of Interviews

Considering nature of the current research which required interviews lasting approximately 15-25 minutes, it was quite likely that some of tourists would not be interested in participating, therefore the researcher predicted that she may experience some difficulties. Since the researcher anticipated that she may perhaps encounter some rejections, then there was a need for her to be concerned

about her approach in advance. To overcome such a situation, the researcher's approach was both confident and polite. The researcher explained the nature of her study and told the sample population that they might even enjoy sharing their ideas with her. The researcher, also, made the participants aware of the length and process of the interview prior to the interview. There was a need for them to know that each interview would probably take 15-25 minutes of their time; and their voices would be recorded. In order to make the participants feel valued, the researcher provided some participants with some pens as incentives.

The way in which the researcher represented the research was crucial; as not only it could result in greater initial agreements of participation to be involved, it could also affect the nature of the interview process and the findings for the research as well. Perhaps for these reasons, the confident and polite approach shown by the researcher as well as the focus of the interview questions which mainly were humour related, made the participants to voluntarily dedicate greater amount of their time to the interview. Consequently, the length of the interviews extended between 12 – 38 minutes.

In terms of the number of interviews, the concern was that the researcher needed to properly work out how many interviews were feasible during each day especially in her stay in Edinburgh and Cardiff. This would obviously depend on several factors such as the duration of each interview as well as the typical weather condition in the UK. Moreover, the time of day was another important element that needed to be considered in advance. There was a need to see which time of the day participating in interview would make participants more reflective. For example, Stevenson and Farrell (2018) in their qualitative study of 'exploring leisure walkers embodied experiences' found that their research participants were more reflective at the end of the day. They argued that the rhythm as well as the physical exertion of walking brought their research participants' senses in play in which enabled them to be more reflective at the end of the day by making connections between landscape as well as their mind, body, self and the others. In keeping with them, the researcher experimented the reflectivity of participants in advance during her pilot study and the first two

days of her field trip. It therefore became apparent that the possible interviews needed to be scheduled mainly in the noon and afternoon time. From experience the researcher noticed that tourists were not easily approachable in the morning hours as they liked to make the best use of their time to visit sites rather than to participate in the interview. Also, during the evenings they seemed tired and consequently refused to participate in the interview. Therefore, the lunch time and afternoon were the best time to approach tourists.

3.7.8. Difficulties and limitations of The Study

As predicted, the interviewing process was at times hampered by some certain issues. One of the key limitations of the study was the language barrier in addressing tourists who were unable to communicate sufficiently in English. For that reason, 13 tourists simply refused to participate in the research on the basis of non-comprehension. In number of cases, interview process started up but did not go ahead because the interviewees struggled to answer the questions properly. Some seemed to be unable to express their ideas and answers in greater detail easily particularly in relation to the humour-related questions due to the language barrier as well as the complex nature of the notion humour. To ensure such a barrier did not affect the reliability and validity of the study, the strategy taken was to pay attention to the depth and the relevance of the data collected and whether the themes identified during the interview process adequately reflected the phenomena being studied. This approach could be argued in keeping with Kirk & Miller 1986 (in Welsh, 2002: paragraph 6) who argue that 'validity in qualitative research is ... a question of whether the researcher sees what he or she thinks he or she sees so that there is evidence in the data for the way in which data are interpreted'.

Also, since some of interviewees struggled in differentiating between the terms humour with SOH, during the interview process, the researcher provided them with a simple definition of the term SOH. Through this approach tourists had a reasonable understanding about what the project was all about. However, the researcher avoided providing them with any information as this could lead them

and they would think that the researcher was expecting some specific answers to the interview questions. The intention was to let the tourists to think freely and express their views and experiences without the researcher directing them to some specific answers. Despite some brief explanation if in case some of the participants struggled in answering some of the interview questions with appropriate answers, then the researcher treated their answers as the finding on its own. This is in fact in keeping with Charmaz (2014: 91) who articulates: in constructivist interviewing 'what participants do not say can be as telling as what they do say'.

To conclude, this section has justified the design of the current research, which is qualitative research, and has elaborated on practical aspects of the sampling as well as the interview process of the study. The entire interview process was planned in advance in great detail; and plan B provided access to the field and proved very successful. All interviews were digitally recorded and were transcribed in a word document getting help from YouTube online transcribing software. Using YouTube online transcription system was free and was done with an automatic speech recognition technology. All recorded audios, therefore, were converted to videos and were uploaded to the YouTube transcribing software with a private account in order to translate videos' audio into text. Given that the system is designed for native English speakers and the interviewees were mainly non-native English speakers, at some point the process was hampered by some issues. For example, some audios were wrongly translated into meaningless text. Therefore, in order to ensure the accuracy as well as the quality of the transcriptions, the researcher reviewed and listened to all audios again, and where necessary, double transcribed the interview data manually into text. The main advantage of this process was that it provided the researcher with a great opportunity to get closer as well as familiar with her data and enabled the researcher to 'think deeply about the recorded voices and the interview context, using sensory and other memory' Park & Zeanah 2005 (in Matheson, 2007: 549).

All transcribed data subsequently were transcribed in a word document and then imported into the NVivo programme to extract codes and categorise the data. More detailed coding as well as the full analysis of the findings was done later. The next chapter outlines a draft overview of the interview process concerning how the research participants dealt with humour-related interview questions.

Finally, it is worth mentioning once more that the intention of this study is to grasp the meaning for tourists' perceptions and their images of BSOH and to comprehend the reasons behind their opinions, which would lead to the conclusion as well as generation of a hypothesis. The further intention of this study is to understand tourists' travel narratives in connection to their perceived BSOH. Employing a qualitative interviewing approach, the researcher was able to discover to what extent, how and why the BSOH was important in tourists' perceptions of British national image. For this reason, the sample population chosen for this study was international tourists visiting GB and the chosen sampling method was non-probability convenience sampling.

3.8. Making Sense of Qualitative Data: Approach to Data Analysis

It is often argued that research questions determine the choice of research paradigm and the research paradigm determines the choice of data analysis techniques. Not a single research approach or method, however, could fit every research problem. As Westbrook (1994) suggests, a choice ought to be made. To this end, as highlighted in the previous section, this research project adopts a constructivist approach in two ways: constructivist-relativist ontology and social constructivist–interpretative epistemology. The techniques taken to analyse data would, consequently, reflect the methodological paradigm chosen.

Reviewing a wide range of competing approaches to data analysis, available within qualitative paradigms, the current research employs a specific constructivist version of GT methodology: 'constructivist grounded theory' approach as proposed by Charmaz (2006, 2014: 13). Two key reasons are behind choosing such an approach:

a)   It is an appropriate approach to answer the main research question as it resonates well with the philosophical standpoint of the current research project.

b)   It fits well with the researcher's personal beliefs and values.

Nevertheless, detailed reasons underlying the researcher's decision to employ constructivist Grounded Theory (CGT) approach to address the present research's main question are highlighted in the next section.

3.8.1. Grounded Theory

Grounded Theory (GT) was initially proposed as a practical method by Glaser and Strauss (1967). It was proposed for conducting research in which the researchers focused on the interpretive process of data by examining 'the actual production of meanings and concepts used by social actors in real settings' (Suddaby, 2006: 633). Perhaps for that reason GT has long been argued as a way and method of entering the research participant's worlds. However, this point of view has induced tension within the qualitative researchers, particularly with regards to preserving research participants' dignity. Charmaz (2014: 33) referring to Blumer's (1940) dictum to 'respect your subject', mentions that GT researchers need to preserve their research participants' dignity even if they may question their viewpoints.

The original GT has divergent and complex approach towards theoretical sampling, data saturation, as well as the epistemological views of the nature of knowledge generated from data. For that reason, there are several critical observations about the application of the original GT developed by Glaser and Strauss in 1967. For example, the starting point of the original epistemological GT was positivism, which basically disregarded the reflexivity of the researcher involved in the process of analysis, instead would let the data produce theoretical implications through fixed and strict application of process (Gehrels, 2013). However, some grounded theorists such as Charmaz (2006, 2014) argue against

the original GT and the development of theory merely from data. Charmaz brings to the light the subjectivity and relativity as well as the researcher's role in the interpretation and construction of data in GT. Perhaps for this reason, Charmaz argues her position well aligned with social constructivists who are concerned with social contexts, shared point of views, interactions of social actors and are concerned with interpretative understandings.

The ever-increasing flexibility that Charmaz brings to the GT has undoubtedly enriched the method, given that it is now compatible with constructivist paradigm. In application to the current study which fundamentally adopts a constructivist approach, then, employing a CGT analysis appeared to be beneficial since it would report experiences, meanings as well as the perceived realities that the research participants associate with BSOH in their images and perceptions of GB and BNI. The method also appeared to be useful for examining the ways in which the research participants' understandings of BSOH in their perception of British people were evolved or constructed whilst they were visiting the country.

Perhaps for the above reasons such as bringing flexibility to the techniques, Charmaz calls her approach to the GT a 'contemporary - light' grounded theory. Nevertheless, if there is one point on which there is an agreement amongst grounded theorists, it is that data analysis in both type of GT approach (original GT and light GT) is in contrast with other qualitative analysis techniques in which researchers employing different types of qualitative analysis select a single theoretical framework to inform and describe the findings. Given that grounded theorists are concerned with conducting inductive critical analysis, they rather extract theory from the data which has been gathered systematically and analysed methodically in the research process (Glaser and Strauss, 1967). For that reason, the inductive theoretical stand of GT has always been considered of crucial important in qualitative research. According to Goulding (1998: 52) 'one of the key aspects of grounded theory is the generation of good ideas' where relatively little is known about a topic. This is in keeping with Creswell's (2013) articulation of qualitative inquiry, which recognises the qualitative approach as

an appropriate approach when little is known and understood about a phenomenon and can be conducted to develop a theory. Goulding also argues, 'contrary to popular belief, GT research is not 'atheoretical' but requires an understanding of related theory and empirical work to enhance the theoretical sensitivity' (p. 52). Should this be the case, then in application to the current study, using GT light appeared deemed useful since it did provide 'a fresh slant on existing knowledge' (Goulding, 1998: 51) in the tourism field.

Given the variances in approaches to the GT, the divergent approach of GT researchers towards reviewing literature before data analysis could also be argued a peculiar sort of approach. Bryant and Charmaz (2007: 19) argue, ever since the introduction of GT, the concerns over how and to what extent researchers should review the existing literature remains unsolved and reappear. However, as Dunne (2011: 113) referring to (Cutcliffe, 2000 and McGhee et al., 2007) comments: 'the crux of the matter is not whether a literature review should be conducted – there is consensus that it should – but rather when it should be conducted and how extensive it should be'. On this basis, GT researchers argue that reviewing literature is crucial task for researchers in order to ensure that little is known about the topic (Jaspal, 2011). In other words, the researchers who employ GT need to ensure that the topic of their research is novel, and limited theories have been developed for that specific topic.

Several extreme versions of GT suggest that a researcher should enter the field without any prior knowledge. Less extreme versions, however, suggest that a researcher should suspend reading any literature prior to the collection and analysis of data (Suddaby, 2006). The reasoning behind such argument relates to the 'desire to allow categories to emerge naturally from the empirical data during analysis, uninhibited by extant theoretical frameworks and associated hypotheses' (Dunne, 2011: 114). In contrast to these common assumptions and in keeping with Suddaby (2006), the author of this research project believes 'grounded theory is not an excuse to ignore the literature' (p. 634). Reviewing the literature would rather enable the researcher to scope the materials and develop some questions. However, the themes should come from the data

collected through interviews. If that is the case, once again, since the key limitation of this project has so far been in accessing enough literature about the theme 'sense of humour' within tourism field, this suggests the suitability of GT light in application to the current thesis.

3.8.2. Orientation of the Researcher Towards CGT

As highlighted earlier, the current project aims to go beyond basic description of tourists' perceptions and their images of BSOH. Beyond mere description, the current research, is concerned with exploring and analysing the subjective socio - psychological as well as socio - cultural experiences of research participants of BSOH when they come across BSOH during their visit. This entails a consideration of employing 'constructive - contemporary grounded theory' methodology (CCGT) developed by Charmaz (2006, 2014). This is due to the fact that many qualitative scholars (for example: Charmaz, 2006; Strauss and Corbin, 1990; Goulding, 1998) argue that constructive GT is concerned with discovering and investigating subjective experiences rather than merely describing them. Drawing from Charmaz's constructivist epistemological point of view on GT who articulates 'subjectivity is inseparable from social existence' (Charmaz, 2014: 14), the researcher of the current study also acknowledges subjectivity, relativity as well as her involvement in the process of construction as well as interpretation of data in her study. This means that the data gathered from research participants through interviews and the researcher's interpretation and idea of empirical data would provide an interplay in which it would result either in the construction of a new theory, or would result in building upon existing conceptual frameworks within the tourism field. Charmaz (2014) defines constructive GT as:

'A contemporary version of grounded theory that adopts methodological strategies such as coding, memo-writing, and theoretical sampling of the original statement of the method but shifts its epistemological foundations and takes into account methodological development in qualitative inquiry occurring over the past fifty years' (p. 342).

In application to the current study, the catalyst for selecting CGT approach was also based on the researcher's belief that individuals perceive reality differently, and there are pluralities of opinions about reality. This is because different people experience the same phenomenon in different capacities and at different levels. Further to this, given the complex nature of interpreting meanings associated with a phenomenon such as BSOH, the author of the current study similar to Nagel et al., (2015) believes that a singular truth not only cannot be perceived objectively; it cannot be even directly measured. These beliefs align well with the social constructivist view articulated by Guba and Lincoln (1994) where they embrace subjectivity from an epistemological standpoint and articulate that knowledge is constructed by multiple realities during the research process. To this end, the perspective that knowledge and realities associated with a social phenomenon are shaped through a process of social interactions between people and are responsive to changes and evolve constantly, in fact is in keeping with many GT scholars such as Charmaz (2014) as well as Blumer (1940 and 1969) who articulate 'symbolic interactionism' worldview as the philosophical foundation to the GT (Negal et al., 2015: 367). Should this be the case then, as Milliken and Schreiber (2012) argue, 'any grounded theorist is, at least passively and by default, relying on ideas founded in the symbolic interactionist tradition' (p. 685). Nevertheless, the authors point out that, often GT researchers overlook the philosophical standpoint of GT and ignore the 'centrality of interaction' in the process of their research, thus, use the GT merely as a data analysis method.

3.9. Conclusion

To conclude, indeed as Wu & Beaunae (in Nagel et al., 2015: 366) state, selecting GT as an analysis technique appears to be equated to navigating terrain and doing a 'long walk through a dark forest'. However, since Charmaz's CGT is well recognised as an appropriate methodology to gain an in-depth understanding of underlying social processes associated with a phenomenon, it appears to best fit the research question of this project. The core aim of this study

by employing CGT methodology is to provide an analytical view of tourists' meaning making.

The following sections report detailed analysis process of the of the data, reporting the key methodological issues in relation to the coding and analysing data.

3.10. GROUNDED THEORY ANALYSIS IN PRACTICE

3.10.1. Introduction

The primary research which consisted of 82 semi-structured face-to-face interviews with international tourists was conducted in the cities: London, Edinburgh and Cardiff (see appendix B for the list of interviewees). The interviews lasted between 12 – 38 minutes. The interview questions were designed and formulated in a simple way to encourage the interviewees to express their perceptions and their ideas easily and freely (see appendix A for the list of interview questions).

All interviews were digitally recorded and full written transcription of the 1,160 minutes of interviews was produced in a 264-page word document which in total gave a word count of 77,164. The transcriptions were imported into the NVivo software for full analysis of tourists' varying perceptions of BSOH as to how shaped their perceptions of national identity and national image of GB. The researcher followed Charmaz's (2014) and Saldana's (2013) suggestions to formulate initial and focused codes using NVivo in order to separate data into different categories. As Saldana (2013: 8) asserts, 'coding is a heuristic (from the Greek, meaning to discover)', and 'the logic of discovery becomes evident as you begin to code' Charmaz (2014: 127). The section below provides detailed explanation of the coding and categorising process of the data.

3.10.2. Coding the Data

In his definition, Gibbs (2007: 2) writes 'Coding is a way of indexing or categorising the text in order to establish a framework of thematic ideas about it'. Several qualitative researchers have deconstructed Gibbs's (2007) definition in an effort to delineate the process of coding which is a process of assigning a code to define, organise, and sort data. For example, Saldana (2013) writes that 'a word or short phrase that symbolically assign a summative, salient, essence-capturing, and/or evocative attribute for a portion of data' make up a code (p. 3). Creswell and Planto Clark (2011) assert, coding is habitually used by qualitative researchers in order to go through and make sense out of dense text data. Saldana (2013), however, seems not convinced that coding should habitually be used by qualitative researchers. Saldana believes, 'coding is just **one** way of analysing qualitative data, not **the** way' (p. 2). Underlying such an argument perhaps is the post-positivist philosophical and methodological standpoints associated with approaches to coding. For example, some commentators argue that 'coding is reductionist' meaning that coding is about what a researcher perceives to be significant. Some criticise coding as it 'tries to be objective', and others believe that coding distances a researcher from the data (Saldana, 2013: 38-39). Nevertheless, many qualitative researchers cling to the fact that coding is the fundamental aspect of the analytical process of qualitative data. The process of coding in GT research, however, differs from the other qualitative data analysis methods. Galinsky (2015) believes if an attempt is to be made to support such a comment, it must begin with an account of the whole process of data lead method. According to Saldana (2013) unlike methods such as thematic analysis which applies preconceived coding frames to data, in GT, a code is a researcher-generated construct. It is, thus, about creating codes in which codes question the data in terms of, for example: what is going on here; what people are saying; how people do express themselves; what assumptions people are making here; and how these statements are linked to the context as well as the structure of the research. Saldana (2013) writes, what surprises, intrigues and disturbs a researcher are the other questions that should be considered during the whole process of coding. Perhaps, for this reason, Richards and Morse (2007 in Saldana

2013: 8) argue that coding is not just about labelling or tagging data, it is also about linking data to ideas, 'and from the idea to all the data pertaining to that idea'. To this end, consistent with Saldana (2013) and Charmaz (2014) and keeping in mind that the method employed in this study for analysing data is GT, coding and linking data appeared to be the most adequate way for indexing and mapping data and creating a strong link between the data and their descriptions of meaning.

3.10.3. The Procedure

3.10.3.1 Initial Coding

In this study, analysis of the data was based on the techniques suggested by Charmaz (2014). The techniques contained initial coding, memos writing, field notes, and focused coding. Using some blunt tools of NVivo 12, as a qualitative data management system, most of these tasks were accomplished electronically. In the initial coding phase, the researcher attempted to code data through line-by-line coding as suggested by Charmaz (2014). Line by line coding, pragmatically, did not work for this study. This was because there were few occasions in which a line of data did not generate any code and was extraneous. There were, however, occasions in which the researcher generated more than one code in a line of data. At this stage, the researcher recognised her departure from Charmaz's approach to make a simple adjustment to her coding approach. However, the departure was temporary, and the researcher did adhere to Charmaz's (2014) throughout the coding process. Table 3.1. below presents an example of initial coding.

Table 3.1.: Example of Initial Coding

Transcript	Initial coding
Me: How does British sense of humour fit into those traits that you have already highlighted about British people? Suzan: It does fit, I mean we love it. Last night we watched a show of Shakespeare and I can't remember the name of the comedy show and it's a satire and so you have to understand you know British history and you have to understand the current political environment and coming together in this strange it's more it's dry. It's dry but it's also more avant-garde. I mean you would never say some of the things that they say to each other on American television you know I mean it would - I'm sure it would be censored.	Yes | Loving it Watched a show in GB | Naming a show Struggling to remember the name Knowledgeable | Type of humour | Getting humour Linking history and humour Linking humour and politics Results of such a combination: Dry humour Advanced Making comparisons Highlighting TV Censoring humour

Source: (the author)

In the initial phase, the researcher coded the data through Descriptive (topic) coding and In Vivo (literal or inductive) coding technique as suggested by (Charmaz, 2014 and Saldana, 2013). On occasions in which participants expressed their personal experiences of BSOH through storytelling, Narrative coding technique was employed. Saldana (2013) writes, 'Narrative Coding - and analysis - blends concepts from the humanities, literary criticism, and the social sciences since the coding and the interpretations of participant narratives can be approached from literary, sociological/sociolinguistic, psychological, and anthropological perspectives' (p, 131). Applying the mixed method approach to coding had an array of strengths that appealed to this research. For instance, owing to the fact that the techniques complemented each other in a way that strengths of one complemented the restrictions of the others, the researcher was not confined within the limits of a particular coding technique. If this is the case then, if there was indeed a better way of thinking and looking on the same data set, then the mixed-method approach taken, facilitated the way.

In fact, the initial coding or 'discovery' process, as the starting point for breaking down data into parts and examining them, proved to help the researcher in providing initial ideas of data to pursue and literally look for phenomenon and general themes. Perhaps, for this reason, Charmaz (2014) writes 'the logic of discovery becomes evident as you begin to code' (p. 127). Sub-coding in the form of 'parent' as primary code and 'children' as second-order tags associated with the primary codes were also employed. To this end, during the formulation of initial codes, the researcher first formed and named her take on the data by coding and labelling the data; progressively translated the senses and reasons associated with data in the forms of memos; and ultimately formed and developed preliminary categories. In fact, the researcher adhered to Charmaz's approach to analysing data, thus remained active within the whole process with actions being embedded into initial coding and eventually generating concepts and categorising segments of data.

3.10.3.2. Focused Coding

After the first round of coding, the second round was performed. Known as focused coding, the second round enabled the researcher to filter the initial codes into focused codes those that appeared to have greater analytical values; seemed more relevant to the research question; and popped up more frequently than the others in the analysis process. Nevertheless, during the focused coding, some initial codes were kept untouched; some were merged under a single code; some others were re-coded as focused codes. This method was borrowed from Charmaz's (2014) coding paradigm. In this sense, focused coding which is argued by Saldana (2013) as a streamlined adoption of classic 'Axial coding' in which core themes are broken down and related codes are combined through inductive and deductive thinking, helped the researcher in developing categories and clusters without distracted attention to their characteristics and dimensions. Opposite to the initial coding, which was more about exploring phenomenon as well as general themes, focused coding appeared to be more about exploring meaning-making of the phenomenon.

During the second-round coding, the iterative process of moving back and forth in data, or 'code-and-retrieve' process as argued by Richards and Richards (1994: 168), helped the researcher to create and follow up on ideas, thus, examine the data thoroughly on account of the fact that some codes encompassed multiple layers of meanings as well as actions. Galinsky (2015) argues this iterative process as a major strength of GT method. Sharing a similar perspective, Walker and Myrick (2006: 547) write that coding in GT is 'an iterative, inductive, yet reductive process that organises data, from which the researcher can then construct themes, essences, descriptions, and theories'. Indeed, it was at this stage that through iterative coding, and constantly comparing the data which was borrowed from original Glaser and Strauss's theory for cross-case similarities and differences, the elements of induction in the data merged with the elements of deduction, aiding the researcher to generate analysis. Birks and Mills (2015) consider this action as an inherent action in constructivist GT. To this end, moving through constant comparison analysis, focused codes those judged to encompass greater conceptual value were deemed to raise to conceptual categories.

3.11.   Memo Writing

The memo writing approach, a strategy commonly associated with GT, though, not specific to the method (Birks and Mills, 2011) in this study, again, was borrowed from Charmaz's (2014). Birks and Mills (2015: 39) characterize memo writing as 'the cornerstone of quality'. Memos are argued as researchers' ongoing dialogues with themselves and are written to illuminate and connect codes. Glaser and Holton (2004) discuss how memo writing allows researchers to maintain their reflexivity, critical line of their thoughts, and their connectedness with the data throughout the analysis process. For this study, using memo writing tools of NVivo 12, any ideas and thoughts that occurred during the coding process, were recorded in the forms of written texts. Ideas and thoughts occurred during the transcriptions process were also recorded in the forms of written texts. Following Canally's (2010) interviewing techniques key points captured during the interview such as participants' body language, their

non-verbal cues, and their voice intonations were also recorded as field notes. Field notes were attached to participants' transcribed files to whom they related to. All these memos/written texts alongside general field notes were used throughout analysis and discussion of findings.

Following on ongoing comparisons among codes and field notes, the researcher bonded together divergent pieces of her ideas and thoughts into some differentiable memo-clusters, visualising those clusters as examples of general concepts. Figure 3.2. below presents a list of memos and a sample of memoing in NVivo.

Figure 3.2.:   List of Memos and An Example of Memoing in NVivo: BSOH Everywhere

Source: (the author)

Gradually, memo-clusters were replaced by several mind maps. Using mind mapping techniques (both manually and digitally) the researcher was able to turn memos and the long list of the codes and sub-codes into some organised diagrams in which a central code was linked to a number of other codes, illustrating the variations in the connections among them. Figure 3.3. below presents a sample of drafted mind map and memo for one theme, 'language', during coding and analysis.

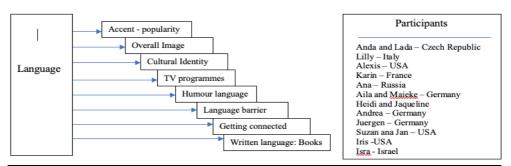**Figure 3.3. Example of Mind Mapping and Memo Writing During Coding**

Language → Accent - popularity
Language → Overall Image
Language → Cultural Identity
Language → TV programmes
Language → Humour language
Language → Language barrier
Language → Getting connected
Language → Written language: Books

Participants

Anda and Lada – Czech Republic
Lilly – Italy
Alexis – USA
Karin – France
Ana – Russia
Aila and Maieke – Germany
Heidi and Jaqueline
Andrea – Germany
Juergen – Germany
Suzan ana Jan – USA
Iris -USA
Isra - Israel

Example of memo writing – theme Language
A lot is being said in here about language. Some participants mention it on their image of GB. Some others like Americans mention how being familiar with the language makes their overall visit nicer as they can communicate with British people easily. But they also mention that because of the differences in accents they struggle to get it properly. Americans, similar to other participants also mention differences in culture as a barrier to get BSOH properly.

Non-native English-speaking participants also say a lot about language barrier and how it affects their perceptions of Britain and British humour/sense of humour. Some say they do the words

It is interesting to see that how some participants mention that although they are fluent in English language, but humour language is different as they struggle in getting British humour language. This can be linked to the culture as well (I need to revisit this theme when I write about culture). So, humour language is different from normal language and I need to have a proper look at the literature to know more about this.

Some tourists try to mention accent a lot (specifically American tourists as to how they like it) then try to create links between English language and British identity by mentioning different films or movies they've watched in in English language. Laura & Laura 2, Alexandra, Marta, and etc mentioned how reading books in English language has made them attracted to British culture and British people. I can write that books written in English language along TV programmes contribute to the attractiveness of Britain as a tourism destination.

There are participants who have neutral approach to language and do not really identify language as an important element in their experience of GB. For example, say they don't really need to communicate with British people and are in GB just to do their touristic things and that's it. |

Source: (the author)

It should be noted that re-arranging the codes and sub-codes, removing or introducing new codes, and expanding on some codes was an on-going and successive process throughout the analysis process. Ultimately, the mind maps were converted into refined conceptual diagrams in which they represented categories along with their properties and conceptual directions, locations and movements.

3.12. From Coding to Categorising

Raising codes to conceptual categories in GT is used in order to explicate the properties of a category. As such, according to GT scholars these categories are theoretically informed, yet, are conceptually relevant to the research question. Charmaz (2014) writes that this is doable via identifying characteristics and properties first and then through detailing the conditions in which a process or association between the codes arises. By this, Charmaz means that a code in effect moves beyond a mere description of an event, and rather becomes conceptual. In the words of Charmaz (1990 in Galinsky, 2015), raising a code to the conceptual level, 'first means deciding that the term reflects a significant process, relationship, event or issue. Second, it means explicitly deciding to follow up on it, in making connections between it in subsequent data collection. Third it means making connections between it and other conceptual categories' (p. 51).

Although in GT making category decisions are based on the coded data and emerging themes, it is unlikely, however, the researchers to have an evolving theory at the beginning of their studies on which to base their categories decisions on. Charmaz (2014) recommends that, prior to categorising the data researchers use an iterative process for coding and analysing their data. Finally, coding and categorising data hand in hand helped the reseracher not only to lable or tag data and define master themes, it also helped the researcher to link data to ideas.

3.13. Summary

The coding and analysing process started with the hope of discovering how BSOH shaped tourists' image and perceptions of GB, BNI and the British national image. All participants possessed a tourist characteristic and were exposed to the similar situation (e.g. all were interviewed while visiting GB) and were in similar circumstances relevant to the phenomenon (e.g. possibility to come across BSOH). Their divergent cultural and social backgrounds alongside their personality disposition, nationality, upbringing, and touristic experiences shaped their perceptions of BSOH (these themes are discussed in the next chapters). Beyond doubt, such interconnected variables not only shaped the research participants' unique views and perceptions of the BSOH, also contributed to the constructions of individual participants' realities about it. These interconnected variables also contributed to the construction of the meanings that participants associated with BNI and British national image in their perceptions of GB. This approach to analysing and coding data was in fact in line with social constructivist - relativist ontology approach adopted in this study which claims that 'what is true for one individual or social group may not be true for another, and there is no context-independent vantage point to adjudicate the matter. What is true or false is always relative to a conceptual, cultural, or linguistic framework' (Baghramian and J.Adam, 2019: no page).

Guba and Lincoln (1994) also argue that the constructivist - relativist ontology acknowledges the ways in which realities held and/or constructed by individuals are flexible to change. During the initial coding phase, a particular attention, therefore, was made on searching for words, short phrases and/ or even longer statements in which the research participants expressed changes in their already constructed ontological assumptions about BSOH, reasoning that visiting GB had made them to think deeper about BSOH and BNI as they became more knowledgeable about it during their visits. In fact, this approach towards 'centrality of interaction', and the perspective that knowledge and realities associated with a social phenomenon are shaped through a process of interactions between people and the phenomenon (BSOH in this study); and are

responsive to change and evolve constantly, was in keeping with many CGT researchers such as (Charmaz, 2014; Bryant and Charmaz 2007; Milliken and Schreiber 2012); an area which Nagel et al., (2015) believe is overlooked by many CGT researchers.

As the analysis and coding progressed, it became apparent that participants' socio-psychological and socio-cultural interpretations of BSOH as attached to their perceptions of BNI and national image were of great importance. Throughout coding and analysing, therefore, particular attention was made to the representations of BSOH in participants' cognition, affection, and sense-making of BNI and of their experience of BSOH during their visit. This approach, indeed, was in line with the current research's methodological standpoint, hence, was drawn with a perspective that individuals participated in this study make sense of their socio-cultural and socio-psychological experiences of BSOH, while explaining the ways in which their experiences of BSOH during their visit to the GB affected their perceptions of BNI. Since Charmaz's (2014) constructivist GT is concerned with eliminating post-positivist biases of GT as suggested by Strauss and Corbin's (1990) which emphasises 'maintaining objectivity', in the process of interpretations of different socio-cultural and socio-psychological aspects that research participants associated with BSOH as a phenomenon, the researcher during the coding and analysis process was cautious not to act as a neutral observer who discovers and analyses data in an objective and neutral way. Adopting this approach, the researcher and her participants co-constructed the knowledge together, thus, adhered to CGT's construction of knowledge that argues 'meaning does not lie dormant within objects waiting to be discovered, but is created as researchers interact with and interpret their participants experiences, stories, views and opinions' (Galinsky, 2015: 44). This brought to the light the argument of Denzin and Lincoln (1998) who state, for tourism research, to move towards social constructivist epistemology, qualitative researchers must address the myth of objectivity by being reflexive in their analysis of data. As Flanagan (1981 in Canally 2010) notes, reflexivity is 'the unique capacity of humans to engage in the self-conscious inquiry into their own condition' (p, 102). The role reflexivity played

in the analysis process of this study, therefore, was based on Nightingale and Cromby's (1999 in Canally, 2010) two - fold reflexivity: personal reflexivity and epistemological reflexivity. Personal reflexivity was concerned with the researcher's internal conversation and examined her identity and belief system as they shaped this research. It was further concerned with the ways in which the research impacted the research participants (for instance affecting their perceptions of the phenomenon). Epistemological reflexivity was concerned with the researcher's values, interests, social identity and experiences as to how shaped the researcher's ontological, epistemological and methodological inclinations which in turn shaped the design and findings of this study. Incorporating both types of reflexivity, therefore, contributed to a more comprehensive account of this research by including the researcher as an important aspect of the study. As a result, the procedure of coding and categorising data gave rise to 4 master themes. The master themes were then organised into a set of subthemes. The following chapters report the findings and discuss the key methodological issues in relation to the study. The chapters are clustered around the master themes emerged from the data.

CHAPTER 4
FINDINGS AND DISCUSSIONS
IMAGINING GB AND PERCEIVING BSOH

4. IMAGING GB AND PERCEIVING BSOH

4.1. Introduction

The first part of this chapter explains participants' overall image towards, and reported perceptions of, GB and British people. The first section is brief as the tourists' overall image of GB and British people was not the focus of this study. What was striking, however, about participants' comments was that their comments illustrated how they evaluated GB's unique attributes, psychological and physical characteristics as well as its common and functional components in their overall imaginations of GB (Echtner and Ritchie, 1993). Participants' comments also illustrated how significant those elements were in shaping their images of GB and British people. Twenty-five commonly expressed holistic image of GB were outlined by the participant and a set of comments were stated (see section 4.2.).

'Having a good sense of humour' characteristic, which was the focus of the current study, was amongst the widely mentioned first images about British people that came to the mind of participants when thinking of GB. That being the case, the later section of this chapter analyses in detail participants' images and perceptions of 'British sense of humour', demonstrating how and why it manifested as a crucial aspect in their images and perceptions of Britishness, British cultural and national identity, and British national image. Two master themes emerged in this regard were outlined; including role of different types of humour: (i) 'in creation of an image of BSOH', and (ii) 'in construction of British cultural and national identity' in participants' minds. Each master theme gave rise to a number of sub-themes which are discussed in detail in this chapter.

4.2. Overall Image of GB and British People

There was consensus among participants that the overall image of Britain in their minds were mainly positive. Some of the mostly expressed themes emerged from the interviews were outlined; including personality traits: 'Polite',

'Conservative', 'Reserved', 'Open minded', 'Welcoming', 'Nice people', 'Have issue with alcohol', 'Have a good sense of humour', and are 'Old fashioned'; and characteristics of country including: 'Good pub culture', 'Beers', 'Bad food', 'Football', 'Right hand drive', 'Novels', 'Movies and films', 'Scottish highlands', 'Busy – London', 'Brexit', 'Royal family', 'Multicultural', 'Historical', 'Cultural', 'Traditional', and 'Old country but also advanced and modern'.

Through these views the author could capture participants' own words that described both cognitive and affective images of GB as a tourism destination (Echtner and Ritchie, 1991). The themes were widely regarded in terms of aspects of historical, social, and cultural representations of GB as well as British people, linking the themes to British national and cultural identity and Britishness, which in fact constituted aspects of British national image. Some illustrative examples of participants' overall images of GB are quoted below. (See appendix C for more quotes).

> "Football, lots of parks, gardens, always rain haha, and the pubs. I like the pubs". (Jo from Netherlands – Interviewed in Edinburgh).

> "Modern, antique and historic country, Tower Bridge and the city of London". (Stefania from Italy – Interviewed in London)

> "Out of Europe but accepting Europe. Brexit, it's just happening". (Lauent from France – Interviewed in Edinburgh)

> "Maybe the Queen, maybe all of the Scotland and Wales". (Henning from Germany – Interviewed in Edinburgh)

> "Double-decker buses, the majesty, Big Ben and Parliaments, conservative. Red telephone boxes – it's very English one, Fish and Chips". (Janne from Denmark – Interviewed in London)

> "I think of especially London; very stylish, trendy, big and cool. The people are so cool, and everything is so fancy. Also shopping". (Kathleen from Germany – Interviewed in London)

> "Ancient architecture, highlands of Scotland, narrow streets, quite old fashion cities but with modern managements. It is quite old-fashioned cities but with modern amenities". (Ana from Russia – Interviewed in Edinburgh)

> "I guess it's an attractive tourism place; there's a lot to see in Britain. I do really just like walking along the River Thames, I do really enjoy that the piers and just walking and see London Eye and see Tower

Bridge. I did really enjoy also Madame Tussauds". (Aurora from Germany – Interviewed in London)

"Seriousness, friendly. But you always notice the difference between people from London and people from outside London. They seem a little bit more light-hearted and so homely people if you like that kind of expression". (Brendan from Australia – Interviewed in Edinburgh)

"It's beautiful place, old; like historic place. Some of castles and villages and old stuff like buildings". (Yukina from Japan – Interviewed in Cardiff)

Since the data collection process took place in GB's three capital cities, this seemed to have had an impact on the diversity of the comments and results generated. Therefore, reading through the above quotes, it is possible to see, in the first comparison, an association between the participants' comments and the data collection points; specifically, between London and Scotland. In the second comparison, it is possible to see that for the above participants personality traits of British people were not necessarily considered as important factors in constructions of an image of GB in their minds. It was in fact physical attributes of the GB that dominated images in their minds. This confirmed an association between these respondents' comments and TDI scholars (for example Gunn, 1972; Echtner and Ritchie, 1991; Baloglu and McCleary, 1999; Gartner 1993; Dann 1996) who often focus on physical, tangible and architectural structures of a tourism destination in their studies which they believe 'work as active tools for meaningful communication between the destination and the visitor' (Hunter, 2016: 223). However, as Phillimore and Goodson (2004) claim, 'tourism spaces are not physically but socially constructed. Tourism is a complex phenomenon based on interrelations and interactions, but the tendency in tourism research has been to focus on the tangible, and arguably the objectives' (p. 39). It seems reasonable to argue that, in fact, it is the view and perceptions of socio-cultural characteristics of a nation that are of the essence in determinations of the existence of national identities and in the creation of a meaningful national image of a nation. In this sense, the participants below seemed to share similar perspectives with Phillimore and Goodson (2004). For instance, the participants below noted:

"One of the first things I think of is the people who are in general very polite and friendly like this kind of yeah British friendliness". (Maike 1 from Germany – Interviewed in Edinburgh)

"I think they're quite open, polite and kind, actually. I don't know, I don't feel like it's very it's so different for where I come from". (Alexandra from Sweden – Interviewed in London)

"Um...Power, powerful. I say powerful, I suppose because I'm Irish. We always felt that we were under the power the rule of the UK. Competitive and a lot of people, diverse. Travelling packs, you see a lot of generations of British people together travel. Large families, you know the mothers, grannies, daughters haha...". (Fiona from Republic of Ireland – Interviewed in Edinburgh)

"Very law-abiding citizens and very trustworthy and they do the right things, and they try to take chances on". (Jo from South Africa – Interviewed in London)

"Being polite and organised". (Davide from Italy – Interviewed in London)

"Interesting, I would have always thought as just snobby. Standoffish, that was my image of it. Always got the impression that definitely they are anti Irish. But it's different areas… Scottie's is very friendly to the Irish". (Francies from Republic of Ireland – Interviewed in Edinburgh)

"People are very polite and quiet, yeah, in comparison to Italians". (Martina from Italy – Interviewed in Edinburgh)

"Ahh...phlegmatic… it's how I can describe it. Always polite, well-dressed and quiet and polite and drinking some tea you know...and noisy. They are so loud, absolutely, especially when they drink like Italians. Overall, they are nice people..." (Ania from France – Interviewed in Edinburgh)

What was striking about all above examples was the shared themes communicated by them about personality traits of British people. For example, the common appreciation of British character or British cultural and national identity as being 'polite' was evident and this seemed to constitute a label for British people. But what was important to note was that most comments were simply articulated and were commonly kept short, indicating that the above participants perhaps were not confident to expand upon their images by providing perceptions of their images.

In 1908, Read argued that despite being argued as closely linked concepts, the terms image and perceptions are not quite alike. Read (1908) was amongst the first to question the distinction between the terms image and perception, since

there can be a perception of an image. The term image refers to see or imagine objects and/or people, yet, in tourism field 'beliefs, ideas, and impressions' (Crompton, 1979: 18) are commonly argued to make up and image of a destination. Nonetheless, data emerged from a number of interviews suggested that participants' images encompassed more than their beliefs, ideas and impressions and encompassed more than their knowledge about GB. In fact, it encompassed their holistic feelings about all the known attributes of GB and its people (see Maike, Fiona, Jo and, Francies's quotes above). This finding seemed analogous to Echtner and Ritchie's (1991, 1993) and Gartner's (1993) studies of imagery and discursive psychology in TDI studies. According to them imagery refers to a gestalt system of illustration of information which could be holistic and include any affective senses and feelings towards perceptions. However, discursive is built from the fragments or distinct piece of information about certain stimuli of destination and is far from holistic image. See Simone and Mary's quotes below as examples of destination imagery of GB:

> "I think I like the culture; I like the people, I like to visit all things like Tower of London, Big Ben and I like the historical things in the city". (Simone from Germany – Interviewed in London)

> "Historic and traditional, great literature - Shakespeare. So, when I think of London, I think about things like the Tower Bridge like, but also the Tudor Dynasty. I think about you know the Norman Conquest. I think about everything that I learned in school and historically about England. And when I come to England, you know because I've been twice here, I'm always trying to balance seeing as much of the history as I can. Like seeing the new things like this the Shard, and Millennium Bridge so it's a really, it's a city of two sides to me". (Mary from USA – Interviewed in London)

The above arguments in fact were evident in some participants' responses since they were able to make links between their knowledge of Britain and their feelings about the different attributes of the GB as well as its people. In another word, the imagery development and discursive process worked well with one another to create a TDI of GB in participants' minds (see also Maike, Luisa, and Patt's quotes below about London, architecture, history and traditions of GB).

Concerning 'perception', however, scholars explain the various conceptual dimensions of the term. For instance, indeed, Husserl's conceptualisation of the

visual perception as 'impressional consciousness of the present…in which impressions or sensations deriving from the perception of an external object are nothing but subjective modifications projected outside,' (cited in Philippopoulos-Mihalopoulos, 2003: 4), could be argued to encompass far more complex psychological aspects of visual perception. Subsequent to Husserl's definition of visual perception, Luhman (cited in Philippopoulos-Mihalopoulos, 2003: 4), describes imagined perception as 'the act of fantasy or intuition', arguing that both visual perception and imagined perception are limited to individual spheres of consciousness. In the literature, it is recalled that although individuals' both visual and imagined perceptions can be influenced by different aspects, individuals ultimately arrive at their own conclusions about their perceptions. Examples below seemed in line with the above arguments since participants below seemed to link their visual perceptions with their mental/imagined perceptions about GB as well as its people:

> "I love Great Britain especially London and it's one of my favourite places. It's about those things you can see and yeah, it's just a feeling I can't describe it! I like the feeling! People are so nice… everything yeah and I like the atmosphere just like in Munich". (Maike 2 from Germany – Interviewed in London)

> "What I mostly like about it especially about London is because of kind of sitting here (Tower of London area) you're looking to the tower and then over there it's all this glass in these new buildings, but you look over them and you feel that this kind of this matching of these old and new buildings ... I really like the combination – this is how I imagined London". (Luisa from Germany – Interviewed in London)

> "Historic and cultural! I've been very impressed with the architecture here, both modern and historical - both really! We were just amazed at the juxtaposition of these modern, super modern buildings next to the ancient. It shows a blending of time and culture and history". (Patt from USA - Interviewed in London).

In line with these comments, individuals in order to accommodate psychological coherence between both their image and perceptions, need to use communication as the vehicle of meaning. To this end, what emerged from the analysis of the data was that being in Britain offered participants opportunities for getting connected to their images and perceptions through communicating and interacting with British people, which in turn not only contributed to their

knowledge about GB and British people, also contributed to their touristic experiences. The analysis of Siyuan, Suzan, and Heidi's perceptions elucidated how being in GB added to these participants touristic experience and enabled them to get connected to their images.

> "It's quite a peaceful place, I think. And it's totally different from my homeland you know in China, which some cities are very crowded and not here. It's a lovely place. Before I came here, I did not know a lot about British culture, but I knew they are nice people. I'm a football fan so I was attracted by you know England team or Welsh team. I love Gareth Bale who was born in Cardiff, and I think he is one of the reasons I chose to come to Cardiff. I had no chance to see him in person, but I watched the football match I stadium". (Siyuan from China – Interviewed in Cardiff)

> "Well, it's like a second home. To me it's culturally rich, it's ... I mean I love the architecture; I love the history, I love eating in 16th century pubs, you know. Oh, we just got back from the Cotswolds where we had dinner - the oldest pub in England... It was in the Cotswolds it was in the porch house, yeah. So that's what I love about Britain and this is how I imagine Britain". (Suzan from USA – Interviewed in London)

> "Very nice place but it's different from us. Because I mean we come from Austria it's very small country and like in our village we know everyone, and I mean we are a bit scared to be here especially at night because we don't know … like oh my god oh they gonna steal our handbag haha. We've got this kind of image. In our village if I leave my handbag on the road or in the pub somebody will pick it up and bring it to my house and they will say you forgot your handbag agaiiin! So, here it's just you've got so many different things to see because like for us it's more interesting like let's go into the big city and let's see the exciting stuff. I think it's just the excitement that it's something way bigger than what we're used to and we'll describe it".
> (Heidi from Austria – Interviewed in London)

Given that TDI is dynamic and can constantly evolve throughout a trip according to an individual's experience, it seems reasonable to argue that the centrality of personal experience expressed in the above comments indicated the impact that their personal experiences have had on their image formation and their perceptions during their trips.

4.3. Summary

There seemed obvious parallels between participants' accounts of the overall image of GB and TDI scholars' (for example Gunn, 1972; Echtner and Ritchie,

1991; Baloglu and McCleary, 1999; Gartner 1993; Dann 1996) notions of cognitive knowledge-based and cognitive affective-based holistic and discursive destination images. Cognitive knowledge-based elements were the first elements that developed in the minds of participants in their evaluations of GB's attributes. The cognitive affective-based elements which are those associated with tourists' feelings and thoughts toward a destination, were also reported in participants' imaginations of GB. What was striking was that, from the themes came a nascent understanding that participants' images, in numerous ways, varied distinctively from the image of physical attributes of the GB, to personality traits of British people. For some, physical attributes of GB were strongly influential in shaping their images. Perhaps this was due to what Urry argued in 1990. According to Urry (1990), tourists often experience and consume 'place' and 'tangible' products of a place than its nontangible attributes and often ignore feelings and meanings attached to those physical and 'tangible' attributes of a 'place'. For the others, however, personality traits of British people played an influential role in shaping their overall image of GB. Perhaps this was due to the point highlighted by Phillimore and Goodson (2004: 39) who claim, 'tourism spaces are not physically but socially constructed'.

As noted earlier, another notable finding was that there was a clear association between most participants' image and their perceptions of GB and British people. Nevertheless, there were some who seemed to confuse their evaluations of their images with their perceptions. Turning to the main aim of the present study, this can be argued as an important theoretical and or conceptual issue concerning what actually constitutes an image of identity of GB in participants mind, and how in general, identities in tourism context can be perceived.

Identity elements for example psychological coherence and belonging (e.g. similarities in cultural aspects - highlighted by Alexandra), connections (e.g. like a second home - highlighted by Suzan), and distinctiveness (e.g. different from us - mentioned by Siyuan & Heidi) may best satisfy the perceptional principles of identity of an individual British or GB as a nation as claimed by Jaspal (2011), but cannot satisfy the perceptional principles of an overall image of GB and its

people. This can be cited as a dilemma for research that tend to explore national identities in tourism context not as a set of overall images, rather as conscious and/or unconscious constructs in tourists' minds. Nevertheless, there seemed to be a shared belief amongst participants and Anderson (1991) in which he explains how national and cultural identities are constructed and ultimately imagined. Anderson writes: 'Communities are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined' (p.6). If 'style' here means national culture, then by imagining the personality traits of British people, participants stressed social and cultural representations of GB as well as British people in their imaginations of GB, linking the themes to the BNI and Britishness, which in fact constituted aspects of British national image. In another word, the more identity elements of British cultural and national identities were highlighted in participants' images, there were more chances to capture their perceptions of the culture and 'style' of British people in which they were imagined by the participants.

4.4. Perceiving BSOH

As noted previously, the analysis of participants' overall image and perceptions of GB elucidated the prominent role of personality traits of British people in social and cultural representations of British people in their minds. And that specific image of British people: 'have a good sense of humour' provided a means of depicting and essentialising aspects of Britishness, BNI, and British national image. However, since this research was not concerned with other characteristics or personality traits of British people and was not concerned with quantifying data, it was not necessitous to elucidate why other Britishness and British cultural and national identity characteristics for example 'polite', 'nice', and 'open minded' were seen by the participants as being central than BSOH in their overall image and perceptions of GB and British people. To this end, the section below focuses in detail on BSOH as perceived by the research participants.

4.4.1. Sarcastic, Subtle, and Dry Humour

In analysis of the findings, it became apparent that a prominent feature of British humour, identified by the research participants, was the use of 'sarcasm'. Participants highlighted 'subtle, dry and sarcastic humour' as a British phenomenon, one that ought to be comprehended thoroughly. Joshi et al., (2015) define sarcasm as 'a cutting, often ironic remark intended to express contempt or ridicule' (p.757). This view of 'sarcasm' attaches significance to 'irony' because of its importance in communication. However, in recent years many have questioned whether the terms 'sarcasm' and 'irony' are equated or conflated. For example, Cheang and Pell (2008) refer to 'verbal irony' as a type of expression in which the intended meaning of words is often opposite or different from their usual sense. This is while, 'sarcasm' is argued by linguistic scholars such as Dynel (2009: 1289) as a subtype of 'verbal irony', an 'aggressive remark that carries humour' that does not need necessarily to entail irony humour. A similar confusion about the terms 'sarcasm' and 'irony' occurred when talking to participants. There was, nonetheless, a participant who seemed confident to speak about her perceptions of the 'ironic' element of 'sarcastic' BSOH. Aurora said:

> "Yeah, trying to think of an example... I do have a British friend for example who says that's not great at all and he just means it's great like he just says that the opposite of what he actually means, which I think might be his kind of humor. Also, I do think I've come across people saying things in an ironic away, the opposite of what they actually mean". (Aurora from Germany – Interviewed in London)

What was notable about this comment was the way Aurora linked her perception of BSOH with Cheang and Pell's (2008) view, in which they refer to 'verbal irony' as a type of expression in which the intended meaning of words is often opposite or different from their usual sense. Although such perceptions of BSOH was not reiterated in other participants' comments, yet they were able to draw meaningful perceptions of British humour as being permeated with sarcasm. For example, Meike 1 described her perception as:

> "It's like subtle and humour I know. It's like subtle and you know you don't have to show - everyone look- it's funny and this is why it's funny... It's just like, a small sarcastic remark or a small twist. It's

funny in a simple way". (Meike 1 from Germany – Interviewed in Edinburgh)

The phenomenon of BSOH perceived by Meike 1 as 'subtle', 'sarcastic' and 'funny' seemed to be linked to the 'emotional' and 'cognitive' functions of humour as argued by (Bell, 2011; Salomon and Singer, 2011) and seemed to be linked to the 'cognitive' and 'affective' elements of TDI as argued by for example Echtner and Ritchie (1991) and Baloglu and McCleary (1999). Salomon and Singer (2011) argue that humour has emotional, behavioural, physiological as well as cognitive elements and represents an important element in the context of human interaction. If this is the case, then, since all human interactions happen in the context of culture, and humour is indisputably one of the most significant components of culture, it is plausible to argue Meike's comment of 'subtle', 'sarcastic', and 'funny' BSOH as a mirror of British culture, too.

BSOH was judged by Julia to be 'sarcastic', yet, as a tool for changing a situation, to be a counterbalance from the negative aspects of life. Such judgment seemed to be linked to the 'pragmatic' function of humour suggested by (Bell, 2011). Julia said:

> "Well, I think it's pretty sarcastic. I like that and generally like they can make a bad situation um… I mean they can turn a bad situation into a good one by just joking about it. So, I think that's a good thing um… yeah". (Julia from Poland - Interviewed in London)

Julia's perception further converged with the incongruity theory of humour which is argued to be concerned with its cognitive or thinking aspects and focuses on how certain situations motivate humour in people. Therefore, the incongruity theory pays a particular attention on the concept and object that is the source of humour (Sen, 2012). Unlike superiority theory in which amusement is primarily affective, for the incongruity theory fun and amusement is predominantly a conceptual or intellectual reaction to something illogical or unexpected in some other way (Morreall, 1983). The basic idea behind Julia's comment aligned well with Morreall's account of laughter in the context of incongruity theory in which he argues, similar to other humour theories including superiority and relief theory, there must be a certain contrast, duality

or something absurd to trigger laughter. A conversation with Wenjing also highlighted the role of this 'incongruity' style of BSOH played in delineating the 'pragmatic' aspect of BSOH:

> "It is a little bit sarcastic... I mean the British humour exists at any time even when they're facing some dangerous situation. They're still trying to be humours and try to stay calm. Well, it's like when was that um... was it in 2016 when there were some terrorist attacks in some other European cities. I know the Chinese community, they were so worried, and they kept saying that they should stop going to work on that city or something but then the British used just like the word *Keep Calm and Carry On* haha... Yeah, they seem very calm and then maybe they make joke of it. I think that's very special and that shows the spirits of the people who are making the country!".
> (Wenjing from China – Interviewed in Cardiff).

Again, this was a specific perception and piece of knowledge that recognised a particular aspect of BSOH. In fact, making light of a bad situation was echoed by a number of participants as a specific aspect of BSOH. For Wenjing, the incongruity of the word 'keep calm and carry on' in that specific situation seemed a contrast, duality or maybe something absurd, yet triggered laughter for her. That exclusive nature of Wenjing's appreciating BSOH led to another discussion in which she linked her perception to the arguments of culture when she said, 'that shows the spirits of the people who are making the country!', and that, the combination of such variables formed her view of BSOH. Wenjing's comment posed an important question about the significance of culture of a nation in perceptions of their SOH (this theme is discussed later in this chapter). In a similar vein, Karin also embraced BSOH in favour of pleasure and laughter when said:

> "When I think of a British, is that they can laugh about nearly everything. And what I love about English people - British people, is that they don't mind those people laughing at them! To make people laugh, they would do anything, you see! And there is no what we call a sense of ridiculous in French - they would just be themselves at that time, and I like it and I like that very much! I love British humour!"
> (Karin from France – Interviewed in Cardiff)

What is striking about using word 'laughter', several times, is that it illustrated Karin's view of BSOH as a message transmitted by British people to evoke laughter from their audiences. For Karin humour 'is its physical manifestation, laughter' (Carrell, 2008:305). Underpinning this 'To make people laugh, they

would do anything' was that her view concurred with Freud's theory of release in which Freud views jokes, humourous situations as well as comic situations as sources of laughter. Schwarz (2010) supports Freud's release theory as more comprehensive than any other type of humour theories. This is because release theory 'represents a synthesis of release, hostility, and incongruity theories' (p. 55).

Through its name and nature, dry humour is argued as a deliberate display of emotional neutrality to contrast with absurdity of the subject matter. Therefore, it is seen as a condescending and arrogant type of humour (Karen, 2021). While in some cases this may be true, it nonetheless can also mean that the person using dry humour puts an air of superiority so that the joke has the anticipated effect on the addressees. In parallel with Julia and Meike 1, Marta, Nancy and Aurora also used the words 'dry', 'sarcastic', and 'subtle' to describe their perceptions:

> "It's like we associate word 'fredore' meaning 'cold' for like British type of humour if someone makes quick short jokes. And we do say it a lot in Italy like he's got a British humour when someone does I think short dry jokes" (Marta from Italy – Interviewed in Cardiff)

> "US humour is edgy, way more edgy, okay without being really cured. British one is very subtle". (Nancy from USA – Interviewed in London)

> "Well, I do really like British kind of humour; it's like a dry, subtle and sarcastic sense of humour, I really like that. Not sure how to explain but I guess if you're like grown-up in a multicultural society maybe you're open more to dry and sarcastic sense of humour. Um, in an open society you get the finer and subtle aspects of dry sense of humour more than if your environment was a bit constricted… I do think appreciating sense of humour depends on the person but do think there are some similarities between like German and British humour like both are sarcastic. Germans are a bit more careful of their humour whereas British people are more open to any kind of humour". (Aurora from Germany - Interviewed in London)

What seems to have been exceptional in the above three comments, is the subtle, sarcastic, dry, persistent as well as the ubiquitous nature of British humour. The statement also came close to fitting the way Jennings has conceived BSOH in (1970): 'subtle, airy, real but elusive, accepted national trait but apparently quite unexportable, a necessary part of our modern consciousness but already fully formed in its essentials by Shakespeare's time' (p. 169). The interesting insight, however, raised here is that, unlike Mieke 1 and Julia, similar to Wenjing, Aurora

explicitly brought to light the arguments of culture and society and personality disposition, and that, combined such variables to form her views of BSOH.

Another significant theme that arose in the interview with Aurora and Heidi (below) was the concept of 'upbringing', suggesting that these participants' openness to sarcastic and dry humour is the currency of growing-up in a multicultural society. Aurora said: 'grown-up in a multicultural society maybe you're open more to dry and sarcastic sense of humour'. Sharing similar perspective Heidi stated, '…I think that because I'm open and I get sarcasm…'. Seen through this lens, it is logical to argue that being raised in multicultural societies can contribute to a modern cultural context in which individuals are more open to appreciating humour in other cultures. In other words, more becoming involved with other cultures and being cross-culturally influenced in multicultural societies contributes to more becoming understanding of humour in other cultures. Indeed, in many ways, appreciation of BSOH between Aurora and Heidi seemed close. For example, Heidi said:

> "Hahaha, I think British humour is really funny. I think that because I'm open and I get sarcasm if it's for real or not. And this is one thing growing up with my mom's family. I hear it all the time and then you're like ah that's funny. But in Austria I've made so many sarcastic jokes where the old people and very Catholic people are around and then like they say each other was it a joke? Hahha and then say do not joke about that! And I say it was a joooock!!! and they really do not get it. So, I think you do have to know British humour too because in Austria they do not get it properly to enjoy it, so that's what I think…And I think it's funny as I said I laugh about myself as well. Sometimes I make a really bad joke and I am the only one laughing at the village". (Heidi from Austria - Interviewed in London)

Since Heidi's appreciation of BSOH was rooted in her connection to her mom's family, (Heidi was born and raised in Austria) she was fairly familiar with humour in British culture, thus, was able to easily appreciate the 'sarcastic' sense of it. No doubt familiarity with humour in another culture is of great significance and individual's personality and disposition can significantly influence people's affective evaluation of humour both in their own culture or in another culture. Yet, as Ruch (2007) claims, the importance of personality disposition in appreciating sarcastic humour should not be omitted. It is, then, one's orientation towards life that allows a person to comprehend and/or generate and

communicate sarcastic humour to others easily in different settings in everyday life.

In this sense, another striking aspect of Heidi's comment above 'I'm open and I get sarcasm' and 'I've made so many sarcastic jokes' clearly showed her ability in both appreciating and producing 'sarcastic' jokes. This also manifested in the way she participated in this research by keeping the interview process funny. Her comment echoed the statement of Martin (2010) who suggests, appreciation of humour may involve habitual behaviour, cognitive abilities, temperament differences, and select attitudes. The production of humour, however, may possibly be relatively dependent on individuals being creative and having original and divergent thinking as well as having a good memory to spot the comic component of the situations. The unsurprising thing, however, was Heidi's use of sarcastic BSOH in Austrian culture which seemed a failure. Another striking subject here to be noted is that, in fact, if the seriousness of message overwhelms humour, the failure should not be surprising. This is the case especially for satire, as the link between satire and sarcasm is very thin (Davis, 2013; Alharati, 2016). Keeping in line with these arguments, it seems plausible to argue that perhaps Heidi's sharpness in her humorous message hinders effective communication with Austrians.

Beyond doubt, in cross-cultural communication humour can be used as an influential speech act for building relationships, breaking the ice, or diffusing difficult situations (Andrew, 2010). Nevertheless, although humour has the power to cross the boundaries within the cultures and between the cultures, some specific types of it are less appreciated in some cultures than others. For example, 'irony' in Davis's (2013) words 'is well tolerated in British and Australian cultures but not in the United States' (p. 10). This perspective is interesting to note as suggests that although British, Australians and Americans are native English-speaking nations, cultural knowledge can appear powerful than linguistic knowledge in unlocking humour between cultures. It seems sensible, therefore, to argue that Jan and Iris's statements below reflected Davis's argument:

> "Have you ever heard that we are two countries separated by the English language. Separated by a common language because the words we don't use the same way and there is so much we don't understand…. Do you think they know how fast they speak? Because they talk really fast! And even we went to the Harry Potter tour at Universal Studio, and I wanted to say yeah, it's like if you'd slow down, I could understand you. They speak really fast and then I'm always I feel like I'm a step behind. Even last night by the time I got the joke they had moved on hahaha you know, so I'm laughing and they're thinking what she is laughing I'm like did he just say Brexit haha". (Jan from USA – Interviewed in London)

> "You know, sometimes I'm pretty sure that they are making jokes I couldn't understand their accent hahaha (she laughs loudly) and I was laughing like ha ha". (Iris from USA – Interviewed in London)

Although the research participants were not expected to possess a thorough knowledge about the BSOH, this occasionally constituted a methodological challenge, as it resulted in some short vague descriptions of BSOH by some participants. For example, Elisa and Jaqueline kept their answers short and did not make it clear whether it was the linguistic barrier or the lack of cultural knowledge that made 'understanding' BSOH difficult for them. However, since they highlighted it as a 'sarcastic and ironic' phenomenon, this to some extent suggested their fair familiarity with it when they said:

> "I don't know it's just like so dry... I love it, it's so dark yeah. For me like I love most of the things that you should like really go to hell for. So, for me it's perfect. Yeah, I really like it. I guess I get that. Some people don't get it but for me it's like that's my sense of humour… I don't know, I guess people can find that offensive if they don't understand it because I feel like British people are really ironic and sarcastic and so...yeah I don't know can be difficult to understand it". (Elisa from Poland - Interviewed in Edinburgh)

> "They're very sarcastic and I think a lot of people don't understand it or find them funny". (Jaqueline from Austria - Interviewed in London)

Indeed, Elisa's remark touched upon Alharati's (2016: 113) statement, 'if the utterance is delivered in a hostile way, it can be labelled as sarcasm since the intention of sarcasm is to destroy and put down the target'. The underlying fact here is that apart from the bitterness of remarks, also the way the words or utterance is delivered in sarcastic humour distinguishes sarcasm from other types of humour. Perhaps Elisa was right in her sayings because a thin line does exist between satire and sarcasm. When satire becomes caustic, it converts into sarcasm (Alharati, 2016).

Writers on humour commonly stress the role of cultural knowledge as an essential factor in the development of the perceptions of humour in another culture. Aila and Heidi's comments below could be argued as illustrative examples of such argument:

> "em ...how to describe that ... like a very light-hearted sense of sarcasm in a way. I like that one actually. You have to get it! I'm never finding it like 100% easy to get irony or sarcasm of British humour because of culture differences. But you can get things of it. Like as soon as you know that one person likes to joke, it gets easier, yah". (Aila from Germany - Interviewed in Edinburg)

> "So, I think you do have to know British humour too because in Austria they do not get it properly to enjoy it, so that's what I think…they're very sarcastic and I think a lot of people don't understand it". (Heidi from Austria – Interviewed in London)

What was striking about Aila's comment was her analytical approach to BSOH, in which she combined intellectual and emotional aspects of BSOH. This comment was significant because a few participants highlighted such a distinct sensual appreciation in their comments. For Sun, however, 'subtle' nature of BSOH was difficult to comprehend. Sun detailed the struggle she faced in comprehending the subtle style of BSOH when watching British movies or TV programmes:

> "Ummm…I just I watched some British movies or TV shows, so it's not like American movies or TVs that you can get the point directly...British way is more subtle and sarcastic…you need to know the culture". (Sun from China – Interviewed in Edinburgh)

What was significant about Sun's comment was the way she associated BSOH with the subtlety of the words. Sun was right. In order to appreciate this type of humour one needs to be knowledgeable about the culture and be fluent in language or be near native fluency, otherwise you will miss the punchline, thus the humour will lose its meaning. It seems logical to argue the same for humour in sarcastic style. As highlighted earlier, in order to be able to appreciate sarcasm in another culture, one should be knowledgeable about the culture and be fluent in language and be aware of the humour culture.

For Suzan, 'dry' humour, 'history' and the 'political environment' were the most difficult aspects of British humour to comprehend.

> "Last night we watched a show of Shakespeare and I can't remember the name of the comedy show and it's a satire and so you have to understand you know British history and you have to understand the current political environment and coming together in this strange it's more it's dry. It's dry but it's also more avant-garde. I mean you would never say some of the things that they say to each other on American television you know I mean it would – I'm sure it would be censored". (Suzan from USA - Interviewed in London)

Suzan's quote can be argued in multitudes of ways. What is striking about this statement is how she valued British humour since she watched a 'Shakespeare' play during her visit in GB. Suzan added another important element to her comment about BSOH that the 'dry' sense of British humour was difficult for her to comprehend since it was way different to humour in their culture (see discussion about dry humour above). Indeed, Suzan's comment echoed humour scholars' statements that although humour is a universal phenomenon, yet it is culturally specific so that culture differences can greatly influence perceptions of humour in cross-cultural settings. Suzan's statement also attached a significance to the knowledge of past and present of Britain, suggesting that having an appropriate knowledge about both past 'history' and present 'current political environment' of Britain can play important role in comprehending SOH of a nation. In the same vein another interviewee, Roser noted:

> "I should think about this. That's not something I could answer straight away. I think the British humour is more based on cynicism. It's darker which is more interesting. Because anglo-saxon culture in general they're normally like more politically correct they are normally more sensitive or it's developing in a more sensitive way toward certain issues on certain social issues and normally those are the issues they laugh about, really laugh out loud in their humour. Those are the things that they will use to make people laugh out loud in like stand-up comedy. So, it's a really dark humour and really is effective. And humour in my own culture I think is more sexual, it will be more sexual and a little bit dirtier". (Roser from Spain - Interviewed in London)

Although Roser seemed to harbour a positive feeling about the 'darker' nature of BSOH, yet her perception orientation appeared to change when she said:

> "…So, if it (BSOH) has any relationship to the features I see in British I could answer with a cliche like with this acid way of being that is posed on the British character or British personality. But I wouldn't really know how to explain it". (Roser from Spain - Interviewed in London)

Francies's perception also differed markedly from the other participants as she tended to express her dislike of BSOH by commenting:

> "The British humour from what I've ever seen on TV or whatever is a kind of toilet humour, toilet humour at all and you know... how to explain it...Yeah it's kind of all that type of thing, you know, and I don't like that haha. Whereas here Scottish and the Irish they laugh at themselves, and they laugh at you know, they make a joke about something. But I don't think that British can laugh at themselves". (Francies from Ireland - Interviewed in Edinburgh)

What was striking about Suzan and Roser's quotes is the shared themes 'Knowledge of history, culture, and political environment' attached to their perceptions of BSOH. Although such themes were articulated by a few participants, were nevertheless important as they concisely articulated the unifying views of Suzan and Roser that binded their images and perceptions together and facilitated their sense-making of the BSOH. Suzan, Roser, and Francies's perceptions above seemed also significant as they made some comparisons between humour in their own culture with humour in British culture. This appeared to be a subconscious act of most participants with few exceptions. Iris was another participant who made some comparisons:

> "Hahah em ... Well, I think my understanding from British humour comes more from like TV again. So, like British comedies which I think is very funny. I like the dry humour, is good… in comparison to the American humour em it it's a little drier yeah, It's a little tongue-in-cheek. I think that'd be the way we describe it. It's just like, it's like flatter; it's like drier, but I like. It's a little grim, yeah, it's grim". (Iris from USA - Interviewed in London)

The reality is that, like most participants, Iris making a comparison between humour in British culture with humour in American culture further connected her perceptions of BSOH to some particular nature of British humour: 'a little tongue-in-cheek', 'flatter', and 'drier' kind of humour. Yet, in a similar way, she seemed comfortable in making some judgments about its 'grim' nature, too. Some more examples are quoted below:

> "We get sarcasm things, you know, much of odd stuff - that sort of humour, very familiar, as I said it's very similar to Australians. It can be very much tongue-in-cheek a lot and sarcastic. A bit more sophisticated than American one humour and it doesn't have to be quite so obvious". (Liz from Australia - Interviewed in London)

> "It is really different in China. For example, in here as I said they start conversation and say something like *nice shoes* and within that short conversation maybe they even include some subtle humour. In China you will have no chance...we don't start conversation with strangers and we don't make joke with strangers". (Siyuan from China - Interviewed in Cardiff).

> "I think British humour is dry humour. And I think it is often so similar to humour in Dutch culture. But British humour can be much harder to understand, and you have to think more about it and when we hear it we have to translate it literally in our head. But at the end it's pretty much the same". (Tania from Netherlands - Interviewed in London)

The above participants sought to bring to the light the cultural resemblances as well as differences in humour usage, perception, and implications between their own culture and the British culture. A key element in the above comments, however, was how unlike Liz and Tania, Siyuan interestingly distanced his Eastern humour culture from the Western humour culture (see chapter 5 for more discussions about this theme).

There were also more themes that were commonly shared amongst participants. For example, in explaining her image of British people Karin went to provide a distinct perception of BSOH. Karin's answer also confirmed that she had an appropriate knowledge of British culture as well as British language. She said:

> "love British sense of humour! That is one of the things we don't have in my country and there are all kinds of humour but there's not like the British humour" (Karin from France – Interviewed in London).

What is not quite clear, is that whether by saying 'there are all kinds of humour but there's nothing like the British humour' Karin attached a significance to the British humour as she seemed to label it as a special kind of humour. If so, then it is possible to connect her view to Anna Luna, Meike 1, Ana 1, Lada, Yukina, and Juergen's views (see below) who respectively noted that: 'you know the British humour is famous all over the world', 'British are famous for their humour in a good way', 'I think it is very special', 'kind of dry … and very special', 'it's like unique' ,and ' a special humour'.

What was significant about these statements was that the concept of popularity of the BSOH was evident. However, notably, Karin and Ana 1's comments did

also imply that there was a higher morality in their preference of BSOH over French and Russian SOH. However, this was not the case for Anna Luna, Meike 1, Yukina, and Juergen. Instead, they compared and contrasted between BSOH and SOH in their own culture.

> "I don't know, I just know like I've noticed that it's kind of different from the like Italian sense of humour. Like, in Italy is more of self-deprecatory kind of humour sometimes and you know, the British humour is famous all over the world". (Anna Luna from Italy – Interviewed in Cardiff)

> "Well, I would say the British are famous for their humour in a good way. I mean I like the British humour. It's just very pointy and not that obvious ... it's funny and I would say yes. British humour I mean it's similar to the German humour, I would say. So, it's kind of the humour I know". (Meike 1 from Germany – Interviewed in Edinburgh)

> "I think it is very special and I do understand English humour. I think that funny situations described in English jokes are funny, but they have spicy moments in them; there is no such things in Russian humour I think. Our humour is very straight or direct. I like English humour I enjoy getting it". (Ana from From Russia – Interviewed in Edinburgh)

> "Hahaha ... In the Czech Republic we call it like British sense of humour is some kind of like dry ummm and very special". (Lada from Czech Republic – Interviewed in Edinburgh)

> 'British SOH, I don't know, … it's like unique and good in own way '. (Yukina from Japan – Interviewed in Cardiff)

> "A special humour, yeah. You need to think a bit more about it to get a sense out of it. If you compare it with the German humour German humour, it's very direct you get it at once. So, in many cases the English humour I think is black kind of humour and okay if you take the Irish and Scottish humour it's quite different from the English". (Juergen from Germany – Interviewed in Edinburgh)

By rendering salient this 'special' quality of BSOH, these participants were asked to elaborate. Apart from Yukina, the rest seemed, unable to go on to further express their admirations of BSOH in their perceptions. Yukina said:

> "Because it's like, in my country they don't they don't like to say jokes, you know. Yeah, only when it's like very important. In Japan, they mostly, maybe they just like to be really quiet. So, people in my country I think they live quiet if I compared to UK. Tourist in Japan I think they are not like surprised much because they will see people live quiet and it is country that has different character in comparison to Western cultures". (Yukina from Japan – Interviewed in Cardiff)

Yukina's cross-cultural perception of humour resembled Siyuan's perception above in which he distanced his Eastern humour culture with Western humour culture (this theme is discussed in detail in chapter 5). Nevertheless, in this sense, Mary another participant in a different way elucidated the connection between her take of term 'special' and her perceptions of BSOH by assessing the sense of Britishness, British identity and British culture:

> "It's to know where you came from is to know your history. And I was just saying Lisa and all so for instance if the celebration you do of Guy Fawkes Day. You're celebrating a traitor who tried to blow up a king and then who was beheaded. Okay... not just beheaded, but hung, drawn and quartered... You celebrate that every year so to know what behind it rather than just to think of it as you know a children's holiday is funny. You have to acquaint both of those sides in your head at once makes you the only way you cope with things like that is to say that's us you know. So, just to be able to put the good and humour in the bad together about where you're from, where you live, it's special kind of British culture, which is associated with humour, too. And I'd say think you're always right or you were always wrong making for a complexity that makes you have to laugh at yourself sometimes". (Mary from USA – Interviewed in London).

Mary's quote made the author ponder over the question: how culture and traditions may be associated with humour? Rather than expressing only different types of humour, the data suggested that some participants were able to provide cultural lens on their perceptions of BSOH. Some illustrative examples are quoted below:

> "I think the base of humour is related to the traditions and the types of people and how their daily struggles happen and so when I think of British humour like there are some people sitting drinking tea and then someone is doing this dry British humour and that's what is in my head about British culture and British humour." (Meike 2 from Germany – Interviewed in London)

> "Yeah, they have an easy approach to things, I think. So, when they tell stories they are quite humorous, or they always have some sort of tongue in the cheek and you can tell in their eyes when they are blinking that there's something going on and that they don't, they don't take themselves too seriously which is very likable culture" (Andrea from Germany – Interviewed in Cardiff).

> "I saw there are a lot of theatre and group of em... a lot of theatrical group, I don't know comedy or comedy club and yeah there are quite a lot and I didn't expect this much. So, thinking of those say British culture is associated with humour". (Jacolyne from Italy – Interviewed in Edinburgh)

"When we were in Scotland we went on a tour and there was many jokes and funny commentaries about the building, so I think humour and making jokes that's a big part of their culture" (Tania from Netherlands – Interviewed in London).

"Like I think it's part of their culture. People always look for jokes then they always look to make a fun or do something funny they want to say something. But, I mean I wasn't coming here expecting like a good laugh or anything like that. Like there's a little sense of humour over there. I don't know, I mean I don't really think of any culture as very humourous hahaha ...no... not really". (Isabella from South Africa – Interviewed in London).

"I think it's one reason why I think British people are very friendly and yeah because you can everywhere meet people who are making fun and you feel comfortable and I think this is their culture". (Aila from Germany – Interviewed in Edinburgh)

"I think most people if they think about like culture, humour and dry and sarcastic sense of humour they will probably think of Britain and British people. Like the image they have in their head for dry sense of humour…". (Aurora from Germany – Interviewed in London)

Indeed, the above participants' comments carried a widespread legitimacy which indicated that, specificity, uniqueness as well as history of British humour should not be ignored. Such expressions echoed similar claim by Louis François Cazamian, a French academic and literary critic. Cazamin wrote: 'Let it be far from us to suggest, that England or rather Great Britain has a monopoly of humour: other nations possess their full share, and humour indeed is as old as civilization. But it is no mere accident that a name should have been found for it, and that it should have first grown to a realization of itself, on British soil' (Cazamian, 1930: 7&8).

Highlighting various features of Britishness, from a sense of revealing a distinct affinity with the temper of humour in their constitution, linking British traits to British lifestyle and manners of British land, Cazamian went to insist that, 'humour was a birthright of the British' (Cazamian, 1930: 8). Of course, such an insight into the BSOH is derived from a powerful mind, a literary critic, that should not be ignored. Nevertheless, one may wonder that, if humour has such a deep root in British culture and British identity, why the humour literature reveals slight trace of it. In another word, although the subject of BSOH has been discussed by numerous scholars at any time, these scholars seem to largely ignore the history of humour.

4.5. Summary

It is not surprising that analysing SOH is difficult since it is considered as a multidimensional construct. It involves various inter-related elements which can be quantitatively measured using different humour-related scales. When it comes to the qualitative research, however, the confusion remains on various elements of SOH in relation to different types of humour. More specifically, confusion remains on what type of humour across cultures are considered to be funny or not. This is because humour can be culturally tinted (Lin et al., 2010), and be compounded by social acceptability factors as well as cultural and traditional restrains (Thorson and Powell, 1993). To add to the confusion, a great deal has been written about cognitive response to humour 'perceiving a joke' and affective response to humour 'liking a joke and laughing' at a joke. This is because a complex network of constructs and traits build up an individual's SOH, thus individuals can greatly differ in terms of possessing different elements of it: creating humour, appreciating humour, and tolerating humour. Perhaps for that reason scholars (for example Thorson and Powell, 1993; Ruch, 2007; Martin, 2003) link SOH to individuals' intelligence. However complicated, the researcher explored some aspects, relationships and differences in relation to the main research question of her study. Given that the sample in this study (international tourists) was randomly chosen and the diversity of participants in terms of culture and race was ensured, this yielded interesting findings.

Participants shared a clear and overarching narratives of BSOH in their imaginations of GB, whereby their perceptions of BSOH were influenced by several factors of their images such as what was the context and background of their images of BSOH and what their images of BSOH represented. What seemed to have been exceptional in the findings, was the subtle, sarcastic, dry, as well as the ever-present nature of British humour in their imaginations of British cultural and national identity. What was notable, however, was some participants abilities to expand upon why and which humour type (e.g. sarcastic, dry, and subtle) carried more objectified cultural element in their perceptions of BSOH and their abilities to expand upon the reasons why their perceptions were

hampered by some linguistic barriers as well as lack of cultural knowledge (this theme is discussed in chapter 5). Nevertheless, participants strongly labelled BSOH as a 'sarcastic, subtle and dry' phenomenon. To do so, they needed to understand the socio-cultural context of Britain first. And this was evident in most of their comments as they demonstrated fair knowledge of British cultural identity which is a 'manifestation of social attributes' (Liu and Turner, 2018: 1081) of British people. They likewise demonstrated a fair knowledge of BNI which is a reflection of shared way of life and cultural norms of British people. For example, some participants considered BSOH as a key tool in drawing some boundaries between their culture and British culture and used it as a tool in claiming their cultural and social distance. Some others, however, considered it as a tool in claiming cultural resemblances between their own culture and the British culture. Indeed, this approach of perceiving collective cultural identity of British people was interesting as it brought to the light a sense of cohesion 'who we are' and a sense of otherness 'who we are not' (Fominaya, 2007) of British people in participants' imaginations. The approach, in fact established an important element of collective identity construction of British people in participants' minds.

From a different perspective, some participants' perceptions of BSOH converged with incongruity theory of humour in which they commented that British people use it as a tool for making light of a bad situation. Some others embraced it in favour of pleasure and laughter which converged with Freud's theory of release. Nevertheless, what seemed ambiguous was that whether by considering BSOH as a 'dry' phenomenon some participants tried to link BSOH to superiority theory? Nevertheless, the combination of such comments helped the researcher to understand each participant's account of their perception and helped the researcher to understand the ways in which participants' image and perceptions of BSOH were constructed in their minds. Given that most participants somewhat associated BSOH with British culture and Britishness and they embraced it as a remarkable and special type of humour, it seems reasonable to claim that a particular instance of Aristotle's general claim was evident among

their comments as that '[…] one's sense of humour is an index of one's character' (Lippitt, 2005: 24).

It must also be noted that although it was possible to see striking similarities between the participants' views of BSOH, particularly in terms of being 'sarcastic', there were nevertheless some participants who seemed lost and confused in their comments to differentiate between the terms: 'sarcasm' and 'irony' as well as 'humour' and 'sense of humour' (discussion of the terms is presented in chapter 2 and in this chapter). Turning to the main aim of this study, some may argue this as a methodological issue. Given the interchangeable use of the terms, the participants, however, were able to easily report meanings and perceived realities that they associated with BSOH as being permeated with sarcasm.

Another notable finding was that, although the research participants shared the same views of BSOH, this did not necessarily mean that they perceived it in exactly similar way. This might have been due to the fact that humour arises from cultural disparity (Joshi, 2015), and can also be perceived based on situations that is expressed. Some participants' perceptions of BSOH aligned with Joshi's (2015) argument, suggesting that in cross-cultural settings such as tourism, the appreciation of the concept of humour can be taken as not overly acceptable. Therefore, being aware of the challenges is of importance. It is necessary to recognise and realise that some forms of humour are acceptable for some people while unacceptable for others.

There were few more interesting findings that emerged from the data. For example, it was evident that some perceptions were elucidated as more central than the others, suggesting that humour is context dependent and is 'a reflection of social norms' (Lin & Tan, 2010: 74), therefore, people can have different interpretations of it. Another interesting finding was that although individual participants hold particular image and perception about BSOH which seemed stable, but their images were not necessarily resistant to change. This is because some participants highlighted that visiting GB had made their perceptions of BSOH to evolve further. Another notable finding was that it was evident that

some participants' perceptions of BSOH were disrupted by their judgments of their own humour culture as they seemed more at ease to speak about humour in their own culture. Despite generation of some interesting data, this could still be argued as a methodological issue of this study.

Finally, indeed, as MaGhee (1979 cited in Alharati 2016: 7) articulates 'Humour exist in our minds and not in the real world, and it can only be measured in terms of one's assessment'. Perhaps it was this belief in uniform nature that allowed the research participants of this study to use certain words such as 'sarcastic, dry, and subtle' for expressing the images that they associated with BSOH in their perceptions of GB. It also seemed that this belief enabled the research participants to express different socio-psychological and socio-cultural interpretations that they attached to the BSOH in their perceptions of BNI. This belief also seemed to underlie the research participants creating a relationship between their perceived BSOH and their own social and cultural identity when some of them tried to provide perceptions of their images of BSOH linking them to Britishness and British cultural and national identity. This suggests that culture and humour not only do reflect the real image of identity; but also construct them. Nevertheless, the thorough nature of their relationship is undoubtedly rather more complicated to easily comprehend.

CHAPTER 5
FINDINGS AND DISCUSSIONS
LANGUAGE BARRIERS IN PERCEVING BSOH

5. LANGUAGE BARRIERS IN PERCEVING BSOH

5.1. Introduction

'English language' was also amongst the widely mentioned first images that came to the mind of participants when thinking of GB. Given that language is a cognitive, affective, adaptive, and socio-cultural device for framing imaginations (Jensen, 2014), it was unsurprising that the theme emerged in discussion of image and perceptions with participants. Indeed, the identity of the theme possessed a highly valued position in study participants' perceptions of GB. In the first part of this chapter, the research participants' images as well as their perceptions towards, and their reported experiences of, English language in their perceptions of GB is explained. A particular focus has been given to the implications for the role of English language in study participants' perceptions and encounters with BSOH. Three main sub themes emerged from the interviews in relation to the English language were outlined; including: the role of English language in: (i) 'creation of images of GB in participant's minds'; (ii) 'construction of cultural and national identity of British people in participants' minds'; and (iii) in 'perceptions of BSOH in participants' minds'.

Linguistic and cultural barriers were amongst widely mentioned issues that seemed to hamper participants' perceptions of BSOH. That being the case, the later section of this chapter analyses in details participants comments, demonstrating why and how linguistic and cultural barriers manifested crucial aspects in their perceptions of BSOH. The master theme 'linguistic and cultural barriers' gave rise to a number of sub-themes which are discussed in this chapter.

5.2. Shaping Image Through Language

English language was valued highly by study participants in their imaginations and perceptions of GB and British people. The majority of interviewees expressed their enjoyment of being in Britain, linking their images of English language to their enjoyment of experiencing verbal communication with British

people. This attitude to the English language showed a sentimental desire of these interviewees to have authentic and real communication with British people, as opposed to passive communication in the forms of 'sightseeing' and 'tourist gaze' as suggested by (Urry,1990; 2002). Some illustrative examples are quoted below:

> "I love the language, it's sort of stupid to say. But you know as I'm an English teacher it is nice to be in Britain and hear the language. I love English language, it's such a beautiful language". (Andrea from Germany – Interviewed in Cardiff)

Andrea's statement can be argued in multitudes of ways. What is striking about this statement: 'I love the language, it's sort of stupid to say' is that illustrates how Andrea valued English language in her imagination of GB and its people as she repeated herself: 'I love English language, it's such a beautiful language'. Underpinning this 'it is nice to be in Britain and hear the language', however, was notably a desire shown by Andrea for a real experience of English language; a verbal communication during her visit. But language is far more than a means of simple verbal communication. Language in fact has a power to act as a social and cultural representation of a nation in others' minds and act as a tool for connecting people and places. Perhaps for that reason by saying 'it is nice to be in Britain', Andrea expressed her desire for building an emotional attachment with Britain (place) and British (people) through language. It seems possible then to connect this theme to the notion of language as argued by Whitney-Squire (2015) in an indigenous spirit. In the words of Whitney-Squire (2015): 'Indigenous perspectives hold that language is place-based: an expression of their relationship with the land, the ancestors, and to each other - that language comes from the land' (p. 1156). Should this be the case, then it is possible to argue that language not only has the power to shape our images of people and places; it also has the power to contribute to our knowledge of people and their lands and has further power to act as a means of objectifying and essentialising aspects of national identities. No doubt, language has more to offer in tourism context. Underlying such argument is the fact highlighted by Whitney-Squire (2015) who claims language has the power to inform our touristic experience. In

this vein, Lisa from Norway also shared an interesting positive perspective about English language in her imagination of GB:

> "… it's also nice being here after we've been in a country [France] where they don't speak English as a native. It's nice to come back to a country where they do speak English... So, it's good to be in a country where they naturally speak English". (Lisa from Norway – Interviewed in Edinburgh)

The way in which Lisa expressed her opinion and feelings about English language is two-sided. While not explicitly asserting a specific meaning, similar to Andrea, Lisa used the language that embodies rich discursive meanings such as 'nice being here' to imply that she valued cross-cultural communications with British people in English language. These interviewees (Andrea and Lisa) simply were seeking out to 'communicate' with their surroundings during their visit through language rather than being spectatorially passive. They were looking for getting connected to their images and perceptions of GB through communicating in English language. Therefore, their communication could go far beyond the visual realms that Urry (2002) suggests: 'tourist gaze'. Urry (2002) claims that much of the significant forms of visitor-host interaction in tourism field lies exclusively on the visuality; 'tourist gaze'.

In this sense, there was another statement within the data which suggested English language as an important element in tourists' experience of GB. For example, Malene said:

> "…because of the language we can go here and talk with people easily, yeah. We can't go to Russia and speak easily because of the language. The language, it can be obstacle if you want to travel to like other countries like Egypt, you know, somewhere else like Russia. But it makes it easier for us to come in here to visit". (Malene from Denmark – Interviewed in Edinburgh)

Malene's statement '…because of the language we can go here and talk with people easily' echoed once again the importance of language in tourist experience as suggested by Whitney- Squire (2015). In fact, since tourism is a discipline of social science and is about the ways in which it facilitates opportunities for verbal encounters between different linguistic groups, therefore has much to do with language. Clearly good knowledge about English language played an important role in making Malene feel more connected to the people in

Britain. Should this be the case, then it is possible to argue that there is a significant connection between language fluency and feeling connected to the people and places.

Language further played a role in making Malene more connected to the place as she said: 'it makes it easier for us to come in here to visit'. In this sense, another significant phenomenon that arose in the interview with Malene was a discussion of how language barrier could influence tourists' destination choice. Malene's statement 'The language, it can be obstacle if you want to travel to like other countries like Egypt, you know, somewhere else like Russis' concurred with Dewaele and Salomidou's (2017) statement who state cross cultural communications arguably can be profound, exciting and meaningful if emotions are expressed effortlessly with no language barriers. Given that both above participants were repeat visitors, this further indicated that they already hold a positive image of Britain and British people as they keep visiting GB. For example, Andrea articulated, 'there must be something when I keep coming back all these years'. Indeed, repeat visits can be argued the currency of positive image. However, neither of above participants made it quite clear as to what extent other non-visual attributes of GB were more or less important than English language in influencing their positive image of GB and its people. Since the current study is qualitative in nature, it would be inadequate to examine this through widely used quantitative measurement tools suggested by traditional TDI scholars such as (Gunn, 1972; Baloglu and MaCleary, 1999; Echtner and Ritchie, 1993). Nevertheless, among the interviewees there were some who highlighted English language as the prime reason in shaping their image of GB articulating that it was the prime reason for their visit to GB. Below is an example:

> "I like the serials in English language like 'friends 'and 'how I met your mother 'as well. I don't really know which one is American and which one is British, but I like watching them in English language …
> For me Great Britain was always the place I wanted to visit because of people because of the language and the history… movies and the songs and singers… Ah…we just wanted to visit a country where people speak English". (Lada from Czech Republic – Interviewed in Edinburgh)

Lada's connection to the English language seemed significant. Lada was a first-time visitor; her image of GB and its people was rooted in her perception of English language spoken in media: *'serials … movies and the songs and singers '.* Although she was unable to distinguish between American and British TV programmes, indeed by visiting GB *'*always the *place* I wanted to visit *'* or *'*a country where *people* speak English *'* Lada appeared to be seeking out an authentic experience in GB with 'place' and 'people' through communicating in English language. It is possible also to connect this theme to the notion of film tourism which is about interconnection between place and media in tourism context. But film language is different from the language used in daily conversations. Film content is selected cautiously by film writers in order to engage the audiences and their emotions (Hao and Ryan, 2013). Nevertheless, film language is inextricably linked to construction of tourists' destination image. Perhaps for that reason Hao and Ryan (2013) argue that film language has the power in communicating and conveying a 'sense of place' for tourists and may reinforce or induce a tourist's image of a place and people (the theme 'media & tourist image' is discussed in greater detail in chapter 6).

Another striking example of language came during the interview with Heidi. Heidi spoke in detail about the fact that she liked to practice her English during her visit. Heidi said:

> "I've been to London several times and it's just like I like to speak a
> little bit of English now and again. I mean I do try to speak English at
> home with my kids but as I said not perfect English; this English".
> (Heidi from Austria - Interviewed in London)

Similar to the above interviewees, Heidi did not associate the meaning of GB entirely determined by its physical attractions. She appeared to be interested in non-tangible aspects of GB as a tourism destination and tried to explore a socio-cultural aspect 'language' in her perception and image of GB. Obviously, she was seeking out an authentic contact with GB and British people through mastery of natural English language. Her comment echoed the statement of Phillimore and Goodson (2004) who believe that 'tourism spaces are not physically but socially constructed… Tourism is a complex phenomenon based on interrelations and interactions *'*(p. 39). In another word, Heidi obviously was

looking for sightseeing with the sound turned on. By saying 'now and again' Heidi made it clear that during her stay in GB she was keen to go 'beyond the perceptual level to the conceptual thought processes' through verbal communication in English language (Neupane, 2010: 194). Not only Heidi's but also all the above participants' remarks echoed Thurlow and Jaworski's (2011) argument in which they argue that language sits at the very heart of any type of visitor-host interaction as well as tourist experience. They believe tourists gaze at the objects simply because they struggle in understanding 'the language spoken by the objects of their gaze' (p. 289) and take 'sightseeing' tours which in the words of Cronin (2008 cited in Thurlow and Jaworski, 2011) is 'the world with the sound turned off' (288).

5.3. Shaping Identity Through Language

Neupane (2010) argues that using language we reveal our identities as well as our social worlds to others. Hence, the way that others interact with us shape our image of ourselves. It seems sensible to argue that Jan's statement below reflected Neupane's argument:

> "Do you think they know how fast they speak? Because they talk really fast! And even we went to the Harry Potter tour at Universal Studio, and I wanted to say yeah, it's like if you'd slow down, I could understand you. They speak really fast and then I'm always I feel like I'm a step behind. Even last night by the time I got the joke they had moved on hahaha you know, so I'm laughing and they're thinking what is she laughing I'm like did he just say Brexit? Haha ..". (Jan from USA – Interviewed in London)

Connections of language, identity and perception were obviously of central importance in Jan's image of British people. How English language featured, no less heavily than other images in her mind of GB and its people, however, cannot be explained easily. Although she spoke the common language with British people, the way she enlightened her image of British people, shaped her image of her own character and identity as well; a character with a good SOH. Neupane (2010) explains this as 'we act out our identities in the ways we address the others' (p. 192).

As another example, it was significant that through imagination of English language Andrea created a relationship between British identity and BSOH and her own character. Andrea said:

> "Funny, they have got a certain sense of humour which I really enjoy. I love British humour. Back in Germany people say you have a strange sort of humour and some say it's very British, then I'm always pleased with it! Great! That could be worse thing than that haha". (Andrea from Germany – Interviewed in Cardiff)

Neupane (2010) suggests that language not only has the power to shape our identities, to tell 'others' who we are, what we do and what we know; also has the power to tell us about the 'others' who they are, what they do and how they think. Perhaps for that reason Andrea completed her image about English language by saying who she was and how she felt connected to the 'others': British.

Assuming that language crosses the cultures, then it seems plausible that language does have the power to evoke deep primal feelings at the core of the shared human experience such as humour. This was obvious in Andrea's quotes above as while communicating in English language, she poked fun at the BSOH. Nevertheless, the subjectivity as well as the sociocultural context innate in humourous language as Mitchell et al., (2010) suggests can make it challenging for tourists to appreciate humour in English language. This is because in order to appreciate BSOH tourists need to find their way inside both the language as well as the humour culture of their new surrounding in GB. It seems sensible to argue the same challenge about humour in any other language and culture. This is because appreciating humour in other cultures can be both culturally and linguistically challenging; unless someone is fluent in language and trained to the humour culture in other cultures. Since Andrea was an English teacher, she was fluent in English and was fairly familiar with British culture, thus was able to easily navigate the linguistic and cultural landscape of British humour and even poke fun at the BSOH.

Similar to languages, 'accents' and 'dialects' have been argued as powerful tools and basis for constructions as well as perceptions of identities in others' minds.

This was evident in the following quotes, that brought to the light the role of British accent in participants' perceptions of British cultural and social identity:

> "I like the language and accent, it's pretty cool". (Lucia from Germany – Interviewed in London)
>
> "I really love the accents, like I really really like it, sounds so posh". (Alexis from USA – Interviewed in London).
>
> "I don't know, I, I don't love anything in special, it's just the language, I love that. I love the English accent, it's really cute, yeah". (Sofia from Germany – Interviewed in London)
>
> "I like the accent. It just always pops up even if it doesn't really relate to what we are watching but we like British people. I think it's the accent … it's very I don't know we really like, I really like it. I also really like the Scottish accent a lot, but I think it's just something it's just like shows up in our culture". (Iris from USA – Interviewed in London)

Obviously, the concept of accent seemed to manifest differently in the above participants' image and perceptions of British people, given that little is known about how accents construct cultural and social identities and shape perceptions of identities. However, what is clear is that similar to language, accents and dialects are culturally specific and unique to communities hence reveal underlying concept that construct and shape identities. For example, Neupane (2010) argues: 'A cockney flower girl does not speak the same language as Professor Higgins does, even though English is common mother tongue. They speak differently because they come from different social world' (p: 192).

5.4.   The Language of Humour: Intercultural Communication and Barriers

Poking fun at British humour, Mark Twain the American writer, humorist, and lecturer said: 'English humour is hard to appreciate, though, unless you are trained to it. The English papers, in reporting my speeches, always put 'laughter in the wrong place' (Twain, 1907: 2). Twain's statement poses an important question about the significance of English language humour. More precisely, while appreciation of English language humour may be debatable for Twain as a native English speaker, what about those international tourists who do not

speak the common language with British people? Drawing from discussions with the interviewees, the section below outlines the research participants' perceptions towards, and their challenges with comprehension, perception as well as detection of humour in English language. See below some of the participants' cultural and linguistic challenges in their perception and appreciation of BSOH.

"Um... I think I am not able to answer that question". (Jo from Netherlands – Interviewed in Edinburgh)

"HAHA, that's the hard question, I don't know". (Aila from Germany – Interviewed in …)

"We don't know how to get it ...it's really hard for us, difficult to understand". (Lada from Czech Republic – Interviewed in Edinburgh)

"I don't know how to explain it". (Simone from Germany – Interviewed in London)
"Sometimes it is a little bit sarcastic hmm sometimes I don't, I don't get it". (Wenjing from China – Interviewed in Cardiff)

"I don't know it actually". (Lucia from Germany – Interviewed in …)

"I don't know how to answer that question... ummm ... I don't know that much about British humour… It's a really difficult question. ... Yah, I don't know about British culture to speak about". (Gautier from France – Interviewed in Edinburgh)

"Oh my bad English". (Verena from Germany – Interviewed in London)

"This is like a hard question. I'm not sure!" (Davide from Italy – Interviewed in London)
"Sometimes I don't think I completely understand it". (Jocelyne from Italy – Interviewed in …)

"My English is not so good to get it". (Janne from Denmark – Interviewed in London)

"In the pubs sometimes I have the feelings that someone wants to make some jokes and I think I don't get it every time haha". (Kathleen from Germany – Interviewed in …)

"Sometimes it's a little hard to understand why they are laughing"!!
(Troy from USA – Interviewed in London).

Other examples emerged during the interview with Andrea, Beate and Lilly when they reported their frustrations on appreciating English language humour articulating how they miss the punchlines:

"Not living here then that's a bit of problem aaand I find it you must be quite good at a language that you can follow a comedy because the puns I wouldn't really get! I guess puns and things like that when you play with words, is just a matter of language". (Andrea from Germany – Interviewed in Cardiff)

"Sometimes I don't understand the jokes or the humour, sometimes. I understand the words but not the meaning of humour. It's really difficult. I don't know!... I don't know no the language and... The context, it's difficult to get it". (Beate from Germany – Interviewed in Edinburgh)

"Oh, I wish I could understand it more! I love British sense of humour. I love it very much, but sometimes it's really difficult for me to get into the language properly. Maybe because I am not so deep as I would like to enter the language to get all the aspects … yes … but I really like British humour. It's just absolutely language…". (Lilly from Italy - Interviewed in Edinburg)

No doubt for Andrea, Beate, Lilly and all the participants listed above being acquainted with English language humour was the main issue in their appreciation of BSOH. Lilly also mentioned that not being good at language makes her to lose her interest in what she listens. She believed if she could understand everything as they are, she would appreciate it much more. Nevertheless, she mentioned that 'But, if I don't get all the language that is involved in a joke or in a situation, I could still be attracted by it. But I kind of lose a little bit of interest'.

These views, however, would seem to be a direct contradiction to Wielander's view (in Jenkin 2014) which places little emphasis on the importance of missing punchlines. Wielander asserts that: 'Don't worry if you missed the punchline... it is not just a question of linguistic ability but of a profound understanding of cultural context of the humour' (Jenkin, 2014). If this is true, then it can be argued that in a socio-cultural setting such as tourism, understanding humour language relies on understanding its cultural context. The below comments seemed striking since they echoed the argument of Wielander (in Jenkin, 2014).

"We struggle in getting it because of the culture what else can make it a bit difficult to get? Yeah". (Martina from Italy – Interviewed in Edinburgh)

"It is another kind of the humour, we don't get it and we say okay". (Kira from Germany – Interviewed in London)

"I think in Holland we don't always understand British humour, it is different context to us and it's difficult to understand. It is because of

both language barrier and the culture which is different to us". (Jo from Netherlands – Interviewed in Edinburgh)

The above participants' comments attached a significance to both cultural and linguistic differences which can be hindrance to an effective communication in cross-cultural context. However, these participants also sought to differentiate their comments by saying that even if they do not get it properly mainly because of the culture differences, still they enjoy watching British comedy TV shows and movies as they contribute to their understanding British culture. (This theme is discussed in chapter 6)

5.5. Misinterpretations of Humour in Cross-Cultural Setting

No doubt, in discourse of humour in tourism context, linguistic barriers are important hindrances to cross-cultural communications, which may cause concerns, as misinterpretation and confusion can be represented (Cohen, 1974) and (Cohen and Cooper, 1986). A conversation with Aurora illustrated this:

> "I can't think of exactly what happened. I was with a group of British people hm… friends, everyone was laughing while referencing Michael McIntyre the British Comedian and they thought he was really funny, but I do remember being quite confused by it and I didn't get it. I guess it was kind of very peculiar kind of humour I just didn't get it in that situation. I mean I think partly was also because they were referencing him yeah! So, I was just wondering what that random phrase was in the middle of a conversation. So, I think people have different type of humours and if you have not experienced certain kind of humour before, you can get confuse or misunderstand it. You need to get used to it and I think you need to get accustomed to different humours first, otherwise you might get confused". (Aurora from Germany - Interviewed in London)

In the same vein, another interviewee, Lada noted: 'because we can't, like we don't; we don't know how to get it ...it's really hard for us, difficult to understand'. Lada went to describe a time when a miscommunication happened between her and some British friends she had met in Brighton University:

> "When I heard something like funny um... I thought it it's not funny but British people always laughed at these jokes, but Czech people were just like never mind it's not funny so yeah this is why it's difficult we don't get it. Probably is because of different culture". (Lada from Czech Republic - Interviewed in Edinburgh)

Although Lada knew the literal meanings of all the English words being used; the misunderstanding of the jokes as she mentioned stifled the flow of her conversation with British friends and caused her discomfort. Similar to some other participants, Lada cited a lack of exposure to the British culture and English language humour as the main issue for her connection with BSOH. Lada also mentioned that the opportunities to be trained to BSOH (as Twain suggests) and to linguistically immersion herself into English humour language was not indeed possible during her short stay in GB. Similar to Lada, for Sun another participant, however, it was purely a matter of culture difference that made her to find it difficult to appreciate BSOH properly:

> "Because of the culture difference it takes time to understand the sense
> of the British humour". (Sun from China - Interviewed in Edinburgh)

Wenjing from China although was married to a British national for more than 10 years, not only mentioned her linguistic inabilities but also reported her inabilities in profound understanding of the historical and cultural context of the BSOH.

> "Well, to understand humour you need to understand the history and
> also the local language and culture to be able to understand their own
> humor… if you're not British obviously it's gonna be hard for you to
> understand their sense of humor and the same way for the British to
> understand Chinese humour. They can't understand either because
> they don't know the history of China yeah". (Wenjing from China –
> Interviewed in Cardiff)

Wenjing's statement can be argued in multitudes of ways. What is striking about her statement is that not only she made a significant relationship between language and culture in her perception of BSOH; she also brought to the light the role that history can play in perception of humour. Wenjing's perception of humour seemed also significant as she made some comparisons between humour in her own culture with humour in British culture. Once again, it is worth mentioning that during the interview process, some participants tried to make some comparisons between humour in their own culture with humour in British culture. This appeared to be subconscious act of most participants with few exceptions. Some illustrative examples are quoted below:

> "It's difficult to get it because there's a real a real difference in our culture. Even in Germany, it depends where the Germans come from. We do have different humour and different culture from South to the North, really different culture than from the West to the East as well. If you see the areas in East Germany they're quite different to the West after 30 years of the reunification…" (Juergen from Germany - Interviewed in Edinburg)

The ability to straddle the social and culture divide within the same nation was mentioned by several other participants as well. What was particularly striking about Juergen, however, was the way in which he illustrated his argument with an example about production of humour within different nations in Britain.

> "that's what I feel in the UK as well. There are differences, yeah, and we got an experience a few minutes ago in the Bank of Scotland because we wanted to exchange some banknotes and then they said oh you have to go to the post office because we are Bank of Scotland… yeah, and these are English pounds… hahaha got it". (Juergen from Germany - Interviewed in Edinburgh)

Yukina's comment seemed helpful to be reiterated in this chapter. Yukina also viewed BSOH through comparing it to Japanese SOH and such comparison appeared to be subconscious act. Yukina said:

> "Because it's like, in my country they don't they don't like to say jokes, you know. Yeah, only when it's like very important. In Japan, they mostly, maybe they just like to be really quiet. So, people in my country I think they live quiet if I compared to UK. Tourist in Japan I think they are not like surprised much because they will see people live quiet and it is country that has different character in comparison to Western cultures". (Yukina from Japan – Interviewed in Cardiff)

Youkina's view of humour concurred with Yue et al., (2016) on cross-cultural perspectives of humour. On close scrutiny in the transcultural context of humour between Westerners and Chinese, Yue et al., (2016: 1) made a comparison between two Western and Eastern leaders, US President Gerorge W. Bush and Chinese Premier Wen Jiabo. Yue et al., reported two leaders' totally different reactions to insults during their speech. Yue et al., (2016) wrote: 'On December 14, 2008, an Iraqi journalist throw a shoe at U.S. President George W. Bush'. Bush was amused as he joked: 'If you want the facts, it's a size 10' (BBC, 2008). A few weeks later, on February 2, 2009, a student threw a shoe at Chinese Premier, but Premier Wen was not amused: 'this despicable behavior will do nothing to hold back the friendship of the Chinese and British people' (China

View, 2009). Yue et al., (2016) quoting Judge Wu said: 'Whereas Westerners are seriously humorous, Chinese people are humourously serious' (p: 1). What can be deduced from this is that humour manifests differently in different cultures. Whereas Westerners appear to consider humour as a natural feature of their lives and use it vastly in their day to day lives, in East Asian cultures people appear to be heavily influenced by cultural and social biases against public humour which are deeply rooted in Confucianism (Yue et al., 2016). Nevertheless, they appear to embrace adaptive style of humour more for their psychological and mental well-being in comparison with Westerners (Jiang et al., 2019).

Interestingly, one participant, Annie, did not hesitate to simply say: 'Haha, do they have humour? I don't know'. She further mentioned: 'The man with funny hat, yeah Tommy Cooper. That is an example of BSOH for us'. Nevertheless, Annie seemed contradictory to her previous remark when she said:

> "Humour is part of life, so British also have. And, I think everyone in their culture they have. Maybe we didn't recognise it, yah but they have. We don't hear it or maybe we don't understand it... Or, maybe we didn't speak enough with British people… Yeah"! '(Annie from Netherlands - Interviewed in Edinburgh).

Annie appeared reluctant to explain in detail reasons for her answer and preferred to move on to the next question. This could be argued as an obvious sign of her language barrier. Verena expressed her struggle in another way:

> "Oh, my bad English! Yes, we say in German it's, it's a dry humour and it's a little bit um … (Verena uses her dictionary to find the right word)! Sarcastic humour!!! (Verena from Germany - Interviewed in London).

What was notable about this comment was the way Verena expressed her struggle in speaking English. Nevertheless, she was able to draw good knowledge about BSOH. Not everyone, however, mentioned their frustration like Verena about language barrier. For example, it was Luisa who brought to the light the key issue in relation to translating humour from one language to another by saying that:

> "I think a hard thing about British humour is to translate it in German because so many things of British humour get lost in the translation that is so sad. I'm really sad about that because I really like it itself ... I don't know how to say". (Luisa from Germany - Interviewed in London).

This suggests that in both cases, whether people experience difficulties in getting humour in another language, or some aspects of humour get lost in translation, this could result in misunderstanding of humour.

Nevertheless, there were some interviewees who had no or less difficulties in recognising many aspects of BSOH as they expressed their ideas easily with no language frustration. The key important fact here is that these participants were mainly from English speaking countries such as USA and Australia. However, these interviewees still did find the humour-related questions a bit frustrating to answer. This could be due to the differences in culture and the fact that humour is a complex notion, it is not an easy phenomenon to discuss.

> "You know, sometimes I'm pretty sure that they are making jokes I couldn't understand their accent hahaha (she laughs loudly) and I was laughing like ha ha". (Iris from USA – Interviewed in London)

> "Have you ever heard that we are two countries separated by the English language. Separated by a common language because the words we don't use the same way and there is so much we don't understand. Our friends have two grandchildren, and they are fascinated by what we call things and the way we pronounce it because we're more lazy in our pronunciation and they're more posh and precise. Yes, and they keep saying um... they correct us all the time if we don't say a word correctly so that's been funny. Children are three and five years old so we're being corrected by three and five-year-old hahah". (Jan from USA – Interviewed in London)

It seems important here to reiterate Neupane's (2010) conception of language in shaping identities and expression of who we are. Taking Neupane's argument into account, although British and Americans speak the same language, their thought process and using the same words in different ways is different. In this sense, language can be argued as the determinant of identities.

5.6. Summary

Reviewing the literature, it became apparent that limited effort has been undertaken to explore the role of language as a non-visual component in

construction of tourists' image, perceptions and experience of destinations. This focus on visual aspects of image may be traced to the influence of Urry (1990; 2002) who claimed that much of the significant forms of visitor-host interaction in tourism field lies exclusively on the visual; 'tourist gaze'. Even if this is true, the question arises here as how the gaze is able to fully capture all aspects of the tourist experience. What was striking about the findings of this study was how the study participants brought to the light the importance of non-visual attributes of destinations such as language in creation of their images, perceptions as well as their experiences of GB. They made it clear that language sits at the very heart of their touristic image, perception and experience of GB. Their remarks resembled the argument of Thurlow and Jaworski (2011) who argue that if tourists gaze at the objects, this perhaps is because they struggle in understanding 'the language spoken by the objects of their gaze '(p. 289).

Another striking fact that was deduced from the interviews was that as Lengkeek (2000) asserts, our experience of everyday world not only is based on physical world 'place and space', is also based on communication of our social world 'language, culture, social, norms and values' which all hand in hand determine our reality. In tourist world, however, coming from different cultural backgrounds and from different linguistics adds an additional dimension to the complexity of psychological process of tourists' everyday world. In this sense, the GT approach employed in this study appeared to be an ideal approach for analysing research participants' world since it allowed the researcher to explore a missing link - the meaning - that participants associate between English language and their image and perceptions of GB and BSOH. Although language as a non-visual component does not lend itself easily to fit within the various definition and meanings of image creation, since it is the foundation for any type of communication, it is a promising tool for evaluating tourists' image and perception in tourism context.

Another striking fact deduced from the interviews was that the research participants argued humour as a universal phenomenon because it is rooted in human nature, yet, they argued it specific because depends on cultural differences. This suggests that individual differences, linguistic, cultural as well

as social differences all do matter in our perception as well as appreciation of humour in cross-cultural settings such as tourism. Perhaps for this reason humour scholars argue it also as a double-edge phenomenon, as well as a pan-cultural, yet interculturally different phenomenon (Jiang et al., 2019; Pearce and Pabel, 2015; Hofstede, 2009; Nevo et al., 2001; Boullart, 1986) because what may amuse some may offend others. These scholars argue, due to multicultural nature of tourism, not only intercultural communication and exchange take place, but also circulation of linguistic discourses take place in its settings. This suggests that the appreciation of humour in tourism context require tourists not only to find their way inside the culture and social norms and perhaps religion of their new surroundings and have the necessary background on their humour culture, but also to use extensive variety of linguistic skills in their new surroundings. This is because the subjectivity, the variety as well as the socio-cultural intrinsic in humour language can be challenging for tourists to perceive and appreciate it, unless as Twain suggests they are trained to it (Starwhorn, 2014: 1).

In the above sense, while there was some consensus amongst research participants on the fact that language and socio-cultural barriers in parallel can make appreciation of humour challenging, there was, however, more agreement on the fact that humour has an incredible power to cross both cultural and linguistic barriers and make tourism experience welcoming and enjoyable. Some participants noted humour as a language on its own that everyone can understand it. Subjectivity as a salient barrier in appreciation and understanding humour, however, was not stressed by any participants. In many ways such an ignorance was not a surprise because interviewees tended to focus only on socio-cultural and linguistic barriers in their appreciation of BSOH. Despite this ignorance, indeed, subjectivity is a key factor in experiencing, appreciating and understanding humour. This line of approach towards subjectivity, indeed, would appear to touch upon the idea and view of scholars such as Kant (1781 in Ormston et al., 2014) when he places significant emphasis on the importance of 'subjective understanding', 'subjective experiences' as well as 'subjective perceptions' in cultural as well as socio-psychological settings - such as tourism.

Kant suggests, 'perception relates not only to the senses but to human interpretations of what the senses tell us '(p. 11).

Moreover, no doubt, in discourse of humour in tourism context, linguistic barriers are important hindrances to cross-cultural communications, which may cause concerns, as misinterpretation can happen. For instance, it may affect the scope as well as the content of tourists' interactions with locals. It may also affect the quality of tourists' image, perception as well as their experience (Cohen and Cooper, 1986). Nevertheless, the relationship between language and culture was identified by research participants and both concepts were identified as a common feature of shaping our cultural and national identities. Language was also argued by the participants as a component of culture which is not only used as a tool for communication and expression, but also to convey and maintain our cultural ties.

Finally, however difficult, the above participants confirmed that British have a good SOH but for different reasons they were unable to get it easily. For example, in addition to language barriers, some respondents found it difficult to translate their knowledge, understandings and their feelings about BSOH from their own language to the English language. In order to find the appropriate words in English to answer the interview questions some of the interviewees constantly consulted with their fellow travelers in their native language. They literally helped and supported each other in answering humour related questions. The majority of them also frequently used their phone dictionary to express their ideas. This simply confirmed the language barrier as one of the key limitations for the participants to get the BSOH easily. To put it in a different way, it appeared that there were at least three reasons that some interviewees expressed some difficulties about not being able to get the BSOH easily. First, lack of appropriate cultural knowledge about BSOH. Second, social and cultural differences. Third, linguistic barrier and translation issues associated with humour. Undoubtedly, there are some other reasons such as 'subjectivity and personality' as people vary greatly in their ability to get humour and response to it.

CHAPTER 6
FINDINGS AND DISCUSSIONS
MEDIATED STEREOTYPES OF BSOH

6. MEDIATED STEREOTYPES OF BSOH

6.1. Introduction

The role of media as one of the main contributors to 'pictures in our heads' about the other nations was first recognised by Lippmann (1921) when he talked about stereotypes. Lippmann and others, for example (Hinton, 2013; Bassnett, 2005; Boulding, 1956) talk about stereotypical imageries and pictures in our heads as 'the products of social interaction', suggesting that much of our knowledge about the others not only come from our own personal experiences, and from what we learn from other people, but also from media which altogether make up our 'agreement reality' about the outside world (Babbie, 1992 cited in Gorham, 2010: 232).

In light of this, among the participants there was a sense that media and internet outputs were the main sources for knowledge and information which they chose to engage with within the sphere of their stereotypical images and perceptions of British people and their SOH. Analysing the sources, the author, was able to examine the research participants' epistemological assumptions about the nature and sources of knowledge about BSOH. Then, in a constructivist approach she examined how research participants' epistemological assumptions evolved during their visit to GB.

This chapter briefly reports participants' personal, and media mediated stereotypical images towards, and reported perceptions of, Britishness and British character in general, and BSOH in particular. The chapter analyses participants' sources of images, demonstrating how and to what extent BSOH manifested as a crucial aspect in their stereotypical images and perceptions of Britishness, British cultural and national identity, as well as the British national image.

6.2. Thinking Style and Stereotypes

During the interview process the participants hesitated for some seconds before they described their stereotypical perceptions of BSOH. This may have been due to the fact that it took some time for them to recall and use their images to address humour related questions. This may have also been due to the fact that humour related questions were unusual questions. Something that they had not been asked to think about before and therefore it took a bit of time to collect their thoughts. This may also have been due to the fact that it took some time for them to unconsciously use Dann's (1996) technique of *'X reminds me of Y'* to think about British comedians or TV characters to respond to the questions.

The '*X reminds me of Y'* technique was originally formulated by psychologist George Kelly in 1955 in his discussions about mental comparisons (Neimeyer and Winter, 2007) and Dann (1996) was amongst the first to use the technique in tourism destination image field. Keeping with Kelly, Dann (ibid) and so does the author of this study believe that in tourism research, mental comparisons such as *'X reminds me of Y'* can easily result in cognitive evaluations of perceptions of an image of a tourism destination and its people. Employing the technique, Dann in his study provided tourists with some photos of a destination and asked them to report their images based on those photos. Although Dann's approach was not adopted in this research, it was evident that most research participants unconsciously adopted the technique to think about British comedians and or TV characters to express their own perceptions or constructs of BSOH in the forms of stereotypes. To this end, one central aspect of perceiving BSOH was the influence of TV and Media programmes and/or TV personalities. Section below focuses on construction of stereotypes as based on these sources.

6.3. Media: Brokering Between Perception and Consumption

As highlighted above, a variety of media sources meditated participants' stereotypes of BSOH. For example, Iris said:

> "Hahah em ... well, I think my understanding from British humour comes more from like TV. So, like British comedies which I think is very funny". (Iris from USA - Interviewed in London)

What was striking here was how precisely she highlighted the source of her knowledge - TV and British comedies. Yet, in a similar way, she seemed comfortable in making some judgments about it too when she said:

> "I have a very little experience here but from movies and TV… Like I feel there's like a big, like fairy-tale connection to the UK to... Because there's like Harry Potter, like Game of Thrones gets tied in, then...Oh Outlander, I watch Outlander, yeah. There's a lot of like pop-cultural like fairy tales that get thrown into my idea of Great Britain". (Iris from USA - Interviewed in London)

'I have a very little experience here…', was a common theme among participants as it was linked to their restricted communication with British people during their visits. Arguably, however, the most valuable aspect of Iris's comment was her strong comprehension of BSOH - despite her little experience - just based on several movies and TV programmes. This comprehension seemed indeed in line with the arguments of scholars such as (Lippmann, 1921; Boulding, 1956; Gorham, 2010), who assert that much of our knowledge about the others come from media sources as well as agreeing with other people in the form of stereotypes. It is believed that media consumers often take and use narratives from different media sources over different platforms in the forms of images. Such images although are durable and are subject to different interpretations, yet according to Ross (2011) their meanings are fluid and often offer stereotypical messages.

Another valuable aspect of Iris's comment was that Iris summed up her perception of BSOH by matchmaking her sources of knowledge with British pop-culture. Although pop-culture as a common feature of British humour was mentioned by Iris, such a perception was articulated by very limited number of participants. This might be due to the fact that pop-culture references, as well as slang words, used in humour require a great deal of cultural familiarity (Strawhorn, 2014). The question that arises here is when joking, if British people rely heavily on shared knowledge of pop-culture, then how are tourists able to get them? Undoubtedly, this can significantly hinder their communications with

international tourists in such exchange because of linguistic and socio-cultural barriers.

No doubt, media in the form of TV programmes evoked Iris's views and opinions about BSOH. Similar to Iris, all participants seemed to have some shared, yet, varied sources of knowledge such as different TV programmes as the main instrument to collect information about BSOH. For example, Ulla said:

> "It's like it's a little black humour. I love English humour I like the Monty Python and yeah funny things. It's like it's like a little moreover when it's in Danish. It's just you go a little further and I think it's funny and sometimes it gets a little bit mad and and ... that's out there that's really what I think about the British. In Denmark you cannot make a sign like that or you will make a lot of attention… here you just do it in English humour. I think of Harry Potter's mummy, think of direct humour you make it in English. Overall, I pretty like it". (Ulla from Denmark - Interviewed in Edinburgh)

Ulla used 'Monty Python and Harry Potter's mummy' as references to her perception and judgement of black and direct kind of British humour. A great number of participants shared similar comedy taste with Ulla and admitted being greatly influenced by 'Monty Python'. While Ulla and much of participants shared affective image of BSOH - feeling about the phenomena (Canally, 2010) by saying for example 'overall I pretty like it', what is notable, however, are Aurora, Lilly and Mieke's comments in which they also spoke about cognitive image; perceived knowledge about the phenomena as to how TV programmes can contribute to image creation of a nation in others' minds:

> "I do know that German people know about Monty python, so I think that contributes to the image of British humour a lot". (Aurora from Germany - Interviewed in London)

> "British they tell things in an ironic way. They also talk about themselves in an ironic, bluntly direct way in this series. So, I think I got the idea of British people by watching this kind of series. So, the image comes mainly from TV". (Lilly from Italy -Interviewed in Edinburgh)

> "I love British humour. We watch Monty Python actually in Germany, it's a pretty famous. I don't know for whole Germany but at least for my people, so the Flying Circus. There is also the media for British stereotypes which are like actually brought over by the British comedians. Monty Python they certainly mocking British stereotypical traits and British humour. And they are so great. These are the ones parts of my images come from". (Mieke 1 from Germany - Interviewed in Edinburgh)

It was interesting that 'Monty Python' as an outdated TV programme was still used as a signifier of British humour by the above participants. Nevertheless, indeed, the above comments accentuated that the power to perceive or define BSOH not only can be possessed by British people themselves but also by TV programmes that benefit from the stereotypical image of Britain and BSOH.

TV programmes are often centered on the fundamental principles of production and consumption aimed at expressing some aspects of cultures. They cannot offer tangible experiences of cultures. Nor they can reach into some deep conceptual territories of cultures relating to how individuals construct and understand SOH. However, they relate to the intercultural communication. They influence the perceptions of different cultures and societies, including the role and significance of SOH of a nation in the process of cross-cultural communication styles. In this sense, as Friedman (2014) argues, intercultural communication in the context of TV programmes can be considered as a specific interaction between 'us 'and 'others', in which cultural perceptions take place virtually.

It is possible to see again below how, Michael, Karin, and Fiona embraced several British TV programmes in their perceptions of BSOH, allowing themselves to articulate their preferences for 'very dry, very witty, and very funny' type of humour. Michael, Karin, and Fiona noted:

> "Well, Absolutely Fabulous, Fawlty Towers and then Monty Python, yeah. I love it. Fawlty Towers - it's off centre which I really like. Very dry and very witty. It's a league of top compared to US humour, yeah, I like it". (Michael from USA - Interviewed in London)
>
> "I love these Fawlty Towers series, really old one with the actors I can't remember in Monty Python. For me that is exactly the kind of humour that makes me laugh. Because he doesn't really need to speak to make you laugh, so it is kind of international laughing. People just look at him and think that he is ridiculous but he's funny. I think it's like it didn't exist before him, I mean it was sort of humour but in the twentieth century I don't see anybody playing on the video now like that". (Karin from France - Interviewed in Cardiff)
>
> "Oh, The Royle family, it's very funny. Gavin and Stacey, Welsh whimsy very funny, The Peep Show - very funny, yeah very funny. I like the personalities because of their kind of exaggerate Britishness. They're very very serious and very very reserved from very straight

down the line ummm and yeah the exaggeration that makes it funny".
(Fiona from Ireland - Interviewed in Edinburgh)

What was striking about the conversation with Michael, Karin and Fiona was that by expressing 'it's off centre', 'it's a league of top…', 'For me that is exactly the kind of humour that makes me laugh' and 'very funny', they regarded these TV series as highly pleasurable. No doubt, pleasure and laughter are the currency of humour. Notably, Fiona also laughed during the interview when she recalled particular sketches of The Royle Family.

It is also significant that though there are obvious relations between styles of humour of a nation with their personality traits, Fiona was amongst the few respondents who clearly tied the styles of British humour to the idea of Britishness and other personality traits of British people. Other examples, though not exactly in the same vein of Fiona's, are Idea and Iris's stereotypes of BSOH based on other highly mentioned stereotypical traits of Britishness:

> "I think I've heard that they're kind of like that conservative in the humour way too, just what I've heard. But we haven't met some people that have good sense of humour. I mean we are not really in contact with local people we just do our own touristic things". (Ida from Norway - Interviewed in Edinburgh)

> "I think of things like the guy British Bake Off and like things like that where people are just very sweet and very polite and from time to time funny. Because for example our cooking television is very different, it's very like fast pace and all of it and then this is like very sweet and nice... So, I guess that's a kind of stereotype" (Iris from USA – Interviewed in London).

Suzan's comment was also interesting since it touched upon some other personality traits of British people rather than merely their SOH.

> "I don't know. I think of British movies and I think when I think of British male, I think of like somebody who would be on Bond Street you know with his suit, his tie, and you know and also standing outside the pub evvvvery night you know and are all dressed up and drinking like every every night and smoking" (Suzan from USA – Interviewed in London).

Similar to Suzan there were some participants who seemed at ease to speak about their stereotypical images about Britishness not only based on media outputs, but also based on their personal experiences and textbooks. Some illustrative

examples are quote below. (See appendix D for more stereotypes about Britishness).

"Yeah, well, one stereotype is that they are extremely friendly. The other one is when you drown in the river if you don't politely say I wonder whether you could possibly save me they won't listen to you hihi. They will let you drowned, that's the stereotype we have!... I'm not really into TV too much. I mean we in Germany we watch Mr. Bean which I find quite funny but there are probably loads of other programmes which I just don't know. Not living here then that's a bit of the problem you know... I don't know whether you know him: George Mike. He wrote it once a book called how to be a Brit 56 years ago and he was himself I think a Hungarian and he had watched British people and from there I picked up most of my stereotypes. Sort of the British love queuing which is true, and they would even stand and queue up if it's just a queue of one person … things like that. So, I picked up quite a lot from him"! (Andrea from Germany – Interviewed in Cardiff)

"In Austria, especially when you're in the capital city of Austria like Vienna people are like you know they'll just stuff themselves in bus and they won't let the other people get out of the bus first. So, the Austrian people they argue a lot more like *am I allowed to get out of this bus before you get in* and then and then you always hear somebody saying that wouldn't happen. In England, because British people standing queues. British people would let you out first and then they would get in. It's all so civilized in here and that's the thing that you see in the … in the TV or in the movie. And when they come with their hats and with their umbrella, it's like British people are so posh! And also, they drink tea a lot"! (Heidi from Austria – Interviewed in London)

"I have to tell you in Florida every British guy I ever see in Florida wears speedos and those are my stereotypes because you just look at him and think did they not sell bigger bathing suits in England? Could you not get a bigger one? So those are my stereotypes haha". (Jan from USA – Interviewed in London)

"They are friendly, conservative, reserved um they have a certain type of umm how to explain ...certain way of communication which you say oh this is British. And they are straighter and more direct. That is something what we have what the Germans have as well. So, it is much more convenient than for the Germans to to get the same attitude with some situations. But sometimes I find it much easier to communicate with Scottish people rather than English, in general, yes. The Scottish are more progressive, I think. The way they live is a bit different from the rest". (Juergen from Germany – Interviewed in Edinburgh)

Although media in different forms seemed to shape most participants' stereotypical images and views of BSOH, there were some who sought to recall their own personal experiences to express their stereotypical images of British people in general rather than their SOH.

6.4.   Search for Anthropology in Comedy

What happened to unify accounts concerning Mary and Suzan's comments below, was the notion of the cultural-anthropological orientation of the British humour conveyed through wider media. Mary noted:

> "Fawlty Towers, of course from a while back and Oh Lisa then what's that we love so much oh yeah (she asks her sister)- Ab Fab 'Absolutely Fabulous'. Quite a lot of British shows. Oh, British mysteries, yeah. The British mysteries we watch they came to be funnier than American made ones. Hot Fuzz, they highlight the quirkiness of people who live in a village rather than put the crime you know, yeah, they're more humanising, they're funny hahaha'. (Mary from USA - Interviewed in London).

Assuming that humour whether in person or broadcasted through media crosses cultures, then it seems plausible to argue it as an 'intellectual resource' which has a 'pedagogical' power. As Friedman (2014) argue, one of the most significant features of the success of humour is its power in making others 'think' about us, and 'teach' others about our cultural orientations. This is obvious in Mary's quote above where she summed up her comments with relating pedagogic theme to British humour: 'they highlight the quirkiness of people who live in a village rather than put the crime you know, yeah, they're more humanising, they're funny'. Mary, however, did not make it clear which film she was referring to. The pedagogic relationship to British humour and British culture was notable in Suzan's comment, too:

> "I think it is part of their culture - Cheeky humour! What I am and I was struck by it in the 1970s is what they put on television that they would never put on American television". (Suzan from USA - Interviewed in London)

Suzan later linked her perceptions of BSOH to her overall perception of Britishness and British national and cultural identity by saying this:

> "I remember on one of the top game shows, they had this man who was like you know horrifically deformed because of an accident and I thought he was the contestant and he was famous and I thought that how wonderful you know just everyone seems to be accepted. I think they've always been ahead of the game when it comes to dealing with people with disabilities and that really impresses me about British" (Suzan from USA - Interviewed in London)

Indeed, this line of comments brings to light Entman's statement of: 'how the media affect what people think' about cultural and national identities. Entman (1989: 349) says, the line between 'what to think' and 'what to think about' is thin. No form of communication can ever succeed in telling people 'what to think'. The only way to influence 'what people think', however, is to shape 'what they think about' by providing them with a range of carefully selected information to think about. The conclusion, yet, cannot be dictated. Regardless of what the message, either conveyed in person or through media, others' thinking can never be controlled completely. Underlying such an argument is the assumption that, should the media ever succeed in influencing what people think about, then it can affect their perceptions and attitudes. To this end, Entman's perspective yields an assumption of interdependency: stereotypes grow out of interactions between messages conveyed through media and how spectators perceive them. It would seem, nevertheless, too simplistic to assume that stereotypes are shaped only by these two factors. Suzan's comment above 'I thought that how wonderful you know just everyone seems to be accepted' simply suggests that role of many other complex factors such as audiences in co-creating stereotypes should not be ignored. Ross (2019) criticises this as a woefully understudied area of research which needs significant attention. According to Ross (ibid), in the contemporary social media era, audiences do not merely consume media, but also interact with it and create it. Yet again, though difficult to measure, but potentially significant, this raises a question of where the boundary between media producers and media consumers in shaping stereotypes and collective identities can be drawn.

In fact, there appears to be a common agreement among humour scholars concerning the nature of jokes as 'like small anthropological essays' (Frisch, 2011: 65). If this is true, then Critchley (2002: 345) seems right to argue some comedians as 'the anthropologists of our humdrum everyday lives'. Critchley (ibid) argues that 'Humour is not nuomenal but phenomenal, not theological but anthropological, not numinous but simply luminous' (p, 17). Mieke 1 touches upon this less spoken aspect of humour when she mentions Miranda and Monty Python:

> "I don't like humour if it's like mocking other people. I really prefer if they mock themselves. Hence, I really like Miranda because she's totally mocking herself at a very loving way which is a same way for Monty Python they mock British society but in a very loving and respectful way. Respectful maybe is a wrong word but it's not it's not really just destructive or just this plain you know". (Mieke 1 from Germany - Interviewed in Edinburgh)

> "It's fun, yeah, because usually these kinds of comedies they always interpret and play the rules or lives of like the average British middle class people and it's really funny because they are always unlucky, everything happens to them but at the same time they've got the sense of humour despite being unhappy". (Davide from Italy - Interviewed in London)

It seems sensible to link Mieke 1 and Davide's perspectives to Critchley's (2002: 345), in which he argues that anthropologist comedians 'give us an alien perspective on our own practices' thus act as a tool for self-knowledge and self-improvement.

Connected to the anthropological theme was also the originality theme of humour. The desire for original humour underpinned some participants' orientation to the British popular culture. Dr. Who, Harry Potter, Sherlock Holmes, IT Crowd and so on were valued particularly highly by younger participants. They regarded such programmes as original and innovative. For example, Lusia said:

> "Dr. Who. There's nothing like that. It is so special, so every episode is something new. It's not only about the humour or about serious situations but it is special for me. I would say kind of British lifestyles presented in this series in Dr Who. It's telling something about the history, British culture yeah and time traveling with some funny bits in it". (Lusia from Germany - Interviewed in London)

Lusia's friend, Maike contributed to the conversation by saying that:

> "Yeah, I like BSOH, I like British movies and British sitcoms. I like them very much! Like, you know, IT Crowd is the BBC1 I really liked it … I like all things about that Sherlock thing. So, I'm so kind of obsessed with the Tower Bridge because we talked about it yesterday. Everything about Jack the Ripper and the time of the Tower which was built, and I think that's very interesting"! (Maike 1 from Germany - Interviewed in London)

6.5. Comedians: The Nation and Their SOH on Screen

Themes of British comedians and funny British TV presenters were frequently mentioned in accounts of stereotypical images of BSOH. Therefore, further exploration of the links between these themes and the perception and image notions seemed necessary. A close consideration of participants' remarks revealed the role of British comedians and British media characters as one of the main contributors to stereotypical images in participants' heads about British people and their SOH. Auror's remarks on Graham Norton illustrated this succinctly:

> "Well, I don't watch that much TV, but I do really enjoy actually Graham Norton Show. I don't know if that counts as a comedy programme, but I think that contributes to the image of British humour a lot. I've seen parts of them, but I think it's nice to watch Graham Norton with his dry sense of humour". (Aurora from Germany - Interviewed in London)

What is striking about this remark is that Aurora explicitly considers the show as influential in the construction of an image of BSOH in her mind. No doubt TV programmes, and TV characters not only depict collective social traits of a nation and have the power to subtly influence the audiences' perceptions of a nation, but they also play a role in defining such social traits (Briandana, 2019). Aurora reflected upon the reasons behind her perceptions by saying this:

> "It's a very relaxed setting and it feels relaxed to me when I watch it. It doesn't feel like a forced setting for their uncomfortable questions. The questions might be uncomfortable, but no one's forced to answer them and they're like humorous question. Well, I do feel like a lot of comedy interviews sometimes just focus on one part and I do think there's more like variety in the Graham Norton Show which I do really like. He is sarcastic and he uses this dry style of British humour". (Aurora from Germany - Interviewed in London)

There was consensus among interviewees that Graham Norton Show effectively involves various combinations of arousal and pleasantness in which in turn his show produces an interaction effect on their emotional responses to the British humour as they seek for more of it on media sources. But what was striking was that most participants did not know that the presenter of the British TV show,

'Graham Norton' is an Irish national not British. It is worth noting, however, that Graham has been performing on British TV channels since late 1980s.

Heidi and Jacqueline also mentioned 'Graham Norton show' when they said:

> "I know from YouTube something called Norton Show', I've heard of that. And I've seen a few clips on YouTube ... I think he's funny, yeah, and very sarcastic! … Like all Brits! It's not just about the way he talks but he asks the right questions and then these Hollywood star guests they answer really funny as well and it's just a good combine. From time to time, I search for it on YouTube. But I think on YouTube you only see the best clips". (Heidi from Austria - Interviewed in London)

> "I think he's really funny! You know he's got this perfect style. He makes me laugh out loud. He's loud and he'll do the good thing and ask the right questions. He is very entertaining!" (Jacqueline from Austria - Interviewed in London)

Broach et al., (1995: 46) define arousal as 'a state of felt psychological and physical activation' and pleasantness as 'conceived as a valence feeling state'. Referring to Zillmann's work (1988) the authors argue that arousal and pleasantness better interact when they are induced in the form of TV programmes. Since arousal and pleasantness induced by TV programmes do not end abruptly and rather decline slowly, then it seems possible that they have greater power to influence the audiences' perceptions of a TV programme, a TV character, and subsequently a nation and their SOH. It is possible to connect this argument to Heidi's and Jacquelin's remarks above. Although Heidi did not associate the success of the show entirely determined by the way it is projected (on TV), her remark appeared to be in line with Broach et al.,'s argument when she said 'From time to time I search for it on YouTube'. Heidi and Jacqueline's comments also echoed the statements of Briandana (2019) who argue TV as the most powerful source of the most broadly shared images and perceptions of nations in History. Assuming this is true, the unifying core of participants' remarks was that TV characters can greatly contribute to the image, stereotype, and brand formation of a nation in others' minds. An illustrative example is quoted below:

> "I can judge British by their shows, the TV shows. For example, there is a TV show, and the host is Graham Norton. I've seen that on YouTube and that is very funny, and I can compare it with the

American version of these shows, and I can say that Graham Norton
Show is very funny. He is like a brand of British sense of humour'.
(Irina from Moldova - Interviewed in London).

Once again, it was interesting to see that many interviewees such as Irina were confusing Irish and British humour since Graham Norton is an Irish national. Nevertheless, connections of BSOH, TV shows, perceptions, identity, stereotypes, and mental brand creation of GB were obviously of central importance in Irina's image of British people and their SOH. Irina said: 'I can judge British by their shows'. How British TV shows featured, heavier than the other attributes of GB in Irina's mind of British people, however, cannot be easily explained. Nevertheless, since Irina was first time visitor, her image of GB and its people seemed completely rooted in her perceptions of British media sources.

Moving on from Irina's observation, an inclination for authentic comedy underpinned Branden's orientation to Edinburgh Fringe Festival. He highly valued the festival and regarded it as influential in his 'impressions of Britain and British people and their sense of humour'. Branden said:

"I mean they sometimes have comedy festivals like fringe festival which is kind of original with a few stand-up comedians. That's not just in Edinburgh but then they usually have some international comedians performing in other places in British sort of comedy clubs, yeah. I mean that might incorporate sitcoms or other kind of humorous British series. I was just thinking the classics kind of thing I've watched. I think these comedy programmes or comedians have influenced my impression of Britain and British people and their sense of humour…Ah British sense of humour um... I think they are quite light-hearted about this, but they happen to sort of laugh a lot about what they're about and what they are as a country. BSOH, it's quite a dry sense of humour, I think". (Branden from Australia - Interviewed in Edinburgh)

It seems sensible to link Branden's comment to Mieke 1's and Davide's above, in which they talked about anthropological aspects of British comedians like Miranda. As Naomi and Swan (2015) argue, much of tourism anthropologies now in their studies grapple with the concept of culture as authenticity, identity, heritage, as well as commodity of nations. It seems plausible then to speak about humour as an aspect of culture and anthropology's touchstone since it is everywhere, and it can be used as a marketplace resource for nations population.

Concerning the 'original' type of comedy as mentioned by Branden, indeed it seems possible to detect a strong echo of Pate's (2014) notion of 'originality' in stand-up comedy. According to Pate, 'originality' more than any other specific elements, determines the quality of a stand-up comedy performance. Mintz (1985: 71) however, adds an important view of stand-up comedy by arguing it as 'the purest public comic communication, arguably the oldest, deeply significant…as well as a vitally important social and cultural phenomenon'. Should this be the case then Branden seemed careful to distinguish this type of comedy from what the majority of participants asserted (for example: TV programmes) influential in their perceptions of BSOH.

Although stand-up comedy has been argued as the backbone and important feature of pop-culture, it is relatively undervalued genre compared with film comedy (Pate, 2014). Perhaps for this reason the research participant were not quite confident to name British stand-up comedians in their perceptions of BSOH, they instead relied on TV series more.

In this vein, Janne and Henrik a couple from Denmark also shared a positive perspective about Michael McIntyre in their perceptions of BSOH:

> "Michael McIntyre the stand-up comedian as we said he is so funny. We've seen some of the televisions broadcast from Apollo Theatre, that's great"! (Janne from Denmark - Interviewed in London)

> "Yeah, you can be related to the topics that he brings in about children and that's the reason that you find it funny". (Henrik from Denmark - Interviewed in London)

> "Yeah, McIntyre I can recognize something funny when he talks about children. Because bringing children is really hard and in comedy, they twist it, so it sounds funny. And as there is something about what they say it is true but then they twist it and then it's not so true hahah but it's really funny to see it". (Janne from Denmark - Interviewed in London)

As Friedman (2014) argue, a great deal of popular stand-up comedy rely on everyday observation and carry an explicit social message which is directly related to our lives. Surely, this taste of humour 'topics that he brings in about children' seemed to manifest differently in Janne and Henrik's image and

perception of BSOH as they labelled it as funny. Nevertheless, the topic of McIntyr's comedy seemed not ripe of being funny to most participants and to shape their perceptions of BSOH. Surprisingly, Janne and Henrik were among the only few participants who reported markedly passionate reactions to McIntyre's comedy topic and style. However, what is clear is that humour and comedy in any form and in any topic has significance far beyond the boundaries of laughter and pleasure. Although amusement and laughter are the most significant criteria of comedy, cultural capital activated via appreciating humour can be argued as another currency of humour, in a cross-cultural context such as tourism.

As the above accounts demonstrate, the perceptions of British SOH were constructed in remarkably positive terms. Nevertheless, similar to likings revealed in the interviews, some respondents revealed their humour style by revealing what they disliked about BSOH. For instance, Roser said:

> "I wanted to understand better the culture yeah and in order to have some references I started watching a little bit just of stand-up comedy. The one that I never laughed which was really like dark and absurd humour was Jimmy Carr, he's completely absurd he simply... he doesn't even have a narrative he pulls on a thread one joke after another with no sense and that is supposed to be funny! Like one joke, another joke, another joke no sense whatsoever and then like if someone from the audience interacts; he will throw a really nasty joke... very sexual but nasty and that is supposed to be funny! I don't see why; I don't see how... I thought it was nasty, sort of offensive. I don't find him funny because if that makes a British audience laugh, as a Spanish I don't think that would make any of my friends laugh. I think that's culture. I can see stand-up comedy in Spain, and I don't laugh about that, but I can smile. I can say okay I don't laugh but I can see why it's funny and I can understand that it's funny for other people that I relate to. So, if I saw a whole audience laughing that was a complete gap between me and them". (Roser from Spain – Interviewed in London).

What can be deduced from Roser's comment is that humour manifests differently in Spanish culture and it seemed that it was a matter of culture difference that made Roser to dislike this style of British humour. Although there was not striking association between Roser's critical discourse of Jimmy Carr and the critical views articulated by some other participants about Mr. Bean, they shared a clear view that the element of funny is missing in both comedians' style.

Some illustrative examples about Mr. Bean's comedy style are also quoted below:

> "Mr. Bean, it's very simple you know, to follow. Too obvious and no artistic". (Maria from Netherlands – Interviewed in London)

> "Mr. Bean I can watch him only one time and that is enough for a while because it gets too much. Mr. Bean's humour is easy to relate to but as I said he is too much for me, I don't know". (Her friend Lisa agrees with her). (Ida from Norway – Interviewed in Edinburgh)

> "Oh no Mr. Bean. He is not funny at all... but I can't think of any other for now. I've seen some drama films but don't remember the name now. Ah, classics, drama book like Jane Austin. They are not funny but I think they can be considered well not like comedy comedy funny but they still use humour in their way of explaining things". (Lena from Germany – Interviewed in London)

> "I don't actually really like Mr. Bean ... I don't know I am not a real fan of comedy. So, I'm a huge fan of Doctor Who. It has some funny moments sometimes that I like it. I don't know I find it funny when it tries to be funny so I get it'. (Martina from Italy – Interviewed in Edinburgh)

There are obvious parallels between different accounts of humour topic and humour style that hinged on the participants' abilities to construct their images and perceptions of BSOH through media outputs. Recalling from the interviews, the participants tended to like various British TV programmes as well as British comedy shows which were significantly influential in shaping their images and perceptions of BSOH. 'Sherlock Holmes', 'Harry Potter', 'Circle', 'The Office', 'Peep Show', 'Benefield Benny Hill', 'British Bake Off', 'IT Crowd', 'Doctor Who', 'Heart Beat', 'Little Britain', 'Jimmy Carr', ' Smack the Pony', 'Strictly Come Dancing', and 'Top Gear' were among the mostly highlighted programmes. Another illustrative example of is presented below:

> "The Office, because there is a boss in that series called Ricky Gervais it's like a comedian. There is another series called Extract Comedy Show and I watch Peep Show as well. I am sure there are others, but I don't remember. I found them funny because in the series they characterize the British person. And also their sense of humour is being characterized in a way so it's like a funny way... I like being here, understand it, and feel actually close to the realities, it's really funny! And it's fun, yeah, because usually these kind of comedies they always interpret and play the rules or lives of like the average British middle class people and it's really funny because they are always unlucky, everything happens to them but at the same time they've got the sense of humour despite being unhappy"! (Davide from Italy – Interviewed in London)

A valuable aspect of Davide's comment was his strong feeling to the UK based on narratives built or borrowed from movies and TV programmes: 'I like being here, understand it, and feel actually close to the realities'. Indeed, TV programmes are far more than a means of simple stereotypical image setters. Whether verbal or visual, according to Dennis (2011) messages or images conveyed through media can play a profound role in the construction of 'social memory' and in connecting people and places. Should this be the case then it seems possible to connect Davide's strong feeling to the UK to the notion of 'social memory'. In the words of French (1995), 'Social memory is a concept used by historians and others to explore the connection between social identity and historical memory. It asks how and why diverse peoples come to think of themselves as members of a group with a shared (though not necessarily agreed upon) past' (p, 9).

6.6. Summary

The findings in this chapter, to be fully apprehended, are best read alongside those discussed in chapter 4. Chapter 4 explored how imagining and perceiving BSOH shaped and influenced participants' imaginations and perceptions of BNI. However, the chapter established that there were occasions in which participants seemed to confuse their evaluations of their images with their perceptions. That was outlined as an important theoretical and or conceptual issue concerning research focused on imagining and perceiving identities. The discussions made in chapter 4, therefore, might be better understood when the discussions included in this chapter are added. This chapter is about imagining and perceiving stereotypes of British people and their SOH.

During the interview process, it was felt that stereotypical images based on British media output dictated research participants' perceptions of BSOH. Given that such perceptions were spontaneous and reflected participants' immediate images, some may consider this as a limitation of this study. To address such a limitation, Canally (2010) suggests that, during the interview process, the method of thinking about images, perceptions, and stereotypes to be repeated

several times until no new image or construct occur. Being constrained by tourists' limited time to dedicate for longer interviews, repeating the process was not feasible. Nevertheless, during the interview process, some probing questions were adapted to address such a limitation.

In light of this, as the coding and analysis progressed, it became apparent that participants used different type of media platforms such as TV and internet as the main sources for their information to remind themselves of different types of BSOH. This aspect of perceiving practice of BSOH based on stereotypical images projected by media sources, lend support to the use of '*X reminds me of Y*' technique proposed by Dann (1996 in Canally, 2010). For example, see Iris, Lilly, and Mieke's comments.

In addition to the above, since the participants considered geography (GB) and race (British) as the main factors in their views of different British TV shows and films, their views would seem to be a direct connection to the Baker's (1927 in Hayes 1999) liberal doctrine view of national character. According to Baker, geography and race are the two major influential factors in the formation of national character. Smith (1991) argues that national character basically is about authentic ways of acting, communication and thinking of nations. It speaks about 'Beliefs about distinctive personality characteristics common to members of a culture referred to as national character or national stereotypes' (Terracciano et al., 2005: 96). If Terracciano et al., are right, then their definition appears to suggest national character synonymous to national stereotypes. Should this be the case, then, the research participants of this study seemed to agree with Terracciano et al., since they cited different British TV characters as funny national characters in their stereotypical national image of Britain.

Indeed, this line of argument brings to light another valuable point made by Terracciano et al., when they argue national character as a social construct which should be differentiated with personality traits which are deep-rooted in biology. What this view appears to suggest is that stereotypes of national characters, despite sometimes being argued as inaccurate beliefs (Devine, 1989; Schwitzgebel, 2015) if mobilised can tell the tale of uniqueness as well as

common fate of the people of a nation (Billig, 2009). To this end, although divers interpretations can be associated with participants' remarks of British TV characters, one cannot fail to notice the fact that participants identified them as influential in their perceptions of BSOH which is an aspect of British national character.

No doubt, national character is a central pillar in construction of national identity (Smith, 2009; Parrinder, 2006) and has been recognised as a theory of 'otherness' (Triandafyllidou, 2010). But in analysis of findings, it became apparent that a prominent figure of British humour, identified by research participants, was Graham Norton. This constituted a methodological challenge. Although there is no one single mechanism responsible for the creation of an image or stereotype of a nation in the others' minds, a TV personality such as Graham Norton even though is an Irish national, by engaging with British national culture and British humour culture seemed successful in deepening his connections with the audiences abroad, thus contributed to the image creation of GB in research participants' minds. It seems plausible to argue that, not only he had direct effects on the dissemination of the cultural and national identity of Britain in the eyes and minds of participants, but he was also an important instrument for building a brand of British people with their SOH, as Irina conceptualised. Perhaps for this reason Castello et al., (2020) argue media as the agents of the nationals. And Dhoest (2004) seems to agree with Castello et al., when he claims, TV characters provide representations of a nation which in effect give a concrete shape to the abstract notion of a nation.

It would, however, be a mistake to pay no attention to the fact that all the above participants considered Graham Norton as a TV induced national character in their views of GB and its people. While Norton's show is a British show there is an added complexity around its host being Irish – a mix up between cultures and SOH. This can be argued as a challenge for discussing and recognising the complexities and nuances around the notion of SOH in a multicultural society such as Britain.

CHAPTER 7
FINDINGS AND DISCUSSIONS
EXPERIENCING BSOH

7. EXPERIENCING BSOH

7.1. Introduction

The word 'experience' refers to two different states: 'the moment by moment lived experience (*Erlebnis*) and the evaluated experience (*Erfahrung*) which is subject to reflection and prescribed meaning' (Quinlan Cutler & Carmichael, 2010: 1). In tourism field, the word is tied with the notions of 'authenticity' (MacCannell, 1973) and with the notions of perceptions and mental imagery. Image scholars, for example (Echtner and Ritchie 1993; Canally, 2010) characterise mental imagery as a form of experience; observing that a mental image and perception deserves to be called a form of experience if it is such a kind that its presence to mind rises a 'quasi-perceptual experience' of whatever is heard or represented. This, however, is far from unproblematic, as a number of scholars for example Thomas (2021); Nanay (2018) and Ichikawa (2009) criticise this view by arguing that imagined experiences are quite distinct from real perceptual experiences in which our experiences justify our belief.

Concerning the current research, recalling some experiences from their memories, a number of research participants shared their narratives and 'real perceptual experiences' (Thomas, 2021; Nanay, 2018) of interacting with British people and encountering their SOH during their visits. The master theme that emerged was: 'Experiencing BSOH'. This master theme gave rise to a number of sub-themes such as 'funny experience', 'familiar experience', 'experience of feeling connected', 'experience of feeling welcomed', and 'experiencing warmth and friendliness of British people'. These themes, in line with scholars such as (McKellar, 1957; Canally, 2010; Thomas, 2021), were interwoven through other themes such as images and perceptions discussed earlier in previous chapters.

7.2. Interactions and Fun Factor

Interacting with locals was mentioned by some participants of this study. In fact, these participants during the interview process spoke about unexpected

discoveries that they were looking for during their visits; and experiencing BSOH was an example. Through this reasoning, these participants appeared to be thinking beyond typical experiences from the tourism setting itself, and the services that supported their visit (Upadhyay, 2020). Hayllar et al., (2008) call such tourists serendipitous, who wander aimlessly but with hope and look for the unexpected discoveries and encounters.

In this sense, recurring positive themes and comments about encounters with British people and their SOH seemed to be an added value to these participants' overall experience of visiting GB. Thus, the fun factor as a specific sub-theme of the experiencing BSOH appeared to be the product of the interactions between these participants and British people. For instance, Andrea from Germany said her visit to GB would have been like any other holidays if 'funny' interaction with British people was not included in her visit:

> "Ah, I know something! I was once in London in a play, and I was with three or four friends there and then after the play which happened to be an absurd play, I don't know by who Beckett or something… after the play we wondered how to get home best - which subway to take… And then we were in the middle of a sort of conversation how to get there and then a nice couple came and said: are you looking for the way because you're having a tube map in front of you? And we said yes, and we don't know the way. And I said blah blah blah we have to take this way and my friend said we have to take that way and another friend said no this way… Basically we confused them and after a while the couple just said: do you know what, that's just a continuation of the play which we just were seeing, the absurd one… hahaha so I thought that was awfully funny". (Andrea from Germany – Interviewed in Cardiff)

By its very nature, British humour as a key component of social interaction, had contributed to Andrea's tourism experience as it had yielded to an 'awfully funny' experience. This is what Paton et al., (1996) argue as 'social face of humour' where the human aspect and social interactions take place; where humour make nonsense make sense and silly becomes fun.

Jan and Suzan, other participants, also considered BSOH as a fun factor which made a difference to their experience of GB and British people. Referring to her mental image Suzan said: 'it is hard to imagine them not using their sarcastic sense of humour'. The basic idea behind Suzan's comments aligned well with McKellar (1957) and Canally's (2010) account of image and experience in the

context of tourism in which they characterise mental imagery as a form of experience; arguing that a mental image and perception deserves to be called a form of experience if it is such a kind that its presence to mind rises a 'quasi-perceptual experience' of whatever is heard or represented. Jan continued:

> "Well, I bought a coat here and it's red and white and was big and our friend Jack who is British he said: it's a bit garish and then he tried to fix it". (Jan from USA – Interviewed in London)

> "You know it was like he came out of M&S, was just kind of like …the word fell off of his tongue and then he was joking but he used this uncomplimentary word to describe what he was really thinking in his mind when he saw this coat on Jan for the very first time hahaha"! (Suzan from USA – Interviewed in London)

Indeed, as argued by Bourdieu (1986); Wild et al., (2003); Ruch (2007); Shifman et al, (2007) strong and systematic differences exist in individuals appreciating humour and there has to be sensible insight into the social, cultural as well as emotional context and understanding of the others' intentions. Otherwise, the use of 'uncomplimentary' humour as commented by Suzan can result in upsetting or offensive situation. This dichotomy of funny and not funny in relation to humour has been extensively argued in humour literature and Jan and Suzan's comment above echoed a multitude of literature, for example Friedman's (2014) argument of 'funny to whom?' and, Ball and Johnson's (2000) remark that humour needs careful placement; otherwise, it could destroy communication rather than creating it. Suzan further said:

> "Well, that's true we learned a lot of slang British... So, I have been eating a vegan diet and so this chef who was formerly the chef of a major hotel in near Windsor and so he hates vegetarians he calls them something very uncomplimentary, so he invited us over to make us a meal and he knew he had to cook a vegan recipe. So, he just looked up awkward Americans to come up with a recipe on the internet. He said a recipe came up and that was funny yeah, he never used this recipe but he didn't know what to make for vegans and he hates vegans and so he just googled awkward American hahahha. But he's the one who taught us all the really funny phrases like if it's cloudy they say, "oh it's gray over Bob's mom's house". So, we have to write that down because that means something. I mean he was one right after the other he was teasing us about. But the one about the vegan was the funniest one". (Jan and Suzan from USA – Interviewed in London)

Jan and Suzan both considered BSOH as a contributor to their positive experience of British people and a contributor to the attractiveness of GB as a tourism destination. What was striking about their judgment was the strong association detected between their appreciation and experience of BSOH and the situation to which they were exposed during their visit. Jan and Suzan were staying with their British family friend, thus considered themselves to be exposed to the BSOH. They were repeat visitors and were staying in GB for three weeks. Perhaps, for that reason, they considered the phenomenon - BSOH as a contributor to their overall positive experience of GB and British people. Suzan said: 'we are kind of immersed into a home and every Friday we've been here we met at the pub and met all of our friends and so they felt very comfortable with us to tease us and so yes, I think so'. It seems plausible to cite this as a limitation for participants who stayed for a shorter time in GB thus had less chance to come across BSOH and experience it. Nevertheless, Suzan's comment appeared to draw upon the discourse of cultural capital suggested by Bourdieu (1986) and being accustomed to listening to humour in English and being familiar with the nuances of the language. As other examples of the kind, Brendan and Aurora noted:

> "In fact, last week we went to a sort of bar with my brother and sister. One of the guys behind the bar with a cockney accent so he's throwing things around in a funny way and it was a joke, not sort of joke we were familiar with, though. But I think it was his way of like making light of the situation in his own unique way of being friendly, yeah. I think if we didn't see that as funny it probably would be a normal or not so good experience for us…but I was kind of familiar with BSOH so I could really understand that side of things, I understood what he was doing, and I understood he's been humorous but funny". (Brendan from Australia – Interviewed in Edinburgh)

The use of the word 'familiar' implies that Brendan's appreciation of BSOH was greatly influential in his further judgements of the phenomena. He was able to easily navigate the cultural landscape of British humour and provide a thorough evaluation of it. Brendan summed up his comment by saying that 'yes' it does contribute to his positive experience of GB and British people. It was also possible to see similarities between Brendan and Aurora's comments, in terms of being 'familiar' with the BSOH.

> "I do have a friend for example who says that's not great at all and he just means it's great like he just says that the opposite of what he actually means which I think might be British kind of humor. Also I do think I've come across people saying things in an ironic way, the opposite of what they actually mean…It was just yesterday, actually I'm not 100% sure because I didn't hear it completely but two woman were asking a taxi driver to take them to the address they wanted to go and the taxi driver said something like *I can't do that* and then the customers who obviously were tourists were like *please please don't tell us you can't do it*. It was obviously just a joke, of course. The taxi driver could get them to the place! But I do remember being really amused by yesterday because the customers were actually thinking he wouldn't do it". (Aurora from Germany – Interviewed in London).

Indeed, for humour to work in tourism context, there has to be further insight into the social and cultural context and understanding of the others' humour culture. This is because there is no such a thing as universal humour culture.

What was striking about Siyuan's comment below was that he made comparisons between humour in British culture with humour in Chinese culture. Siyuan said:

> "…Oh yeah but not not to me but I was just walking by, and it was a little bit crowded and two British people I think a gentleman and a lady they were walking against each other, and they just wanted to avoid crash, but they moved the same direction twice and the gentleman said *'shall we dance'* hahaha. I think that was a very good experience. I think if the same situation happens to me, I will say the same word hahah. It's really advanced humour I think and totally different to Chinee's humour haha". (Siyuan from China – Interviewed in Cardiff)

The significance and the special feature of the above narratives was that they were driven from the SOH originated by ordinary British people not by comedians or trained tourism employees. These views would seem to be a direct connection to Smith's (1991) view of national character. In Smith's view national character is about authentic ways of acting, communicating and thinking of nations. It speaks about the tale of uniqueness as well as common characteristics of the people of a nation (Billig, 2009). Although diverse interpretations can be associated with the above participants' view of the phenomenon, one cannot fail to notice that these participants credited their encounters and experience of BSOH with ordinary people and highlighted it as influential in creation of a positive image of GB in their minds. The following section discusses participants narratives of tourism employees as cultural

intermediaries and explains their roles on the dissemination of BSOH and cultural and national identity of British people in the eyes and minds of participants.

7.3. Cultural Intermediaries
7.3.1. Service Industry

When assessing the degree of funniness, Lilly introduced another theme integral to the discussion. Focusing on the tourism employees rather than 'ordinary people', Lilly mentioned that people who work in the service industry are trained to use humour to be welcoming and friendly and 'that should be separated from ordinary people'. This comment was important, not only because it represented a few other participants' views, but also brought another dimension to the discussion. No doubt, people working in the service industry are trained to be welcoming, yet they need to possess a great SOH, without which their SOH may come across as overly staged, inauthentic, and not welcoming (Friedman, 2014). This was a missing point in Lilly's judgments. Nevertheless, the extent to which people in the service industry are trained to use humour as a tool to make tourists feel welcome is, certainly, an important theme requiring further research (Ababneh, 2015). The same justification emerged when talking to Mary from the USA:

> "People in the service industry, people in England who deal with tourists especially in London where I think there's so many Americans and so many other nationalities, so many tourists that they're you know they're just up for everything so that they're really really good at making people feel welcome" (Mary from the USA – Interviewed in London).

What was notable in Lilly and Mary's cases was the way they marked BSOH as a fun factor. They considered it as a communication tool in enhancing their touristic experiences and highlighted it as one of the main factors in contributing to the creation of a welcoming image of GB as a tourism destination in their minds. These statements were striking since these participants appeared to foreground analytical approaches to comment on the phenomenon through combining their emotional and intellectual recollections of their most satisfying

experience of BSOH. That exclusive nature of these participants' comments led to further discussions in which using an example Mary attempted to justify her quote above:

> 'At the restaurant last night there was no meat, they ran out of meat...So, we had a kind of joking discussion about what day does your meat come in. So, you know it was the humour was inserted into discussion with waiter and into something that could have been a situation where you saying I have to leave now... instead we all decided to be vegetarians. I mean every bartender they are just hilarious' (Mary from the USA – Interviewed in London).

A similar example emerged when speaking to Sofia. Sofia from Germany considered BSOH as a welcoming and fun factor that made a difference to her touristic experience. Sofia remarked:

> "…for example, we were at the airport, and I asked like an information guy about where to go to the bus station and he said: well, you have to go one floor down. Then I asked him if it would be in the inside of the airport or the outside. And he said, well of course it's on the outside because the buses drive outside …awh, I was like, yeah… I know but still the building is confusing, I don't know haha. I was like okay, sure hihi. They're like very sarcastic but honest yes, they don't mean it in a bad way that's just like, well, yeah, of course it's outside… I am stupid (both laughing). He was serious but funny, still we both laughed". (Sofia from Germany – Interviewed in London)

Sofia further mentioned that although the 'information guy' was sarcastic, he was funny and good, as upon her arrival made her feel 'welcomed' and 'connected' to the British culture. Drawing on this and once again linking it to the 'social face of humour' Paton et al., (1996), it would be plausible to argue that humour in Sofia's case confirmed subtleties of social interactions in a tourism communication system. Since tourism settings are socially and culturally shaped, then making tourists feel welcomed and connected to the host destination is an important factor for enhancing their experiences (Pearce, 2013). In the same vein, it is possible to see in the following quote how experiencing BSOH with a waiter was highly regarded by Ida and Lisa 1 as a funny and welcoming experience:

> "We were eating out in a restaurant and there was a nice guy, this guy - the waiter at the restaurant. He came out and the Sun wasn't shining on us but it was like there (she mentions a short distance with her hand then she continues) we had our sunglasses on top of our head and we were looking like this squinting haha… and the guy he commented

that next time when he comes he is going to bring his sunglasses to give it to us because he couldn't understand how anyone can see like this (squinting) while we had our sunglasses on top of our heads. We don't really remember what he said, something like that, yeah but he was trying to have some funny small talks - but not too much which was so good". (Ida from Norway – Interviewed in Edinburgh)

"Also, with the drinks we ordered some high alcohol drink, he said like oooh I hope you're not driving and then put the drinks on the table hahha... small but funny comments". (Lisa 1 from Norway – Interviewed in London)

Service encounters during service transactions, in tourism context, are understood to be composed of positive emotions such as affection and friendliness. Non-verbal communication, positive and socially accepted facial expressions, spoken language, as well as tones of voices also hand in hand affect service delivery (Pearce, 2009). It is possible to connect this argument to the above participants' remark. The careful delivery of humour by waiters, appeared to have yielded fairly positive impacts on their tourism experiences. Nevertheless, while Mary, Lisa and Ida reported markedly passionate reactions, Ida sought to differentiate her humour appreciation style by giving details on why subtle and none exaggerated delivery of humour mattered for her:

"I like it when it is like small humour not too much, that's humour! When it is all the time ohhh I get kind of like ... now we can go another place because that's too much, at least for me'. (Ida from Norway – Interviewed in Edinburgh)

Although such a comment was limited to only a few interviewees, it was important because it demonstrated that not only individuals tend to value certain types of humour over the others, but also tend to value the level of certain extent of it. Ida's remark seemed indeed in line with the argument of Pine and Gilmore (1999) who argue that humour in service industry should be used in a way that does not discomfort customers, rather make them passively absorb the experience of it through their senses.

7.3.2. Tour Guides and Taxi Drivers

Lilly and Mary's assertions above that people working in the service industry are trained to use humour in their interactions with tourists appeared to be undermined by the following participants, too. For example, Alexis was amongst

the few participants who commented on people working in the tourism industry, notably, she mentioned tour guides:

> "Oh, like the experience I just had with that tour guy. He was very like quick on his feet like it didn't sound like he had rehearsed it or anything it just passed by his mind, and we thought he was funny. So, he told it to us, so I'd say it's more like up on your feet, you know. Like in the moment you say this makes people laugh and it's very fun and exciting because you don't know what they're going to say next and then they say something that either you were expecting, or you are in a mixie laughs". (Alexis from the USA – Interviewed in London)

The tour guide was first appraised in terms of his funniness by Alexis, but later was judged on his role in contributing to the attractiveness of GB as a tourism destination. Alexis further commented:

> "Um I think, like if a tourist has an experience of a tour guy for example, that's like super charismatic and super funny then that makes them think oooh this is a fun place to be at, you know. I get all these fun tours that I can come to and then it would make people want to come back because it makes it more fun not only for the tour guide but for the other people and stuff like that. And I think it does add something to the attractiveness of GB … I think the tour guides I've had so far have been very entertaining and very humorous and so I think that would definitely affect our decision for coming back". (Alexis from the USA – Interviewed in London)

This is significant and echoed the work of Zhang and Pearce (2016), who focus on the role of humour presented by tour guides in tourism settings. These authors comment that humour used by tour guides not only can foster positive experiences, it can also serve as an important source in contributing to tourists' insights into a country and its people. This is striking, and as another example of such, in the following quotes, Cecilia and Isabella's evaluative comments of tour guide in contributing to their funny experience confirms this:

> "Like the guide who told us about the statue in Piccadilly Circus where the statue was taken down when the Nazis were bombing the city and when they put it back …there was a panned that the arrow was shooting in that street because it was where the poor people lived haha and now he turned it around and now he's also pointing to the poor people". (Cecilia from South Africa – Interviewed in London).

> "haha that was the best British humour and I liked it". (Isabella From South Africa – Interviewed in London).

Tour guides are understood to be the key players in interpreting tourist sites, hence influencing site valorization and visitor experiences directly. However, as Ababneh (2015) argues, interpretation of tourist sites is a double-edged sword, since tourist do not find all outcomes interesting. What can be deduced from this is that, interpreting heritage sites, for instance, can sometimes fail to connect with and engage tourists, and perhaps make them feel passive and bored, meaning they fail to deliver the requisite tourist experience. To avoid this, guides are trained to not only use clear and engaging explanations of sites, but also use analogies and humor. If this is the case then, it does seem that the central narrative underpinning the positive comments about Cecilia and Isabella's experience of the tour guide was the notion of analogies and humour used by him.

Connected to the above discussions, there seemed obvious parallels between some participants' comments about the use of humour by tour guides and cab drivers in making them feel welcome. Although tour guide literature, for example (Zhang and Pearce, 2016) and (Ababneh, 2015) suggest that tour guides receive extensive training to make tourists welcome, there is no evidence in tourism literature to suggest that Taxi drivers receive such training. However, such schemes do exist, 'Olympic welcome from taxi firm' is an example (WalseOnline, 2013). Nevertheless, there was a strong sense amongst some participants that cab drivers were able to amuse them and contribute to their positive experience of GB. For instance, Justin, Lisa 1 and Ida said:

> "You know my company works with a French company which has three branches in the UK. One is in Eastbourne. Last November I had a meeting in Eastbourne, and I flew from US to the UK. I asked about Eastbourne; what kind of place is? And they said it is a place for resting retired people. So, when I arrived because I'd never been in Eastbourne before, so I asked the taxi driver like what kind of place is Eastbourne? He said: it is a peaceful place and Seven Sisters is just nearby and people say hmm if you want to end your life then go and jump from the Seven Sisters hahah. So, two types of people visit Eastbourne: one going to die, and another is that going to see where to die hahaha". (Justin from Taiwan – Interviewed in London)

Justin evaluated such a remark as an amusing experience of encountering BSOH. Using humour, not only had the taxi driver influenced Justin's enjoyment and knowledge gain of BSOH and Eastbourne, had also provided him with

opportunity in which he used all his senses to appreciate the shared local funny stories of and about Eastbourne. Lisa 1 and Ida said:

> "I can't remember what the cab driver said but it's kind of like we had almost two empty luggage because we are going to shop here hahaha and he commented on like it was the first time he has been lifting so light luggage and it just said it in a funny way. He was an old guy or man like a grandpa guy ha ha yeah and British people use much more kind of some words like love or dear and in Norway we don't use, you know. We are not used to it, but we experience it a lot here in Great Britain, yeah". (Lisa 1 from Norway – Interviewed in London)

> "As they say it with a sense of humour it's nice to hear. It's like a welcome thing". (Ida from Norway – Interviewed in Edinburgh)

> "Yeah, it's nice to hear it. It's actually okay, especially if that's the first thing you hear from someone when you get off the airplane". (Lisa 1 and Ida from Norway – Interviewed in Edinburgh).

In other instances, this boiled down to the notion that bus drivers also had the gift of having good SOH and being good at contributing to tourists' experiences. Karin's comment below is an example of such:

> "For instance, yesterday I was looking for a way to go to another part of the city and what I find difficult here in Cardiff is that there's no bus map. So, I went into a bus and spoke to the bus driver and asked him like Hello Sir I'm from France and I'm trying to get a bus to go there. And he says *well I suppose I suppose you won't find any map* and I said well how do people do that? He said *but I suppose you won't be able to find it* so that's a little a little thing but a typical and he said *um well just ask a nice driver* haha that's a good one, yeah. Yes, nice then and and I said well, yes I'll do that then thank you for your help and he said "bye bye love" and that's it... That's a British humour this is not like a funny story but it's like everyday discussion in British culture! … people are really nice speaking to us and always being a welcoming". (Karin from France – Interviewed in Cardiff).

Karin's remark was striking as she created a link between personality traits of British people with their humour. She summed up her comment by saying this 'That's a British humour this is not like a funny story but it's like everyday discussion in British culture! … people are really nice speaking to us and always being a welcoming'. It seems sensible to reiterate Friedman's (2014) argument here in which he argues that one of the most significant features of the success of humour is its power in making others 'think' about us, and 'teach' others about our cultural orientations.

7.4. Limited Interactions in Tourism Context

As discussed in chapter 6 'I have a very little experience here…' observed by Iris was a common theme among participants as it was linked to their restricted communication with British people during their visits. Undoubtedly, this can significantly hinder tourists experience of BSOH, hence cannot offer tangible experience of British culture. Some participants questioned the whole existence of interactions with natives as a tourist during their short visits. For example, Mieke said:

> "Emmm, yes well, as a tourist you rarely talk to like natives, I mean it rarely happens but my university lecturers, so they have pretty humorous characteristics. Sometimes I like very pointy remarks they make and …Well, actually two weeks ago I've been to Portsmouth and we had a class there and the lecturer he made a remark like okay in this game you know with that answer it's a smart answer but it's too smart you never win with this answer so it was a very British way of humour ha haha … so it's like it's not very hmm it's very specific little joke but it's a bit mean, but very funny and it's not hurting or offending anyone". (Mieke 1 from Germany – Interviewed in Edinburgh)

It is possible to see here how spending time with British people during visit was so highly regarded by Mieke as an influential factor to transcend assessment of BSOH in attractiveness of GB as a tourism destination.

7.5. Summary

This chapter demonstrated that analysing tourism experiences is difficult since there is neither a single tourism experience as such nor a universal one which is always true for all tourists. What makes a particular tourist experience, depends upon how it is constructed. When it comes to humour, experiencing it in a cultural field such as tourism can be even more complicated psychological process since it is culturally specific so that culture differences can greatly influence experiencing and perceiving it. In this chapter Cazamin's historical take on the philosophy of humour, made a valuable point when he suggested that: 'the philosophy of humour is pluralistic; and indeed, it is made up of the acceptance of the stubborn contradictions which our endeavours in all fields fail to eradicate, and there is no greater enemy to humour than the passion of unity'

(1930: 102). Sensible as this claim sounds, it provides a caveat, stressing that perceiving and experiencing humour can be a complicated psychological process, making it a difficult task for laypeople to provide a succinct explanation of their takes on since it might encompass a complex variety of elements. If this is true, then it is not surprising to argue that providing a qualitative analysis of experiencing humour is more difficult since it involves various inter-related elements which cannot be comprehended and expressed easily.

Indeed, participants made attempts to share overarching narratives of their experiences of BSOH, whereby their experiences were constructed through differences, and were varied amongst them depending on several factors such as their personality dispositions as well as their socio – cultural backgrounds. Nevertheless, the signature themes identified throughout the chapter precisely articulated the unifying elements that binded their satisfaction and experiences together and facilitated them with an opportunity in which they indicated BSOH as a significant factor in finding GB as an attractive tourism destination; thereby stating positive feelings. In other words, these themes depicted the shared meanings and sentiments that participants associated with BSOH. Such comments or experiences were those concepts or constructs that were repeatedly expressed by participants about the phenomenon/BSOH as having a unique quality. Participants perceived it as an uncontested; taken for granted condition of GB which needed no evidence or elaboration to prove.

Another notable finding was that there was an obvious parallel between participants' various accounts and comments of humorous encounters and experiences of BSOH delivered by ordinary people and provided by tourism employees such as waiters and tour guides. Taxi drivers were also admired by some for their skills in offering a 'welcoming' experience.

CHAPTER 8:
CONCLUSIONS AND RECOMMENDATIONS

8. CONCLUSIONS AND RECOMMENDATIONS

8.1. Introduction

In the existing tourism research, there is a general tendency towards exploring the fields of 'image', 'perception', 'stereotypes', 'identity', and 'humour' in isolation from one another. This study marries the above fields and makes a novel contribution to research on tourism and culture, and on destination image. It makes an empirical contribution to our understanding of tourists' perceived images of nations and destinations. Plus, it investigates the role that BSOH plays in the imaginations, perceptions, and experiences of GB in tourists' minds.

The findings demonstrated that BSOH was imagined and perceived by the study participants to be at the heart of the British character and as one of the main markers of the British cultural and national identity. It also appeared to have an important power to contribute to GB's image as a destination and that was driven by various factors including TV, media, and internet outputs. The findings revealed that although TV programmes and TV characters are unable to offer tangible experiences of cultures, as they relate to the intercultural communication between 'us' and 'others' they virtually influence tourists' perceptions and image of destinations. Participants acknowledged their humorous encounters and experiences with tourism employees as well as ordinary people during their visits and highlighted these as influential in creation of a welcoming and positive image of GB in their minds. One clear conclusion for the study was the significance of language, not only in influencing appreciation of humour, but also in influencing tourists' experiences and their images of GB as a destination.

This chapter begins with an overview of the implications of the study for the above fields: 'image', 'perception', 'stereotypes', 'identity', 'language' and 'humour'. By combining the key findings, it articulates conceptual and methodological contributions to the literature on tourism and culture, and on

tourism destination image. The chapter then shifts its focus to the limitations of the study leading to concluding remarks about areas for future research.

8.2. Conceptual Contribution

Establishing a link between 'image', 'perception', 'stereotypes', 'humour', and 'identity' was difficult. This study demonstrated that all these disciplines exhibit a considerable degree of complexity. Particular intricacy was needed, however, to interweave 'identity' with the other notions. 'Image', 'perception', 'stereotype', and 'humour' belong to our intellect and cognitive system, they are part of our abilities and inner values, but 'identity' does not (see chapter 2). It is a term used to distinguish us from those who are dissimilar, but also is about sameness; aligning us with those considered similar. It is about our national culture; a set of beliefs, common to and shared by all members of our nations. The advantage of establishing a connection between these notions, however, was evident in this study.

The section below demonstrates the lenses through which participants reported how BSOH played a role in their imaginations and perceptions of GB, and of British national and cultural identity, during their visits.

8.2.1. Imagination and Perception of BSOH

This study found that BSOH was imagined and perceived by the study participants to be at the heart of the British character and as one of the main markers of the British cultural and national identity. This finding was in line with objectives 1 and 3 of this study. It was clear that humour contributed to the construction of British national character in participants' minds - a phenomenon that communicated and disseminated an intrinsic form of a collective national and cultural identity of the British people. This finding was important as it suggested that humour was seen as a link to the authentic nature of British people. It was imagined and perceived as a unifying and shared feature of British people, shared through their common spoken English language.

However, the criteria for imagining and perceiving BSOH as part of Britishness, to some extent, was contested amongst study participants. This was because the process was rooted in complex issues in relation to the politics, culture, tradition, identity, and history of GB. The process was also rooted in issues related to participants' own culture, traditions, history, and identities. Reflecting on this finding, this study argues that the recognition and perception of a distinct, exclusive, and identifiable collective trait or identity of nations is not a simple or spontaneous development. In fact, it is the combination of these components that constitute a clustering; conceptualised as a collective trait and socio-cultural structure of nations which form their identities. In other words, in this study, these components (politics, culture, tradition, identity and history of GB) signified ties of British collective identity in study participants' perceptions and minds as to 'who the British are' and how 'they' define their reality and authenticity partly through their SOH to the outside world in a tourism context.

8.2.2.   Instrumental and Sentimental Perception of BSOH

Echoing Billig (2009)'s oft-cited observation, the study also signified BSOH's role in the perception of British national and cultural identity as an 'instrument' in differentiating 'us' (tourists) from 'them' (British people). This finding was in line with objectives 2 and 3 of this study which were concerned with investigating the importance of BSOH and the impacts that it could have for cultural and national identifications of GB as perceived by study participants. Linking their image and perceptions of BSOH to the political, historical, socio-cultural, as well as the traditional context of Britain, most study participants claimed the phenomenon as an 'instrumental' tool in drawing some boundaries between their identities and British identity. These statements were striking, as they demonstrated that not only one's appreciation of SOH in other cultures was likely to inform and reflect on one's own identity, but also signified how identities are constantly shaped and reshaped through differences and through the construction and maintenance of social, cultural, traditional, and political boundaries. Indeed, this finding builds upon previous studies by Barth (1969) and Spencer and Wollman (2006) and provides a polished snapshot of identity

by arguing that identities are imagined and perceived both through boundaries as well as social interactions. It would then be a mistake to consider them as fixed, given, innate, and or assumed in advance, as a function of already given differences between national groups. Identities are always in process and can be made as 'we' confront 'others', especially during our travel and tourism experiences.

However, providing a cultural lens on their perceptions of BSOH, a small number of (mainly German) participants considered the phenomenon as a 'sentimental' tool in claiming cultural and psychological resemblances between their SOH and their identities with BSOH and BNI. For example, these participants perceived sarcastic dimension of BSOH to be close to German SOH. This was a striking finding as revealed that specific humour types may have different implications across cultures. This finding was also striking given that it outlined a form of sentimental attachment of these participants to the British identity and evidenced some cultural as well as psychological resemblance between German and BNI. For these participants, GB was already woven in various ways into their identities so that visiting GB served to confirm and/or bring some aspects of closure to their self-identity. GB was claimed as a destination they kept visiting and were compelled to make the most of their time during their visits by interacting with British people, hence with British culture. Nevertheless, the finding did not signify that sentimental attachment may constitute a necessary prerequisite for identity perception.

8.2.3. Perceiving Self-Identity Through Perceiving BSOH

An interesting and consistent finding was that when participants considered BSOH, they questioned their own identity through unconscious comparisons to the BNI as 'who they are' and 'who they are not'. This finding was in line with objective 4 of the study, which was partly concerned with how tourists engage with BSOH. The finding in fact meant that participants unconsciously undertook a search for a self-identity through perceiving BSOH. As McAdams asserts: 'Identity is the story that the modern I constructs and tells about the me' (Cohen,

2010: 13), and visiting GB appeared as one vehicle through which the study participants engaged to both perceive BSOH and BNI and to define and/or perceive their own SOH and identity. This finding appeared to align well with Cohen' s (2010) depiction of tourism as an imagined experience to finding and perceiving one's own identity in which individuals search for and construct their identities through tourism experiences. This finding also provided some support for the assertion that the binary question of identity: 'who we are' and 'who we are not' is a complex and elusive question that generates more questions than answers (Zriba, 2018). The binary question is not only constitutive of the meaning of any identity formations but is constitutive of how identities are (re)formed and perceived during tourism experiences when tourists confront locals.

8.2.4. Language as a Marker of Differentiation Between Identities

The study further revealed how coming from different cultural backgrounds and from different linguistics can add an additional dimension to the complexity of the psychological process of perceiving and experiencing SOHs in a tourism context. The findings revealed how language and our linguistic behaviour manifest 'who we are', and how 'we' define our distinctive SOH partly through 'our' language. Deconstructing this finding deciphered greater meaning. In fact, English language and BSOH, hand in hand, were perceived, by most participants, to be the very embodiment of the British national character and of the BNI. They were perceived as a link with the history and past of GB and with the authentic nature of the British people. This finding was in line with objectives 1, 2, 3, and the first part of objective 4 which was concerned with how tourists engage with BSOH during their visits.

Concerning the English language, there were participants who referred to it as a marker of differentiation and distinctions between themselves and British people. This finding seemed to challenge one of the pivotal statements on language that 'language is not [in itself] an instrument of exclusion … on the contrary, it is inclusive' (Spencer and Wollman, 2006: 76). This may be true in

the sense that anyone who can learn any language can then easily appreciate the humour in that language. However, this line of opinion was not supported by all study participants. Even native English-speaking (American and Australian) participants claimed that, while language fluency sat at the very heart of their perception of BSOH and of Britishness, the variety, as well as the political and socio-cultural references intrinsic in BSOH language, were challenging for them to perceive and appreciate. Reflecting on this finding, this study therefore claims that a combination of language skill and political and cultural capital constitute important resources for perceiving SOH in different cultures, and for expressing cultural and national identity distinctions.

In fact, the study demonstrated that systematic differences did exist amongst participants in approaching BSOH. Participants who had a fair knowledge of the political, historical, and socio-cultural references which were intrinsic in BSOH language, activated their cultural capital resources via interacting with locals and with tourism employees during their visits; claiming BSOH as a unique aspect of GB (see chapter 7). This finding was in line with the objectives 2, 3 and 4 of the study. These participants credited their encounters with ordinary British people and described their experiences of BSOH as influential in creating a positive image of British cultural and national identity in their minds and as a significant contributor to the attractiveness of GB as a tourism destination. In other words, participants reported that coming across BSOH during their visits contributed to construction of memorable stories and experiences of GB and British people, and made them feel welcome, comfortable, and connected to the GB and to the British people.

The special feature of these participants' narratives about interacting with locals and experiencing BSOH during their visits was that their narratives were driven from the sense of SOH originated by ordinary British people, not by comedians who are often thought to exhibit qualities of the national character of nations. This finding, therefore, challenges historical remarks in the study of national character that national character is about single social or political individual elites. Reflecting on this finding and agreeing with Smith (1991) and Billig

(2009) this study argues that national character is about authentic ways of acting, communicating and thinking of masses within a nation (ordinary British people in this study) that tells the tale of uniqueness as well as common characteristics of the people of that nation.

8.2.5. Media, Identity, and Perceptions of National Character

There were, however, participants who had limited communications with British people during their visits and therefore could not report a tangible experience of the phenomenon. These participants, nevertheless, had assembled their knowledge and cultural capital resources through stereotypes, mass media, and British TV programmes. These participants seemed to construct certain TV programmes and TV personalities as well as certain comedians as specific cultural assets of GB in their minds – entities that communicated to them an intrinsic form of British cultural and social identity (see chapter 6). This was an interesting finding as it supported Castello et al., 's (2020) assertion that media and TV characters have the power to provide representations of a nation and provide a concrete shape to the abstract notion of a nation (Dhoest, 2004). However, what was notable was participants' comments concerning comedian and presenter Graham Norton's role as an effective TV British national character in disseminating BSOH in their minds. This finding was in line with the objectives 1 and 4 of the study and showed the pivotal role played by TV personalities such as Graham Norton in creating a sense of attractiveness of GB and of Britishness in participants' minds.

In relation to this, another interesting finding was that the participants who mentioned Graham Norton seemed unaware that Norton is an Irish, rather than British, national. This suggests that while the Norton Show is a British Show, there is a complexity around its host being Irish – a mix up between cultures and SOH. Potentially, it is more than a mix up – it is a cultural notion or construction of Britishness. Undoubtedly this is a challenge for discussing and recognising the complexities and nuances around the notions of identity, and of humour and SOH in a multicultural society like Britain. In this sense, this study tends follow contemporary anthropologists and social researchers such as (Billig, 2009;

Spencer and Wollman, 2006) in questioning 'identity' and 'national character' notions in complex, modern, and culturally-mixed nations such as Britain. In keeping with these researchers, this study, signified that the process of both perceiving and assessing national character and national identity is complex. This might be due to the fluid nature of the themes, which far from remaining stable and constant as often assumed, have been recognised to be periodically shaped and reshaped. This complexity arises from GB's multicultural and multiethnic nature as well as its multinational status.

To conclude, although BSOH in application to the current research was not fundamentally considered as a concrete social, cultural, and / or national phenomenon (see chapter 3) investigating its outcomes in tourists' interactions with it led to interesting findings. The current research, was fundamentally interested in the philosophical basis as well as the fundaments of BSOH and its being in tourists mind in their perceptions of British national and cultural identity. Accordingly, it is easy to say that nations are fundamentally different: in principle, every nation has an identity and the best ways to preserve and hold the distinctive national, cultural and spiritual life of the people are through language, history, traditions, politics and culture. However, to say that nations require the existence of a very distinct SOH to differentiate their cultural and national identities from the others, may not be credible. Therefore, possessing a distinct SOH, is not considered the fundamental feature of national identity since it is not necessarily the primary feature of distinguishing between nations and cultural communities. Possessing a distinct SOH is best considered as a manifestation of social as well as cultural attributes of nations and be perceived as a medium affecting the social and cultural identity of nations.

8.3. Methodological Strengths and Contributions

The theoretical and conceptual underpinnings of this research were rooted in the work of humour, anthropology, and sociology scholars such as: (Cazamin, 1930; Thorson and Powell, 1993; Boullart, 1986; Hofstede, 2009; Ruch, 2007; Martin, 1998 & 2003; Friedman, 2014; Anderson, 2006; Hobsbawm 1992; Smith, 1991;

Henderson and McEwen, 2005; and Jaspal, 2011). The research design was influenced by methodological ideas and views of scholars such as (Charmaz, 2014; Kant (1781 in Ormaton et al., 2014); Wilhelm Diltheys, 1960s - 70s; and Max Webers (1864 - 1920 in Ormston et al., 2014) since they place emphasis on the importance of 'understanding' as well as people's 'experiences' and 'perceptions' in cultural as well as socio-psychological research. For example, inspired by Kant's view (see chapter 3), adopting a social constructivism approach, the study examined how tourists participating in this study experienced their environment (GB) using their 'senses' and feelings. The study further examined how individual participants established a link between their own individual inner values (abilities such as imaginations and construction of their own realities - as suggested by Kant) with the 'concept' and or stimulus (BSOH) in the outer world/environment (GB). Finally, the study examined the process in which the 'senses' about that specific environment (GB) and the 'concept' (BSOH) interacted in individual participants' minds in a way that led to their 'reasons', understandings, judgments as well as the construction of their own unique realities about BSOH as well as the meanings that they associated with it in their perception of GB and British people.

Such an approach resulted in striking findings since it allowed for in-depth insights into participants' two independent yet equally necessary sources of knowledge: their intuition (the sensory aspect of their experience of BSOH) as well as their understanding of the phenomenon (the faculty of concepts and perception and judgment about BSOH). As outlined in the previous section, the findings implied that differences existed among participants in their construction of realities about the phenomenon BSOH, since their realities were often based on their conflicting socio-psychological as well as socio-cultural differences. The findings also demonstrated that participants' realities were flexible to changes since the study participants became more sophisticated and knowledgeable about the phenomenon during their visits due to coming across the phenomenon.

There were also methodological advantages in deploying CCGT for analysis of data. First, it allowed the researcher to extract significant themes and patterns

from the data, without smuggling in assumptions about the determinants of SOH perceptions. Thus, the master themes discussed in chapters 4 -7 were extracted solely from the data and were constructed in relation to the relationships detected between the participants' comments about the phenomenon and the meanings they associated with the phenomenon. Proceeding from this inductive position, another attractive attribute of CCGT was that it allowed for a deep understanding of the challenges and possibilities arising from collecting data on complex and multi-faceted notions such as humour and SOH. To this end, deploying CCGT allowed the researcher to gain an in-depth understanding of participants' opinion, experiences, and their interpretations as well as their often complex assigned meanings of the phenomena of BSOH in their perceptions of British cultural and national identity. The approach further allowed a deep exploration of interconnections between participants' experiences, perceptions, and their views of BSOH.

As outlined in chapter 3, during the interview process the researcher aimed to establish a conversational style, whereby a relaxed exchange was ensued, and the interviewees felt comfortable and competent to interact. But what seemed to make the interviewees feel more comfortable, more reflexive to give more detailed responses was the fact that, the researcher was non-British, thus a rapport was automatically created. This was advantageous for the researcher since she could easily position herself in many ways alongside her research participants. The non-British socio-cultural background of both the researcher and the research participants provided a feeling of similarity between them, given the common difficulties they experienced in their perception of a multifaceted and complex notion such as humour in another culture (see chapter 3 for more examples). Another attractive aspect of this study was that since the researcher resides in London, she was a fellow tourist in Edinburgh and Cardiff. This allowed the researcher to not only position herself as a tourist but also interact with her interviewees in a more empathic way.

However, while the data collected and analysis carried out through employing a CGT method/ology was robust, there were some noteworthy limitations

concerning the research design. These drawbacks are outlined and discussed in the section below.

8.4. Limitations and Suggestions for Future Research and for Tourism Industry

Given the constraints on time and resources, it was deemed suitable to interview any type of international (adult) tourists regardless of their age, sex, and nationality. This was a justifiable decision since the selection of the sample population in non-probability convenience sampling is typically based on the researcher's convenience. Therefore, research participants were chosen because they were at the right place at the right time. However, conducting interviews with short stay visitors and with tourists who were in the first day of their visits constituted a drawback, since this limited these participants' empirical and conceptual contributions to the current research. Short stay visitors, due to restricted time during their visits, had limited interactions with locals. The overarching theme of these participants' remarks was that they in fact had no time to interact with locals. Therefore, not only were they less able to experience the phenomenon during their visits, but also were less able to provide a detailed account of their interpretations as well as their assigned meanings of the phenomenon, even based on some previous images held in their minds. The same issue was observed during the interview with tourists who were in the first day/s of their visits to GB. While this is a noteworthy drawback of the research design, the researcher treated these participants' commonly short answers as a finding on its own (see chapter 4) which can be considered a fruitful avenue for further exploration. This was in fact in keeping with Charmaz (2014: 91) who articulates: in constructivist interviewing 'what participants do not say can be as telling as what they do say'. Further research into SOH perception can therefore mitigate this drawback by recruiting a sample population in which participants are long stay visitors and are not interviewed in the first few days of their visits.

Another limitation of the research design was that the researcher interviewed tourists mainly from Western nations since they were more confident with their

English language skills. This potentially limited the generation of rich data reflecting on Eastern participants' perceptions of the phenomenon. However, in what were striking findings these participants revealed how coming from a different continent can add an additional dimension to the complexity of the process of perceiving and appreciating the phenomenon in a tourism context. Echoing Yue et al., (2016) and Jiang et al., (2019)'s research, these participants claimed that Westerners appear to consider and perceive humour as a natural feature of their lives and use it vastly in their day to day lives. Whereas in East Asian cultures people are heavily influenced by cultural and social biases against public humour which are deeply rooted in Confucianism (Yue et al., 2016). Nevertheless, those from Eastern cultures embrace an adaptive style of humour which supports their psychological and mental well-being, which is different when compared with Westerners. To this end, one way of addressing this limitation and gaining deeper insight into how differently these participants perceive the phenomenon of study would be to conduct research in which more Eastern participants are interviewed.

Another area of discussion is identity perception. As outlined, participants had different approaches to British identity perception. All their perceptions, however, evidenced the central point that the 'imagined community' of the British, in participants' minds, was constructed by the network of some concerns in Britain, particularly within the political, traditional, socio-cultural, and historical discourse and practice. What was not certain, though, was that there was no evidence concerning which of these aspects had actual foundational power for the formation of that 'imagined community' in participants' minds. Further research could address this gap by uncovering the evolution of this network of concerns in participants' minds, and by uncovering the relative importance of different contributing factors in participants' perceptions of the BNI.

Furthermore, the study revealed the meanings that participants associated between English language and their image and perceptions of BSOH. The study revealed that although language as a non-visual component does not lend itself

easily to fit within the various definition and meanings of image creation of tourism destinations, since it is the foundation for any type of communication, it is a promising tool for evaluating tourists' image and perception within tourism context. Researchers hoping to gain insight into the relationship between language and imagination and perceptions of tourism destinations could usefully build upon this finding.

Finally, the finding that BSOH appeared to have an important power to contribute to GB's image as an attractive and welcoming destination in study participants' minds, and that was driven by various factors including TV, media, and internet outputs, has a fairly clear practical implication for GB's image-generators as well as image-marketers such as Visit Britain and the British Council. It is suggested that such official organisations, in creative ways, facilitate and support developments in humor related tourism promotional activities. For instance, through the international GREAT Britain marketing campaign 'See Things Differently' (Edginton, T, 2023) invite visitors from abroad and showcase Britain as an exciting and welcoming destination, a destination packed full of activities to enjoy, with British people's quirky sense of humour at its heart. GB's official destination marketers can also develop comedy events and festivals abroad in which British people's quirky sense of humour can play a significant role in raising outsiders' awareness of GB as a welcoming destination, leading to a differentiated TDI of GB as a tourism destination. It is anticipated that, although such programmes might offer limited tangible experiences of BSOH, they can still influence tourists' perceptions and image of BSOH and of GB as an attractive and welcoming destination.

BIBLIOGRAPHY

Ababneh, A. (2015). Managing Heritage Tourism in the Decapolis Sites of Jordan: Planning Opportunities and Challenges. *Tourism Culture and Communication:* 15 (2): 141-156.

Abrosimova, N.A. (2015). Some Questions of Linguacultural Specificity Communication at the English Humour Translation. *Journal of Sustainable Development*, 8 (4), 187–194.

Acharya, A, S. Prakash, A. Saxena, P. Nigam, A. (2013). Sampling: Why and How of it? *Indian Journal of Medical Specialities*: 4(2):330-333

Ajtony, Z. (2012). *Britain and Britishness in G. B. Shaw's PlaysA Linguistic Perspective.*First. Newcastle: Cambridge Scholars Publishing.

Alden, D. L. Wayne, D. Hoyer & Chol, L. (1993) Identifying Global and Culture-Specific Dimensions of Humour in Advertising: A Multinational Analysis. *Journal of Marketing*. Vol. 57 (April), pp. 64-75.

Alharthi, A, A. (2016). Challenges and Strategies of Subtitling Humour: A Case Study of the American Sitcom Seinfeld, with Particular Reference to English and Arabic. PhD Thesis: *School of Languages University of Salford*, Salford, UK.

Alharthi, A. and Eades, D. (2014). Hunour and Culture. *International Journal Of Humanities And Cultural Studies*, 1 (3), 119–130.

ALVA. (2018). 2018 VISITOR FIGURES. Visits made in 2018 to visitor attractions in membership with ALVA. *Association of Leading Visitor Attractions*. Available from: http://www.alva.org.uk/details.cfm?p=609 [Accessed 25 April 2019].

Anderson, B. (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism.* London: Verso.

Anderson, B. (2006). *Imagined Communities: Reflections on the Origin and Spread of Nationalism. 'A brilliant exegesis on nationalism' The Nation.* Revised. London , New York: Verso.

Andrew, R. (2010). Intercultural communication and the essence of humour. 宇都宮大学 国際学部研究論集, 29 23–34.

Atkins, J. (2015). Imagining Magna Carta: Myth, Metaphor and the Rhetoric of Britishness †. *Parliamentary Affairs Advance. Published by Oxford University Press on behalf of the Hansard Society*, 057 (November), 1–18.

Babbie, E. (1992). The practice of social research. Belmont, CA: Wadsworth. In: Gorham, B. W. (1999). Stereotypes in the Media: So What? Howard Journal of Communication. Vol. 10, No. 4, pp. 229-247.

Ball, S. Johnson, K. (2000) Humour in Commercial Hospitality Settings. In: Lashley, C. Morrison, A (eds). *In Search Of Hospitality: Theoretical Perspectives And Debates.* Oxford: Butterworth Heinemann; p. 199–216.

Baloglu S. and McCleary K. W. (1999) A model of destination image formation. Annals of Tourism Research. 26 (4). 868-897.

Baghramian, Maria and Carter, J. Adam. (2015). "Relativism", The Stanford Encyclopedia of Philosophy (Winter 2019 Edition), Edward N. Zalta (ed.). Stanford Encyclopedia of Philosophy. Available from: https://plato.stanford.edu/entries/relativism/

Bar-Tal, D. and Teichman, Y. (2005). *Stereotypes and Prejudice in Conflict: Representations of Arabs in Israeli Jewish Society*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, Sao Pauio: Cambridge University Press. Available from https://books.google.com/books?id=bBOxIXFUz2AC&pgis=1 [Accessed 14 February 2016].

Barth, F. (1969). *Ethic Groups and Boundaries: The Social Organization of Culture Difference*. Universitet I Bergen.

Bassnett, S. (2005). Introduction: Studying British Cultures. In: Easthope, A., Durant, A., Brumfit, C., et al., eds. *Studying British Cultures*.2 eds. London, New York: Routledge, Taylor & Francis.

Bayly, C.A., (2003). *The birth of the modern world, 1780-1914: global connections and comparisons*. Oxford: Blackwell.

BBC. (2008). Shoes thrown at Bush on Iraq trip. Available from: http://news.bbc.co.uk/1/hi/7782422.stm. Accessed [25 April 2019].

Bell, N. (2011). Humour Scholarship and TESOL: Applying Findings and Establishing a Research Agenda. *JSTOR. TESOL Quarterly.* 45 (1): 134-159.

Bennett-Cook, R. (2022). Fethiye: Turkey's 'Little Britain' – residential tourists' identity and relationships. *Journal of Tourism and Cultural Exchange.* Taylor & Francis Online.

Bertolette, W.F. (2012). British Identity and The German Other. *Louisiana State University*.

Billig, M. (2009). *Banal Nationalism*. Los Angeles, London, New Delhi, Singapore, Washington DC: SAGE Publications Ltd.

Birks, M., Mills, J. (2011). Grounded Theory: A Practical Guide. London: SAGE Publication Ltd.

Birks, M., & Mills, J. (2015). Grounded Theory (2 edition). Los Angeles: SAGE Publication Ltd.

Blum, L. (2004). Stereotypes And Stereotyping: A Moral Analysis. *Philosophical Papers*, 33 (3), 251–289.

Blumer, H. (1940). The problem of the concept in social psychology. *American Journal of Sociology* 45:707-19.

Boulding, K. (1956). *The image*. Ann Arbor: University of Michigan Press.

Boullart, K. (1986). Surprised. Indeed" how could a being of infinite perfection have any

sense of humour and what could such an entity be humorous about? *Philosophica*, 38 (2), 5–26.

Bourdieu, P. (1986). The forms of capital, in J. G. Richardson (ed.) *Handbook of Theory and Research for Sociology of Education*. New York: Greenwood.

Bressler, E.R., Martin, R.A. and Balshine, S. (2006). Production and appreciation of humor as sexually selected traits. *Evolution and Human Behavior*, 27 (2), 121–130.

Briandana, R. (2019). Television and national identity: An ethnography of television audience in the border of indonesia-malaysia. *Jurnal Ilmu Sosial Dan Ilmu Politik*. 23(1), 72-85.

British Council. (2015). Sense of humour | Teaching English | British Council | BBC. Available from https://www.teachingenglish.org.uk/article/sense-humour [Accessed 9 November 2015].

Britishcouncil.com. (2014). Best and worst of British in the eyes of the world |. *British Council*. Available from https://www.britishcouncil.org/organisation/press/best-and-worst-british-eyes-world [Accessed 14 March 2016].

Broach, V.C. Thomas, J. Page, J. R. and Wilson, R. D. (1995). Television Programming and Its Influence on Viewers' Perceptions of Commercials: The Role of Program Arousal and Pleasantness. *JSTOR. Taylor & Francis. Journal of Advertising.* 24 (4): 45-54.

Bruner, J. (1986). *Actual Minds, Possible Worlds*. Cambridge, Massachusetts, London: Harvard University Press.

Bryant, A. & Charmaz, K. (2007). Grounded theory in historical perspective: An epistemological account. In A. Bryant & K. Charmaz (eds.) The Handbook of Grounded Theory. London: SAGE Publication Ltd.

Bryman, A. (2008). *Social Research Methods* (3rd ed.). Oxford: Oxford University Press.

Burns, P. (1995). Are National Stereotypes Discriminating? *European Management*, 13 (2), 212–217.

Byrne, D. (2002). *Complexity Theory and the Social Sciences: An Introduction*. London, New York: Routledge.

Caldwell, B. (2003). *Beyond Positivism: Economic Methodology in the Twentieth Century* Revised (Ed). London, New York: Routledge.

Cann, A. and Matson, C. (2014). Sense of humor and social desirability: Understanding how humor styles are perceived. *Personality and Individual Differences*, 66. Elsevier Ltd176–180.

Canally, C.R. (2010). *An Exploration of American and Canadian Tourist Destination Images of Cuba*. Wilfrid Laurier University.

Carrell, A. (2008). Historical Views of humour [online]. Available at: http://www .humoursummerschool.org/01/articlesNhandouts/Historical_Views.pdf. [Accessed: 21 December 2019].

Castello, E. Dhoest, A. and O'Donnell, H. (2020). *The Nation on Screen – DISCOURSES OF THE NATIONAL ON GLOBAL TELEVISION.* Newcastle Upon Tyne: Cambridge Scholar Publishing.

Cazamin, L. (1930). *The Development of English Humour*. THE MACMILLAN COMPANY: New York, Boston, London, Toronto.

Channel4.com. (2012a). Britons are prouder of their history, NHS and army than of the Royals. *Channel 4.com*. Available from http://www.channel4.com/info/press/news/britons-are-prouder-of-their-history-nhs-and-army-than-of-the-royals [Accessed 2 March 2016].

Channel4.com. (2012b). *WHAT IT MEANS TO BE BRITISH/BRITISH VALUES/CHARACTERISTICS/FOOD&DRINK*. Available from http://www.channel4.com/media/documents/press/news/WHAT IT MEANS TO BE BRITISH.pdf.

Charmaz, K. (2006). *Constructing Grounded Theory: A Practical Guide through Qualitative Analysis.* London: SAGE Publications Ltd.

Charmaz, K. (2014). *Constructing Grounded Theory*. 2nd Edition. London, Thousand Oaks, CA, New Delhi, Singapore: SAGE Publications Ltd.

Cheang, H S. and Pell, M D. (2008). The Sound of Sarcasm. Science Direct Speech Communication. 50 (366-381).

China View. (2009). *Premier Wen Dismisses Shoe-Throwing.* Available at: http://news.xinhuanet.com/english/2009-02/04/content_10761937.htm. Accessed [25 April 2019].

Clough, P. and Nutbrown, C. (2012). *A Student Guide to Methodology*, 3rd ed. London, California, New Delhi, Singapore: SAGE Publications.

Cohen, S. A. (2010). Re-conceptualising lifestyle travellers: contemporary 'drifters'. In *Beyond backpacker tourism: Mobilities and experiences* (pp. 64-84). Channel View.

Cohen, E. (1974). Who is a tourist? A conceptual clarification. *The sociology review. SAGE Publication*. Vol. 22, (4), pp. 527 -555.

Cohen, E. and Cooper, RL. (1986). Language and Tourism. *The Hebrew University of Jerusalem*, Israel.

Colley, L. (1999). Britishness in the 21st Century. *Downing Street Millennium Lecture*. (9), 9.

Condor, S. (1996). Unimagined Community? Some Social Psychological Issues Concerning English National Identity. In: Breakwell, G.M., and Lyons, E., eds. *Changing European Identities: Social Psychological Analyses of Social Change.* Oxford: Butterworth Heinemann, 454.

Connor, W. (2004). The timelessness of nations. *Nations and Nationalism*, 10 (1-2), 35–47.

Coyle, A. (2007). Introduction to qualitative psychological research. In Lyons, E. and Coyle, A. (eds.), *Analysing qualitative data in psychology* (pp. 9-30). London: SAGE Publication.

Creswell, J. W. (2014). *Research design: InternationalStudent Edition, Qualitative, Quantitative, and Mixed Methods Approaches.*Los Angeles, London, New Delhi, Singapore, Washington Dc: SAGE Publication.

Creswell, J. W. (2013). *Qualitative inquiry & research design: Choosing among five approaches*. 3rd Edition. Thousand Oaks, CA: SAGE Publications Ltd.

Creswell, J. W., & Plano Clark, V. L. (2011). Designing and conducting mixed methods research (2nd ed.). Thousand Oaks, CA: SAGE Publication Ltd.

Creswell, J. W. (2009). *Research design: Qualitative and quantitative approaches* (3rd ed.). London: SAGE Publication.

Critchley, S. (2002). *On Humour*. London, New York: Routledge.

Crompton, J. L. (1979). An Assessment of the Image of Mexico as a Vacation Destination and the Influence of Geographical Location Upon that Image. *Journal of Travel Research*, 18(4), 18-23.

Crotty. M. (1998). 'The foundations of social search. Meaning and perspective in the research process'. London: SAGE.

Cubitt, G. (1998). 'Introduction', in G. Cubitt (ed.) Imagining Nations, Manchester: Manchester University Press.

Culligan, K., Dubber, J. and Lotten, M. (2014). As Others See Us. *British Council*, 34. Available from https://www.britishcouncil.org/sites/default/files/as-others-see-us-report.pdf

Culpeper, J. (2013). Rude Britannia – what our politeness says about our nation. *Economic and Social Research Council*. Available from http://www.esrc.ac.uk/news-events-and-publications/news/news-items/rude-britannia-what-our-politeness-says-about-our-nation/ [Accessed 7 March 2016].

Cupchik, G. (2001). Constructivist Realism: An Ontology That Encompasses Positivist and Constructivist Approaches to the Social Sciences. *Forum: Qualitative Social Research*, 2 (1), 1–12.

Curry, O.S. and Dunbar, R.I.M. (2012). Sharing a joke: The effects of a similar sense of humor on affiliation and altruism. *Evolution and Human Behavior*, 34 (2), Elsevier Inc.125–129.

Dallos, R. and Draper, R. (2000). *An introduction to family therapy.* Buckingham: Open University Press.

Dann, G. M. S. (1996). Tourists Image of a Destination: An alternative analysis. *Journal of Travel and Tourism Marketing*, 5(1/2), 41-55.

Davis, J. M. (2013). Pictorial Irony, Parody, and Pastiche: Comic Interpictoriality in the Arts of the 19th and 20th Centuries. *British Journal of Aesthetics*. 53 (3), pp. 365-367.

Dennis, E. E. (2011). Preface. In: Ross, S. D. And Lester, P. M. (2011). *Images That Injure: Pictorial Stereotypes in the Media*. 3rd ed. Santa Barbara, Denver, Oxford: PRAEGER.

Denzin, N. K., & Lincoln, Y. S. (1998). The landscape of qualitative research: theories and issues. Thousand Oaks, Calif: SAGE Publication Ltd.

Denzin, N. K. and Lincoln, Y. S. (1994) Handbook of Qualitative Research (eds). London: SAGE.

Denzin, N. K. (2008). The new paradigm dialogs and qualitative inquiry. International Journal of Qualitative Studies in Education, 21, 315-325.

Devine, P.G. (1989). Stereotypes and prejudice: Their automatic and controlled components. *Journal of Personality and Social Psychology*, 56 (1), 5–18.

Dewaele, JM. and Salomidou, L. (2017). Loving a partner in a Foreign Language. *Science Direct. Journal of Pragmatics.* (108) 116-130.

Dhoest, A. (2004). Quality and/as National Identity: Press Discourse on Flemish Period TV Drama. *European Journal of Cultural Studies. SAGE journals:* 7 (3).

Dunne, C. (2011). The place of the literature review in grounded theory research. *International Journal of Social Research Methodology.* Vol. 14, No. 2, pp. 111–124.

Dynel, M. (2009). Beyond a Joke: Types of Conversational Humour. Language and Linguistic Compass. 3/5 (1284 – 1299). Wiley.com

Easthope, A. (2005). *Englishness and National Culture*. London: Routledge, Taylor & Francis.

Easton, M. (2012). Define Britishness? It's like painting wind - BBC News. *BBC NEWS.* Available from http://www.bbc.co.uk/news/uk-17218635 [Accessed 29 December 2015].

Echtner, C. M. & Prasad, P. (2003). The Context of Third World Tourism Marketing. *Annals of Tourism Research.* 30 (3): 660-682.

Echtner, C. M., & Ritchie, J. B. (1991). The meaning and measurement of destination image. *Journal of tourism studies*, *2*(2), 2-12.

Echtner, C. M. and Ritchie J. R. B. (1993). The Measurement of Destination Image: An Empirical Assessment. *Journal of Travel Research*. 31. (4). 3-13.

Edensor, T. (2002). *National Identity, Popular Culture and Everyday Life.* First Edition. Oxford, New York: Bloomsbury Academic.

Edginton, T. (2023). VisitBritain launches multi-million pound campaign inspiring visitors to 'See Things Differently', driving bookings to Britain. Available at: https://www.visitbritain.org/visitbritain-launches-multi-million-pound-campaign-inspiring-visitors-see-things-differently-driving. [Accessed 03 April 2023].

Entman, R. M. (1989). How the Media affect What people Think: An Introduction processing Approach. *The Journal of Politics*. Vol. 51, No. 2, pp. 347-370.

Ergul, H. (2014). *Encyclopedia of Humor Studies.* Attardo, S., ed. Los Angeles, London, New Delhi, Singapore, Washington DC: SAGE Publications.

Etikan, I. Musa, S, A. Alkassim, R, S. (2016). Comparison of Convenience Sampling and Purposive Sampling. American Journal of Theoretical and Applied Statistics. Vol. 5, No. 1, 2016, pp. 1-4.

Eyre, R. (2004). Landscape and Language: What is Britishness? *Books | The Guardian*. Available from http://www.theguardian.com/books/2004/mar/20/featuresreviews.guardianreview3 [Accessed 29 December 2015].

Finn, M., Elliott-White, M. and Walton, M. (2000). *Tourism and Leisure Research Methods: Data Collection, Analysis and Interpretation*. Harlow: Longman, Essex: Pearson Education Limited.

Fleming, G. (1966). Attitudes to Modern Language Teaching Aids. *Audio- Visual Language Journal*, 3 (3), 1– 7.

Fominaya, C. F. (2007). The Role of Humour in the Process of Collective Identity Formation in Autonomous Social Movement Hroups in Contemporary Madrid. Cambridge University. *International Review of Social History.* 52 (15): 243-258.

Foot, H. and McCreaddie, M. (2006). Humour and Laughter. In: Hargie, O. (ed). *The Handbook of Communication Skills*, 3rd Edition. London, New York: Routledge, 293–322.

Forester, J. (2004). Responding to critical moments with humor, recognition, and hope. *Negotiation Journal*, 20 (2), 221–237.

French, S. A. (1995). What Is Social Memory. Southern Culture. *The University of North Carolina Press*. Vol. 2, N. 1, pp. 9-18.

Frew, E. (2006) The humour tourist: A conceptualisation. *Journal of Business Research*. Vol. 59, pp. 643-646.

Friedman, S. (2014). *Comedy and Distinction: The Cultural Currency of a 'Good' Sense of Humour*. London: Routledge.

Frisch, M. (2011). *Foreigners are Funny - the Ethnicity and ethnicity of Humour*, pp. 65-76. In: Critchley, S. On Humour. Taylor & Francis Group.

Galinsky, J. (2015). A grounded theory study of dream fulfilment in children and young people with life-threatening and long-term conditions and their families. School of Health Science: University of Stirling.

Gartner, W.C. (1993). Image formation process. *Journal of Travel and Tourism Marketing*, 2, 191-215.

Gehrels, S. (2013). Grounded theory application in doctorate research. *Research in Hospitality Management*. 3:1, pp. 19-25.

Gellner, E. (2010). Nationalism and Modernity. In: Spencer, P., and Wollman, H., (eds). *Nations and Nationalism: A Reader*. Edinburgh: Edinburgh University Press Ltd, 40–

47.

Gesteland, R.R. (2012). *Cross-cultural Business Behavior: A Guide for Global Management*. Copenhagen: Copenhagen Business School Press DK.

Gibbs, G.R. (2007). Thematic Coding and Categorizing, Analyzing Qualitative Data. London, Uk: SAGE Publications Ltd.

Glaser, B. G., & Strauss, A. L. (1967). The discovery of grounded theory: Strategies for qualitative research. Chicago: Aldine Transaction.

Glaser, B. G., & Holton, J. (2004). Remodeling Grounded Theory. Forum: Qualitative Social Research, Sozialforschung 5(2). Available from https://www.qualitative-research.net/index.php/fqs/article/view/607

Golafshani, N. (2003). Understanding Reliability and Validity in Qualitative Research. *The Qualitative Report*, 8(4), 597-606.

Gorham, B. W. (2010). Stereotypes in the Media: So What? *Howard Journal of Communication*. Vol. 10, No. 4, pp. 229-247.

Goulding, C. (1998). Grounded theory: the missing methodology on the interpretivist agenda. *Qualitative Market Research: An International Journal,* Vol. 1 Issue: 1, pp.50-57.

Gray, D.E. (2014). *Doing Research in the Real World*, (3rd ed.). London, New Delhi, Singapore: SAGE Publications.

Greenwald, A.G. and Banaji, M.R. (1995). (1995) Implicit social cognition attitudes, self-esteem, and stereotypes. *Psychological Review*, 102 (1), 4–27.

Guba, Egon, G. (1990). The alternative paradigm dialog. In: Guba, E.G., (ed.). *The Paradigm Dialog*. Newbury Park, London, New Delhi: SAGE Publications, 424.

Guba, E. G., & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research*.1st Edition. pp. 105-117. Thousand Oaks: SAGE Publications.

Guibernau, M. (2004). Anthony D. Smith on nations and national identity: a critical assessment. *Nations and Nationalism*, 10 (1-2), 125–141.

Guibernau, M.M. i (2007). *The Identity of Nations*. Malden-US: Polity Press -Political Science.

Gunn, C.A. (1972). Vacationscape: Designing tourist regions. Van Nostrand Reinhold: NewYork.

Hastings, A. (2004). *The Construction of Nationhood: Ethnicity, Religion and Nationalism*5 eds. Cambridge, New York, Melbourne, Madrid, Cape Town: Cambridge University Press.

Hatch, M.J. and Erhlich, S.B. (1993). Spontaneous Humour as an Indicator of Paradox and Ambiguity in Organizations. *Organization Studies*, 14 (4), 505–526.

Hao, X. and Ryan, C. (2013). INTERPRETATION, FILM LANGUAGE AND TOURIST

DESTINATIONS: A CASE STUDY OF HIBISCUS TOWN, CHINA. *Annals of Tourism Research.* (42). 334-358.

Hayes, C.J.H. (1999). Political Science Quarterly. *Academy of Political Science and Wiley*, 43 (3), 428–432.

Hayllar B., Griffin T. and Edwards D., (2008). *City Spaces Tourist Places: Urban Tourism Precincts.* Oxford: Butterworth-Heinemann

Henderson, A. and McEwen, N. (2005). Do Shared Values Underpin National Identity? Examining the Role of Values in National Identity in Canada and the United Kingdom. *National Identities*, 7 (2), 173–191.

Hill, C. (1987). History and patriotism. In: Samuel, R., ed. *Patriotism: The Making and Unmaking of British National Identity. Volume 1: History and Politics.*First. London, New York: Routledge, 330.

Hinton, D.P.R. (2013). *Stereotypes, Cognition and Culture*. Taylor & Francis.

Hobsbawm, E. and Ranger, T.O. (1992). *The Invention of Tradition*. Cambridge, New York, Oakleigh: Cambridge University Press.

Hobsbawm, E. (1992). Introduction: Inventing Traditions. In: Hobsbawm, E. and Ranger, T.O., (eds). *The Invention of Tradition*. Cambridge, New York, Oakleigh: Cambridge University Press, 1-14.

Hobsbawm, E.J. (2004). *Nations and Nationalism Since 1780: Programme, Myth, Reality.*Elevent printing. Cambridge University Press.

Hofstede, G. J. (2009). Humour across cultures: an appetizer. *Recuperado de.* Wageningen University

Hollinshead, K. (2006). The Shift to Constructivism in Social Inquiry: Some Pointers for Tourism Studies. *Tourism Recreation Research*, 31 (2), 43–58.

Hollinshead, K. (2004). A premier ontological craft. In: Phillimore, J., and Goodson, L., (eds). *Qualitative research in tourism: ontologies, epistemologies and methodologies*. London, New York: Routledge, 352.

Holmes, J. (2000). Politness, power and provocation: how humour functions in the workplace. *Discourse studies*, 2 (2), 159–185.

Hunter, W.C. (2016). The social construction of tourism online destination image: A comparative semiotic analysis of the visual representation of Seoul. *Tourism Management*, 54. Elsevier.

Ihuah, P.W. and Eaton, C.J. (2013). Toward a Framework for the Sustainable Management of Social (Public) Housing Estates in Nigeria. *Journal of US-China Public Administration*, 10 (9), 901–913.

Ichikawa, J. (2209). Dreaming and Imagination. Wiley Online Library. Mind & Language. 24 (1): 103-121.

Ipsos-MORI.com. (2022). What makes us proud to be British? Available from:

https://www.ipsos.com/en-uk/what-makes-us-proud-be-british. [Accessed September 2022].

Ipsos-MORI.com. (2012a). 2012's Strong Overseas Impact for the UK. *Ipsos MORI*. [Pdf] Available from https://www.ipsos-mori.com/researchpublications/researcharchive/3094/2012s-strong-overseas-impact-for-the-UK.aspx [Accessed 7 March 2016].

Ipsos- MORI.com. (2012b). Online Interviews with Adults. *Ipsos MORI*. [Pdf] Available from http://www.ipsos-mori.com/Assets/Docs/Polls/british-council-tables-2012.pdf [Accessed 7 March 2016].

Jaspal, R. (2011). The construction and management of national and ethnic identities among British South Asians: An identity process theory approach. *Royal Holloway, University of London*.

Jacobson, J. (1997). Perceptions of Britishness. *Nations and Nationalism*, 3 (2), 181–199.

Jenkin, M. (2014). Why language learners don't have to miss the punchline. The Guardian. Available from: https://www.theguardian.com/education/2014/aug/20/language-learners-joke-punchline. [Accessed 22 January 2020].

Jenkins, R. (2003). *Social Identity Routledge*. Second Edi. London, New York: Routledge.

Jennings, P. (1970). British Humour. Journal of the Royal Society of Arts. 118 (5164): 169-178.

Jensen, T. W. (2014). Emotion in languaging: languaging as affective, adaptive, and flexible behavior in social interaction. *Frontiers in Psychology*. 5: 720.

Jiang, T., Li, H., and Hou, Y. (2019). Cultural Differences in Humour Perception, Usage, and Implications. Cultural Psychology – Journal Frontiers in Psychology. (10) 123. 1-8. doi: 10.3389/fpsyg.2019.00123.

Joshi, A. Sharma, V. Bhattacharyya, P. (2015). Harnessing Context Incongruity for Sarcasm Detection. Proceedings of the 53rd Annual Meeting of the Association for Computational Linguistics and the 7th International Joint Conference on Natural Language Processing. China. *Association for Computational Linguistics*, pp. 757-762.

Julios, C. (2008). *Contemporary British Identity: English Language, Migrants and public discourse*. Aldershot, Burlington: Ashgate.

Karen, C. (2021). What is a dry sense of humor and how can you tell if you have it? Legit. [Online] Accessed 18 June 2021. Available at: https://www.legit.ng/1352429-what-a-dry-sense-humor.html [Accessed 18 June 2021].

Keenoy, K.C. (1994). The Nature of Humour, 72 (849), 112–119. Available from http://www.jstor.org/stable/20515235.

Kersey, M.E. (2001). *'Where are the originals?' Britishness and problems of authenticity in post-Union literature from Addison to Macpherson*. University of Leeds, School of English.

Kirloskar-Steinbach, M. (2004). National identity: Belonging to a cultural group?

Belonging to a polity. *Journal for the Study of Religions and Ideologies*, 3 (8), 31–42.

Kohen, H. (2008). *The Idea Of Nationalism: A Study In Its Origins And Background*. New Brunswick; London: Transaction Publishers. Available from https://books.google.com/books?id=Qnwbviylg6wC&pgis=1 [Accessed 14 February 2016].

Köhler, G. and Ruch, W. (1996). Sources of variance in current sense of humor inventories: How much substance, how much method variance? *Humor-International Journal of Humor Research*, 9 (3-4), 363–398.

Kothari, C.R. (2004). *Research Methodology: Methods & TechniquesNew Age International (P) Ltd*.Second. New Delhi, Bangalore, Chennai, Cochin, Hyderabad, Jalandhar, Kolkata, Lucknow, Mumbai, Ranchi: New Age International (P) Limited Publishers.

Krueger, J. (1996). Personal beliefs and cultural stereotypes about racial characteristics. *Journal of Personality and Social Psychology*, 71 (3), 536–548.

Krueger, R. A. and Casey, M. A. (2000). Focus groups: A practical guide for applied research (3rd ed.). London: SAGE Publications.

Kunczik, M. (1997). Images of Nations and International Public Relations. Mahweh, N.J.: Lawrence Erlbaum.

Kunczik, M. (2013). Currencies, National Images and National Identities: Public Relations for and against Currencies – Historical Experiences from Germany, the Case of the Euro and the Role of Rating Agencies. *Media Studies*, 4 (7), 12 –33.

Lampert, M. D. (2014). *Encyclopedia of Humor Studies*. Attardo, S., ed. Los Angeles, London, New Delhi, Singapore, Washington DC: SAGE Publications.

Lashley, C. and Morrison, A.J. (2000). *In Search of Hospitality: Theoretical Perspectives and Debates*. Routledge.

Lengkeek, J. (2001). Leisure Experience and Imagination: Rethimking Cohen's Model of Tourist Experience. *International Sociology*. Volume 16. 173-184

Lengkeek, J. (2000). Imagination and Differences in Tourist Experience. *World Leisure Journal*. 42. (3). 11-17.

Li, X. and Chitty, N. (2009). Xiufang Li (Leah) & Naren Chitty Reframing national image: A methodological framework. *Conflict & Communication Online*, 8 (2), 1–11.

Liamputtong, P. (2014). The Science of Words and the Science of Numbers: Research Methods as Foundations for Evidence-based Practice in Health. *Oxford University Press.* Available from: http://lib.oup.com.au/he/health/samples/liamputtong_researchmethods_sample.pdf [Accessed 26 October 2017].

Liamputtong, P. (2010). *Qualitative research methods*. (3rd ed). Melbourne: Oxford University Press.

Lin, T. Shu, P. Tan, W. (2010) How Cultural and Linguistic Pluralism Shape Humor: Social Construction of Singapore's Humor Industry. *Intercultural Communication Studies XIXI. Nanyang Technological University.*

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Beverly Hills, CA: SAGE.

Lippitt, J. (2005). Is a sense of humour a virtue? Jstor: Oxford University Press. Vol. 88, No. 1, pp. 72-92.

Lippmann, W. (1921). Public opinion (1921) by walter lippmann. Available from http://wps.pearsoncustom.com/wps/media/objects/2429/2487430/pdfs/lippmann.pdf

Liu, Q. And Turner, D. (2018). Identity and national identity. *Educational Philosophy and Theory*. Taylor and Francis Online. Vol, 50. No. 12.

Lynch, O.H. (2002). Humorous communication: Finding a Place for Humor in Communication Research. *Communication Theory*, 12 (4), 423–445.

Lyons, E. (2000). Qualitative data analysis: data display model. In G.M. Breakwell, S. Hammond & C. Fife-Schaw (eds.), *Research methods in psychology* (pp. 269-80). London: SAGE.

Madon, S. Guyll, M. Aboufadel, K. Smith, A. Palumbo, P. and Jussim, L. (2001). Ethnic and National Stereotypes: The Princeyon Trilogy Revisited and Revised. *Society for Personality and Social Psychology*, 27 (8), 996–1010.

Mandler, P. (2006a). What Is 'National Identity'? Definitions and Applications in Modern British Historiography. *Modern Intellectual History*, 3 (02), 271.

Mandler, P. (2006b). *The English National Character: The History of an Idea from Edmund Burke to Tony Blair*. New Haven and London: Yale University Press.

Mann, A. (2014). 9 Stereotypes about The British That Simply Aren't True. *The Huffington Post UK*. Available from http://www.huffingtonpost.co.uk/2014/08/11/untrue-british-stereotypes-comedy_n_5484261.html [Accessed 4 March 2016].

Mason, E.McIntosh- Scott, A. Bryan, A. Mason, T. (2008). *Key Concepts in Nursing*. London: SAGE Publications.

Martin, R.A. (1998). Approaches to the sense of humor: A historical review. *The sense of humor: Explorations of a personality characteristic*. (1972), 15–60.

Martin, R.A. (2003). Sense of Humour. *Positive psychological assessment: A handbook of models and measures*, 1 313– 326.

Martin, R.A. (2010). *The Psychology of Humor: An Integrative Approach*. Burlington: Elsevier Academic Press.

MacCannell, D. (1973). Staged Authenticity: Arrangements of Social Space in Tourism Settings. *JSTOR. Americal Journal of Sociology.* 79 (3): 589-603.

Mccrae, R.R. and Terracciano, A. (2006). National Character and Personality. *Current Directions in Psychological Science*, 15 (4), 156–161.

Milliken, J. and Schreiber, R. (2012). Examining the Nexus Between Grounded Theory and Symbolic Interactionism. *International Journal of Qualitative Methods.* 11 (5): 684-696.

Mills, J. and Birks, M. (2014). *Qualitative Methodology: A Practical Guide*. London, New Delhi, Singapore: SAGE Publications.

Mills, S. and Grainger, K. (2016). *Directness and Indirectness Across Cultures*. Springer.

Mintz, L. E. (1985). Standup Comedy as Social and Cultural Mediation. *American Humor – The Johns Hopkins University Press.* 37 (1): 71-80.

Mitchell, H.H., Graesser, A.C. & Louwerse, M.M. (2010). The effect of context on humor: A constraint-based model of comprehending verbal jokes. *Discourse Processes*, (47). 104129.

Morley, D., & Robins, K. (2001). Introduction: The national culture in its new global context. In D. Morley & K. Robins (Eds.), *British cultural studies* (pp. 1-15). Oxford: Oxford University Press.

Morra, I. (2014). *Britishness, Popular Music, and National Identity*. New York, Abingdon: Routledge.

Morreall, J. (1983). Taking Laughter seriously. Department of Philosophy Northwestern University. *State University of New York Press: Albany.*

Mortimore, R. (2000). What is 'Britishness'? *Ipsos MORI-Social Research*. Available from https://www.ipsos-mori.com/newsevents/ca/371/What-is-Britishness.aspx [Accessed 5 January 2016].

Muis, K.R., Bendixen, L.D. and Haerle, F.C. (2006). Domain-generality and domain-specificity in personal epistemology research: Philosophical and empirical reflections in the development of a theoretical framework. *Educational Psychology Review*, 18 (1), 3–54.

Nagel, D.A. Burns, V.F. Tilley, C. Aubin, D. (2015). When novice researchers adopt constructivist grounded theory: navigating less travelled paradigmatic and methodological paths in PhD dissertation work. *International Journal of Doctoral Studies*. 10, pp. 365-383.

Nanay, B. (2018). Multimodal mental imagery. *ScienceDirect. ELSEVIRE.* (105): 125-134.

Naomi, L. and Swain, M. (2015). Anthropology of Tourism. *Encyclopedia of Tourism*, 2nd ed., ed. Jafar Jafari and Honggen Xiao. London: SpringerReference, in press.

Neiburg, F. (2002). National Character Studies: A War-time Anthropology. *Yale University*, 10296–10299.

Neimeyer, R. A. & Winter, D. A. (2007). Personal Construct Theory. Chapter 9.

Neupane, R. P, (2010). Language as a way of shaping our identity, idea and action. BODHI An Interdisciplinary Journal. *Department of Language and Mass Communication – Kathmandu University.* 4 (1), 191-197.

Nevo, O. Nevo, B. Leong, J. Yin, S. (2001). Singaporean Humor : A Cross- Cultural , Cross-Gender Comparison. *The Journal of General Psychology*, 128 (2), 143–156.

Norton, P. (2012). The Norton View, Characteristics of being British. *WordPress.com*. Available from https://nortonview.wordpress.com/2012/04/09/characteristics-of-being-british/ [Accessed 9 March 2016].

Okoye, C. (2007). History and Nation Imagination: Igbo and the Videos of Nationalism. *Postcolonial Text*, 3 (2), 1–10.

Oppenheim, A. (1992). *'Questionnaire design, interviewing and attitude measurement'*. London: Pinter Publishers.

Ormston, R. Spencer, L. Barnard, M and Snape, D. (2014). The Foundation of Qualitative Research. In Ritchie, J. Lewis, J. McNaughton Nicholla, C. Ormston, R. (2014) *Qualitative Research Practice – A Guide for Social Sience Students & Researchers* (2nd ed). London, Thousand Oaks, New Delhi, Singapore: SAGE Publication.

Oxford University. (2015). Introduction and history. *University of Oxford*. Available from http://www.ox.ac.uk/about/organisation/history [Accessed 28 December 2015].

Park, J. and Zeanah, A. E. (2005). An evaluation of voice recognition software for use in interview-based research: A research note. In: Matheson, J. L. (2007). The Voice Transcription Technique: Use of Voice Recognition Software to Transcribe Digital Interview Data in Qualitative Research. *The Qualitative Report*, 12(4), pp. 547-560.

Parrinder, P. (2006). Character, Identity, and Nationality in the English Novel. In: Burden, R., and Kohl, S., eds. *Landscape and Englishness*. Amsterdam - New York: Rodopi, 266.

Pate, G. (2014). Whose Joke Is It Anyway? Originality and Theft in the World of Standup Comedy. Theatre Journal – Modernism. The John Hopkins University Press. 66 (1): 55-71.

Paton, G. E. C. Powell, Ch. Wagg, S. (1996). *The Social Faces of Humour Practices and issues.* New York: Routledge Revivals.

Paton, G. E., Powell, C., Venezia, L., & Frailing, K. (1988). *Humour in Society: Resistance and Control*. Springer.

Patton, M. Q. (2002). Qualitative evaluation and research methods (3rd ed). Thousand Oaks, CA: SAGE.

Pearce, P.L. and Pabel, A. (2015). *Tourism and Humour (Aspects of Tourism)*. Channel View Publications.

Petty, S., Sherbert, G. and Gérin, A. (2006). *Canadian Cultural Poesis: Essays on Canadian Culture.* No. 5. Wilfrid Laurier Univ. Press.

Phillimore, J. and Goodson, L. (2004). *Qualitative research in tourism: ontologies, epistemologies and methodologies.* (eds) London: Routledge.

Philippopoulos-Mihalopoulos, A. (2003). Beauty and the Beast: Arts and Law in the Hall of Mirrors. *Entertainment Law*, Vol.2, No.3, pp.1-34. Taylor & Francis Ltd.

Pine, B., & Gilmore, J. H. (1999). *The experience economy.* Boston, MA: Harvard Business School Press.

Prayag, G., & Ryan, C. (2011). The relationship between the 'push'and 'pull'factors of a tourist destination: The role of nationality–an analytical qualitative research approach. *Current issues in tourism.* 14 (2): 121-143.

Quinlan Cutler, S. & Carmichael, B. (2010) The dimensions of the tourist experience. In M. Morgan, P. Lugosi & B. Ritchie (Eds) The Tourism and Leisure Experience: Consumer and Managerial Perspectives (pp. 3-26). Bristol: Channel View Publications.

Read, C. (1908). On the difference between percepts and images. *British Journal of psychology.* 2 (4), 323.

Richards, L., & Richards, T. (1994). From filing cabinet to computer. In A. Bryman, & R. G. Burgess (Eds.), Analyzing qualitative data (pp. 146-172). London, UK: Routledge

Romani, R. (2003). Introduction. In: Mandler, P., and Romani, R., eds. *National Character and Public Spirit in Britain and France, 1750-1914.* Cambridge Books Online, 1–14.

Ross, T. (2019). *Media and Stereotypes.* The Palgrave Handbook of Ethnicity. Springer Link, pp. 1-17.

Ross, S. D. (2011). Marketing and Demarking: Images, Narratives, and Identities. In: Ross, S. D. And Lester, P. M. (2011). *Images That Injure: Pictorial Stereotypes in the Media.* 3rd ed. Santa Barbara, Denver, Oxford: PRAEGER.

Ruch, W. (2007). Foreword and overview. The sense of humor: A new look at an old concept. *The sense of humor: Explorations of a personality characteristic*, 3 (Kant 1798), 3–14.

Saldana, J. (2013). The coding manual for qualitative researchers. 2nd Edition. Los Angeles, London, New Delhi, Singapore, Washington: SAGE Publication Ltd.

Salomon, I. and Singer, R. (2011). Why did the chicken cross the road, and what's funny about it? The role of transportation cartoons in social experiences. *Transport Policy*, 18 (1), Elsevier1–12.

Sapsford, R., and Jupp, V. (2006). *Data collection and analysis* (2nd ed.). London: SAGE Publication.

Saroglou, V. and Scariot, C. (2002). Humor Styles Questionnaire: Personality and Educational Correlates in Belgian High School and College Students. *European Journal of Personality*, 16 (1), 43–54.

Schwandt, T.A. (1994). Constructivist, interpretivist approaches to human inquiry. *Handbook of qualitative research.* 118–137.

Schwitzgebel, E. (2015). *Belief. Stanford Encyclopedia of Philosophy.* Available from http://plato.stanford.edu/entries/belief/ [Accessed 2 February 2016].

Schwarz, J. (2010). Linguistic Aspects of Verbal Humor in Stand-up Comedy. PhD Dissertation. Available from: chrome-

extension://efaidnbmnnnibpcajpcglclefindmkaj/https://d-nb.info/1002728533/34. [Accessed 17 February 2021].

Sen, A. (2012). Humour Analysis and Qualitative Research. *Social Research Update*. (63), 1–4.

Shi, T. (2008). British National Identity in the 21st Century. *Intercultural Communication Studies XVII:Tongyun Shi, Beijing Foreign Studies University Defining*,102–114.

Shifman, L., Coleman, S. and Ward, S. (2007). Only Joking? Online humour in the 2005 UK general election. *Information, Communication and Society*, 10 (4), 465–487.

Silverman, D. (2016). *QUALITATIVE RESEARCH: Theory, Method and Practice*. 2ⁿᵈ Edition. London, Thousand Oaks, New Delhi: SAGE Publications Ltd.

Silverman, D. (2006). *Interpreting qualitative data. Methods for Analysing Talk, Text, and Interaction*. London: SAGE.

Smith, A. (2007). Monumentality in 'Capital' Cities and Its Implications for Tourism Marketing. *Journal of Travel & Tourism Marketing*. 22:3-4, pp. 79-93.

Smith, A. (2014). 'Borrowing' Public Space to Stage Major Events: The Greenwich Park Controversy. Urban Studies. 51 (2), pp. 247-263.

Smith, A.D. (1991). *National Identity.* 1ˢᵗ Edition. London, New York, Ontario, auckland: Penguin.

Smith, A.D. (2009). *Ethno-Symbolism and Nationalism: a cultural approach.* First Edition. Oxon, New York: Routledge, Taylor & Francis.

Smith, A.D. (2013). *NATIONALISM: Theory, Ideology, History.* 2ⁿᵈ Edition. Cambridge, Malden: Polity Press.

Smith, D.M. and Wistrich, E. (2007). *Regional Identity and Diversity in Europe: Experience in Wales, Silesia and Flanders.* Wistrich, E., and Smith, D.M., eds . London: The Federal Trust for Education & Research.

Smuts, A. (2007). Humor. *IEP, Internet Encyclopedia of Philosophy - University of Wisconsin-Madison*. Available from http://www.iep.utm.edu/humor/ [Accessed 22 October 2015].

Spencer, P. and Wollman, H. (2006). *Nationalism: A Critical Introduction.* Reprinted. London, Thousand Oaks: SAGE Publications.

Stevenson, N. and Farrell, H. (2018). Taking a hike: exploring leisure walkers embodied experiences. *Social & Cultural Geography.* 19: (4), pp. 429-447.

Storry, M. and Childs, P. (2007). *British Cultural Identity.*3rd Edition. Oxon, New York: Routledge.

Strauss, A. L., & Corbin, J. M. (1990). Basics of qualitative research: Grounded theory procedures and techniques. Newbury Park, CA: SAGE Publication Ltd.

Strawhorn, M. D. (2014). Inside Jokes: English Language Humor From the Outside. *Master's Theses.* University of San Francisco.

Suddaby, R. (2006). From the Editors: What Grounded Theory is Not. *Academy of Management Journal.* Vol. 49, No. 4, pp. 633-642.

Svarstad, H. Rothman, D. Siepel, H. (2008). Discursive biases of the environmental research framework DPSIR. *Land Use Policy*, 25 (1), 116–125.

Tacconi, L. (2000). *Biodiversity and Ecological Economics: Participation, Values, and Resource Management*. London and Sterling VA: Earthscan Publication Ltd.

Tavares, K. (2011). Influences on tourism destination image beyond marketing: people, power, place 4 (2), 42–48.

Terracciano, A. et al. (2005). National Character Does Not Reflect Mean Personality Trait Levels in 49 Cultures. *Science*, 310 (5745), 96–100.

Thomas, N. (2021). Mental Imagery. Stanford Encyclopedia of Philosophy (Fall 2021 Edition). Available at: https://plato.stanford.edu/archives/fall2021/entries/mental-imagery/ . [Accessed June 2021].

Thorson, J. and Powell, F.C. (1993). SENSE OF HUMOUR AND DIMENSIONS OF PERSONALITY. *Journal of Clinical Psychology*, 49 (6), 799– 809.

Thurlow, C. and Jaworski, A. (2011). Tourism discourse: Language and banal globalization. *Applied Linguistics Review,* The University of Hong Kong. (2), 285-312.

Tisgam, K.H. (2015). Translating Cultural Humour: Theory and Practice. *Iraq Academic Scientific Journals*,1–15. Available from http://www.iasj.net/iasj?func=fulltext&aId=19938.

Travelmole.com. (2012). Olympics Change Perception of Britain. *TrevelMole.* Available from http://www.travelmole.com/news_feature.php?news_id=2004414 [Accessed 7 March 2016].

Triandafyllidou, A. (2010). National identity and the 'other'. *Ethnic and Racial Studies*, 21 (4), 593–612.

Trochim, W.M.K. (2006). Positivism & Post-Positivism. *Research Methods Knowledge Base*. Available from http://www.socialresearchmethods.net/kb/positvsm.php [Accessed 24 May 2016].

Twain, M. (1907, July 22). English know a joke, says Mark Twain. *The Evening World*, p.2.Available from: http://www.twainquotes.com/Humor.html. [Accessed 20 January 2020].

Upadhyay, P. (2020). Tourist-Host Interactions and Tourism Experiences: A Study of Tourism Experiences and Effects in Sikles, Nepal. *The Gaze Journal of Tourism and Hospitality*. 11 (1): 81-106.

Urry, J. (2002). The Tourist Gaze. [2nd ed]. London: Sage.

Van Dolen, W.M., de Ruyter, K. and Streukens, S. (2008). The effect of humor in electronic service encounters. *Journal of Economic Psychology*, 29 (2), 160–179.

Wang, N. (1999). Rethinking Authenticity in Tourism Experience. *Annals of Tourism Research*, 26 (2), 349–370.

WalesOnline. (2013). Olympic welcome from taxi firm. Available from: https://www.walesonline.co.uk/news/local-news/olympic-welcome-from-taxi-firm-1796722. [Accessed April 2021].

Walker, D. and Myrick, F. (2006). Grounded Theory: An Exploration of Process and Procedure. Qualitative Health Research, 16 (4), pp. 547-559.

Ward, P. (2004). *Britishness Since 1870*. London, New York: Psychology Press.

Ward, P. et al. (2009). The Britishness debate. *Journal of the British Politics Society, Norway*, 4 (3), 1– 12.

Weber, M. (1991). *From Max Weber: Essays in Sociology*Turner, H.H.G.C.W.B.S., ed. Abingdon, Oxon: Psychology Press, Routledge.

Welsh, E. (2002). Dealing with Data: Using NVivo in the Qualitative Data Analysis Process. [12 paragraphs]. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*. 3 (2), Art 26.

Westbrook, L. (1994). Qualitative research methods: A review of major stages, data analysis techniques, and quality controls. *Library & Information Science Research.* 16(3), pp. 241-254.

White, C. J. (2005). Destination image: to see or not to see? Part II. *International Journal of Contemporary Hospitality Management*, 17(2), 191-196.

Whitney-Squire, K. (2016). Sustaining local language relationships through indeginous community-based tourism initiatives. *Journal of Sustainable Tourism*. 24 (8-9) 1156-1176.

Wild, B. Rodden, F. A. Grodd, W. Ruch, W. (2003). Neural correlates of laughter and humour. *Brain*, 126 (10), 2121–2138.

Wodak, R. (2012). Language, power and identity. *Lanugage Teaching*, 45 (March 2011), 215–233.

Wodak, R. and Boukala, S. (2015). (Supra)National Identity and Language: Rethinking National and European Migration Policies and the Linguistic Integration of Migrants. *Annual Review of Applied Linguistics. Cambridge University Press*, 35 253–273.

Wodak, R. *et al.* (2009). *The Discursive Construction of National Identity*, 2ed ed. Edinburgh, Northampton, Norfolk: Edinburgh University Press.

Wortham, C. (1996). Shakespeare, James I and the Matter of Britain. *Oxford Journals English*, *45*(182), 97-122.

Yetkin, N. (2011). A Case Study on The Humourous Load Differences and Cognitive

Effects of Satirically / Ironically Humourous Elements in Subtitling From English. *The Journal of Linguistic and Intercultural Education*, 4 239.

Yue, X., Jiang, F., Lu, S., and Hiranandani, N. (2016). To Be or Not To Be Humorous? Cross Cultural Perspectives on Humour. *Cultural Psychology – Journal Frontiers in Psychology*. (7) 1495. 1-10. doi: 10.3389/fpsyg.2016.01495.

Zapata, S. (2010). Contesting Identities : Representing British South Asians In Damien O ' Donnell ' S East Is East . *Journal of English Studies*, 8 175–186.

Zhang, C. X., and Pearce, P. L. (2016). Experiencing Englishness: humour and guided tours. *Tourism Recreation Research* 41 (3): 259-271.

Zriba, H. (2018). Exclusiveness and Inclusiveness in the British National Identity. *University of Gafsa:* 5 (2): 79-93.

APPENDECIES

Appendix A: List of Interview Questions

Section below presents the list of interview questions designed for the current study.

Thank you for agreeing to take part in this research project. This piece of research is being conducted as part of my PhD project in Tourism Management at the University of Westminster, London. The aim of this research project is to explore international tourists' views, perceptions and images of Great Britain in a tourism context.

The interview process will approximately take 15-25 minutes of your time. You have the right to withdraw at any point during the interviewing process. Please be advised that your voice will be recorded - though your personal information will not be collected - meaning that your identity will remain confidential and anonymous.

As you will see the nature of this research project does not involve any sensitive procedures, however, all responses collected will be confidentially stored behind password protected software. For further information about this research or to be notified of the results, you can contact me through email: f.mohamadi@westminster.ac.uk.

Would you please confirm that you understand the nature and purpose of this research and voluntarily agree to take part?

Thank you again for your cooperation as well as your time.

1. When you think of Great Britain, what words best describe your image of Great Britain?

2. Are there any traits of Britishness that you hold in your mind?
      If they identify BSOH, then I will ask their opinion about BSOH in more details by asking them to:
      2.1. Tell me more about that?
      2.2. Dose your experience here in GB reflects that?

      If they identify traits other than BSOH, I will ask them questions such as:
      2.3. How does BSOH fit into that trait/traits that you already have identified?
OR
      2.4. How do you think BSOH is tied with that trait?
      2.5. Is there any other aspects that you can think of?

3. Do you think British culture is associated with humour?
      3.1. Either yes/no - Why do you say that?
      3.2. Can you expand more on that ?
      3.3. How about humour in your own culture, tell me how different it is to humour in British culture?

4. Tell me about any British comedy TV programmes that you find funny?

4.1. What do you find funny about it/them?
4.2. Can you think of any other examples?
4.3. Depending on their answers I may ask them questions like are there any other aspects that you can think of?

Afterwards, I can say, we have talked about BSOH and British humour, now tell me:

5. Has BSOH and British humour any part in your decision to come and visit Britain?
5.1. If yes, how important
5.2. If no, why it is not

6. During your visit, have you ever come across British sense of Humour in your day to day communication with British people?
6.1. Would you say your experience here reflects those stereotypical images that you already hold in your mind?
6.2. Why do you say that?

7. Do you think that British sense of humour contributes to the attractiveness of the Britain?
7.1. If yes, in what ways?
7.2. If not, why do you say that?

Sub questions:

1. Why do you say that?
2. Can you think of an example about it/of that?
3. Is there another example that you can think of?
4. Are there any other aspects that you can think about/of?
5. Where have you seen it?
6. Where do you know this from?

Appendix B: List of Interviewees

Cities	Names	Age	Job	Country	Visit
London	Alexandra	28	Web Designer	Sweden	Firs-Time
	Alexis	18	Student	USA	First-Time
	Aurora	21	Student	Germany	Repeat
	Beate	52	Office Worker	Germany	Repeat
	Cecilia Isabella	18 17	Student Student	South Africa	First-Time First-Time
	Davide Stefania	25 45	Student Admin Assistant	Italy	Repeat First-Time
	Heidi Jacueline	30 21	Gardner Office Secretary	Austria	Repeat First-Time
	Iris	25	Teacher	USA	Repeat
	Isra	44	Self-employed	Brazil	Repeat
	Janne Henrik	52 57	Carer Managing Director	Denmark	Repeat Repeat
	Jo Rebeca	44 14	Shop Assistant Student	South Africa	Repeat Repeat
	Julia	18	Student	Poland	First-Time
	Justin	39	Product Manager	Taiwan	Repeat
	Kira Kathleen	22 22	Student Student	Germany Germany	Repeat Repeat
	Lena	25	Student	Germany	Repeat
	Liz	37	House wife	Australia	First-Time
	Lucia	18	Student	Germany	Repeat
	Luisa Maike 2	25 31	Receptionist Nurse	Germany	Repeat Repeat
	Maiwenn Carole	47 37	Air Traffic Controller Air Traffic Controller	France	Repeat
	Maria	23	Student	Holland	Repeat
	Marina	40	Office Worker	Austria	Repeat
	Michael	52	Financial Analysis	Germany	First-Time
	Nancy Michael	65 67	Self-employed Real state	USA	Repeat
	Roser	32	PhD Student	Spain	Repeat
	Simone	28	Surgical Nurse	Germany	Repeat
	Sofia Lilly	21 25	Student Student	Germany	Repeat Repeat
	Suzan Jan	67 62	Retired Pathologist Retired Teacher	USA	Repeat Repeat
	Troy Patt	77 77	Musician Accountant	USA	First-Time First-Time
	Mary Lisa	68 56	Retired Professor Receptionist	USA	Repeat First-Time
	Verena	52	Nurse	Germany	First-Time
	Tania	23	Sales Professional	Netherlands	Repeat
Edinburgh	Aile	25	Agricultural Business	Germany	Repeat

	Marieke	21	Student		Repeat
	Ana 1	19	Student	Check Republic	Repeat
	Lada	50	Teacher		First-Time
	Ana 2	39	Teacher	Russia	First-Time
	Brendan	30	Architect	Australia	Repeat
	Elisa	25	Hotel Receptionist	Poland	Repeat
	Fiona	47	Teacher	Ireland	Repeat
	Francies	58	Home Care	Ireland	First-Time
	Ania	48	Manager	France	Repeat
	Lauent	47	Manger		Repeat
	Gautier	26	Mechanic	France	Repeat
	Hening	25	Student	Germany	First-Time
	Jocelyne	20	Student	Italy	Repeat
	Martina	21	Student		Repeat
	Juergen	64	Sales Manager	Germany	Repeat
	Laura	50	Teacher	Italy	Repeat
	Elenora 1	58	Teacher		Repeat
	Lisa	29	Swimming Support…	Norway	Repeat
	Ida	28	Kinder garden teacher		Repeat
	Maike 1	28	PhD Student	Germany	Repeat
	Ulla	43	Art Historian	Denmark	Repeat
	Malene	44	Teacher		Repeat
	Lilly	50	Teacher	Italy	Repeat
	Sun	33	Minster Office PA	China	First-Time
	Traute	68	Retired	Germany	Repeat
Cardiff	Andrea	53	Teacher	Germany	Repeat
	Annie	62	Teacher	Netherlands	First-Time
	Jo	61	Business Manager		Repeat
	Irina	30	Receptionist	Moldova	Repeat
	Karin	47	Teacher	France	Repeat
	Marta	18	Student	Italy	Repeat
	Ana Luna	21	Student		Repeat
	Elenora 2	21	Student		Repeat
	Siham	28	General Practitioner	Oman	First-Time
	Siyuan	27	Student	China	Repeat
	Wenjing	35	Teacher	China	Repeat
	Yukina	18	Student	Japan	Repeat

Appendix C: Image and Perceptions of GB and British People

Troy from the USA – Interviewed in London	"Historical, beautiful, and nice people".
Tania from Netherland – Interviewed in London	"Tea, the red buses, double decker buses, Big Ben".
Aila from Germany – Interviewed in London	"The image of the Green Island. I haven't been to a lot of places but the places I know, its great landscape, like specially Scotland it's just brilliant. The landscape is beautiful".
Julia from Poland – Interviewed in Edinburgh	"I don't know like beautiful country, big, London is huge".
Karin from France – Interviewed in Cardiff	"I would think about the Queen, London and maybe Island. International language, multicultural or melting pot let's say".
Justin from Taiwan – Interviewed in London	"Historic buildings, and also like London a convenient city yeah London. Beer, bars, food, I also like restaurants in here".
Carole from France – Interviewed in London	"London, monarchy, museums, cathedrals and bridges, the Scottish part of the UK, football".
Gautier from France – Interviewed in Edinburgh	"Firstly, I feel that Scotland is more different than England and people are friendlier to the French people… Brexit, it's a big and shocking news. Yeah, it's very terrible I think because they lose many firms. Then architecture um and London".
Lucia from Germany – Interviewed in London	"The first thing I think of is a green country and the royal family and other touristic things like the London Bridge, things like that".
Jaqueline from Austria – Interviewed in London	"when I think of England, I also think…I mean they're very modern but at the same time they're very very old-fashioned. Because like in Austria we built proper houses and here it's still like very very old everything is so old".

Appendix D: Stereotypes About Britishness

Wenjing from China – Interviewed in Cardiff	"I think that mostly comes from the royal family and then they always wear nice outfits, dressed up, and yeah well sometimes when I am on train I see some mature people maybe in their 60s or 70s they always dress up nicely and match their earrings, neckless, rings and their makeups and their hairs are very nice, yeah and then they look very elegant".
Michael from USA – Interviewed in London	"Just the trader, very direct. Well, I guess a bit stuffy but then on the other side is the humour you know TV shows and, yeah... Witty and educated; I think of British people never with the accent I think that ... being educated".
Simone from Germany – Interviewed in London	"I think they could be very loud like when I was on vacation in another country there were some guys from England and they were very very loud. But my friends always say they are very polite and very friendly and it's I think they are deeper than German people so it takes a long time to know them".
Roser from Spain – Interviewed in London	"Like it's really weird for me here the fact that they say okay at 8.00 ending and like they disappear at once so that's rigidity in in social timings is a stereotype. It's like the social rigidity of the social awkwardness of British people is a start-up that I've experienced myself with people".
Ana 2 from Russia – Interviewed in Edinburgh	"Before coming here I thought that English people don't smile very often but being here I've seen that they are always smiling".
Karin from France – Interviewed in Cardiff	"British Character, they are a little posh, sort of very well-educated, and mannered maybe".
Elenora 1 from Italy – Interviewed in Edinburgh	"I can think of aspects of ignorance of English people related to other countries and what was the life of other countries. There's a lot of ignorance. They don't know your language but in order to know British people you have to learn English especially and you have to have occasion to be with them".
Carole from France – Interviewed in London	"When you think about football all you think is the the hooligans and they are rude, it's football spirit but from time to time you can say that".
Laura from Italy – Interviewed in Edinburgh	"The English always think of being at the time of Victorian age. Power, money, capitalism, everything, okay. And they think that the Queen Victoria is still alive hahaha and we have the power over the world, okay".
Henrik from Denmark – Interviewed in London	"Football hooligans, that's absolutely one of them because of the things you hear about problems with the games and you see these programmes where they only go to fight instead of enjoying themselves. In some parts of Britain like Manchester we hear about poverty".
Isabella from South Africa –	"They think highly of themselves and they look down on like South Africa and yeah they think we're rural".

Interviewed in London	
Janne from Denmark – Interviewed in London	"we see other programme I don't know the name - my daughter she thought that she would come to England and see a lot of people with no teeth, because the programme she has seen is with poor people they are working class people who has problems. But as soon as she arrived here she just told very quickly there is lot of beautiful boys hahaha they have their teeth!!!! ...(all laughing)... because like USA many of those get social security and they forget to brush their teeth and they are young people with no teeth. In Denmark we don't see that"
Elenora 2 from Italy – Interviewed in Cardiff	"They are obsessed with the Queen. Then like they are not very obsessed with cleaning their houses".
Elisa from Poland – Interviewed in Edinburgh	"it's a fact that a lot of people here are really fat. Yeah and they have pretty disgusting diet and I get them and that's probably the stereotype but I can confirm seeing it in here...".