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Media Unsustainability; The Relationship between Media Representation and Environmental Sustainability (The Semantic Evolution of Hormoz Island)

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Abstract

Problem statement: Media, one of the most powerful contemporary means of conveying and producing meaning, plays an irrefutable role in promoting the tourism industry. Over the last decade, the extensive representation of the “Journey to Hormoz” experience on social media, along with the extensive advertising of tourism media, has resulted in a media narrative that is not based on the reality of the context and has become an “overarching narrative.” The experience of recent years shows that this narrative, which has led to the reproduction of non-native media sub-cultures, has gradually transformed the meaning of Hormoz, which was a historical product of the interaction of the residents with their environment, and has caused the cultural narrative of Hormoz to become “dual.” On the other hand, sustainability, as a knowledge that seeks to preserve values by introducing the concept of “sustainable tourism,” evaluates the effects of the tourism industry.

Research objective: This essay seeks to deal with media representation and environmental sustainability as contemporary and influential issues. Moreover, the existence of two conflicting cultural currents has led to cultural conflict.

Research method: This research seeks to evaluate the effects of media representation of Hormoz Island from the perspective of sustainable tourism by employing a qualitative method based on literature and field observations. The assumption is that the prolongation of the existing conditions will encounter Hormoz with semantic conflict.

Conclusion: The findings of this research indicate that the current media approach, which is based on tourism, can be evaluated as anti-sustainable. In other words, the duality in cultural space can make locals and tourists read Hormoz in two different ways, and two conflicting narratives of Hormoz can contribute to the formation of “two different places.” Also, based on the theory of “social construction of reality,” it can be predicted that due to the persuasive logic of non-native media, which is predominant, this reading can prevail over its conflicting narratives and become Hormoz’s dominant construction.

Keywords: *Media, Narrative, Native Culture, Social Networks, Sustainable Tourism.*

Introduction

Sustainability can be considered the most

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significant challenge of the last century, which has emerged in a variety of forms in different fields under the influence of the domineering and profit-seeking approach of modern man toward the environment. The field of tourism,

as one of the products of modern life, has recently raised discussion about the sustainability of tourism destinations with the exponential increase in environmental and social damage. In the meantime, the media, as one of the most powerful contemporary tools in the transmission and production of meaning, especially in recent decades, plays an irreplaceable role in the expansion and direction of the tourism industry. The media cannot only inform tourists about destinations through advertisements but also serve as a persuasive platform to convey a specific cultural narrative of the destination to the audience. In recent years, under the influence of the media, Hormoz Island has become one of the most popular tourist destinations¹. The lure of the natural gifts of this island, such as its red soil, which has given it a Mars-like landscape, has attracted the attention of tourists. According to research, natural attractions have become the main factor encouraging tourists to visit the island over the last decade. This issue has led to ignorance of the undeniable aspect of this island, which is the pristine biological culture. Most of the visitors are unaware of the history of the island², which indicates that the natives have lived there for many centuries, and by ignoring the interaction with the culture of the residents, they are reproducing a “media culture”, which is in serious conflict with the cultural values of the residents. The new cultural flow, which is based on receiving normative patterns from the media, brings with it a new narrative of interaction with the place that has no relation to what has happened in Hormoz over the centuries and has competed with the old narrative. The narrative of the residents based on their experiences over the past decade indicates that such a new cultural trend prevails. For that reason, these few years of Hormoz in the media have caused serious changes in the behavioral structures of the residents of the island, so the way they interact with the place has changed. On the other hand, the economy, under the influence of tourism, has played an undeniable role in Qeshm

Island, and the livelihood challenges of the natives through creating jobs and earning income have become the main factor in the progress of the island over the last decade and have contributed to the development of infrastructure³. Since the mentioned challenge is one of the main topics of the concept of sustainability, especially sustainable tourism, which is related to the way of media representation, this article seeks to evaluate this conflict and predict its future states, hypothesizing the continued presence of two currents. For this purpose, this research first explains that the meaning of the environment is a relative matter, then sheds light on the Hormoz as a case study expounding the mechanism of media in the changes of reality. Moreover, by describing the position of sustainable tourism as a measurement criterion, this study attempts to evaluate the dimensions of the problem from the perspective of sustainability.

Research Questions

1. What is the relationship between environmental sustainability and media representation?
2. What assessment can be made about the effects of media representation of Hormoz Island from a sustainability perspective?
3. Considering the presence of two existing cultural currents, what predictions can be made about the future meaning of Hormoz?

Research Method

The current research attempts to investigate and evaluate the effects of media representation on Hormoz Island using a qualitative method and the available literature. For this purpose, the theoretical foundations of the research were examined, and field observations and interviews were carried out with the subjects. The first section introduces Hormoz as a cultural landscape and explains its various aspects. By delving into the features of media and media representation, this study explains its impact on the evolution of the cultural landscape of Hormoz. This research employed a case study for two reasons:

first, it deals with a general challenge and supports it with a clear example, and second, it presents a minor challenge—the existing problem of a case—to clarify and solve the problem by using theoretical foundations. Since the main goal of this research is to evaluate the impact of media representing Hormoz from the perspective of sustainability, the theoretical foundations of sustainable tourism, as one of the subcategories of sustainability, are presented, and issues related to sustainability are discussed. In other words, this research seeks to create a chain of logical propositions through theoretical data, which leads to the formation of a final proposition that analyzes the mediatization process from an evaluative point of view. Therefore, to create a general proposition, the study used deductive reasoning to analyze the data.

Literature Review

Research related to the study can be classified into three general categories. First, the research that has been conducted on the effects of the media on the city, among which we can refer to the research of Avraham and Keter (2008) in a book entitled “Media Strategies for Marketing Cities under Crisis,” aims to improve the image of the city and the economy. Tourism has paid off by improving the physical space of the city. Similarly, Avraham (2000, 2004) and Larsen (2014, 2018) researched the factors affecting the image of the city based on a tourism approach. Also, Luzuka (2015) and Sevin (2016) highlighted the process and capabilities of mass media such as Twitter, Facebook, etc. in urban branding and explained the ecology of media and the theories of urban branding. In addition, Kim et al. (2017) investigated the positive effect of mass media on creating a positive mental image and attracting tourists to tourist destinations. In a similar vein, Shirvani Dastgerdi and De Luca (2019), and Karakova, Zaslavskaya, Radulova and Vorontsova (2020) also explained the stages of creating a city brand. In addition, Hemmati, Mansouri and Barati. (2022) and Hemmati (2021, 2022) focused on the impact of media on the audience’s perceptions of the

environment and investigated the impact of different forms of media on the city. However, none of the above-mentioned studies have critically looked at the negative effects of the media on tourism from a sustainability perspective. They have generally considered the effects of the media from the perspective of development and examined the role of the media as an efficient tool for the expansion of tourism.

The second category is the research that is included in the sub-group of topics related to sustainability and sustainable tourism. For example, the most important ones authored by Hardy, Beeton and Pearson (2002), Carr, Ruhanen and Whitford (2016), and Budeanu, Miller, Moscardo and Ooi (2016) have defined the basics of this term. Nasrollahi and Mousabeygi Dehabadi (2014), Ghadami (2015), Ziaee & Abbasi (2018), and Hemmati (2020) have pointed out the challenges facing tourism and highlighted the importance of adopting a sustainable tourism approach in facing those challenges. Some studies have sought strategies for a sustainable tourism approach. Examples of such studies are Ghorbanpour, Molavi & Zali (2019) and Haghi and Heydarzadeh (2022). Another stream of research, which is more related to the topic of this research, has focused on the effects of the media. These studies have generally focused on the form of mass media and sustainable tourism. For example, some scholars, such as Marti-Parreno & Gomez-Calvet (2020), Hysa, Karasek and Zdonek (2021), and Chatterjee & Dsilva (2021), have investigated the positive role of the media in promoting sustainable tourism values. In addition, Hysa, Zdonek and Karasek (2022) discussed the role of the media in the restoration of damaged environments. However, most of the research has focused on the positive effects of the media, and its destructive role has rarely been critically addressed.

The third category is research that focuses on the case study of this research from the perspective of tourism and has references to the media component or the destruction of the island. For example,

Zahedi Darkhaneh (2013) investigated Qeshm's tourism development strategies and discussed the importance of the media. Similarly, Kiyani and Kiyani (2019) analyzed the analytical comparison of Qeshm and Antalya to present tourism development strategies, introducing the media factor as a strategic tool. Also, Mohabati, Rosta, Vaisi and Ahmadi (2018) conducted research focusing on geo-tourism attractions and considering this component. The document "The Project of Community-Oriented Sustainable Development Master Plan of Qeshm Island Towards an Environmental Island in the Islamic Republic of Iran," prepared by JICA (2019), also pointed out the importance of media in the sustainable development of Qeshm. In addition, two researchers have pointed out the destructive effects of tourism on the region's ecosystem: Naser Nasir and Parvaresh (2018) studied the environmental risks of tourists in Hormoz, and Faraji and Golestani (2018) examined the role of social capital in mitigating these damages. Of all, the two studies are more pertinent to the approaches to this research. First, in a news note published by Dehdar (2012) titled "Uninvited Guests Lurking in the Enchantments of Rainbow Island," ISNA used a critical approach to the negative impact of the media on the environment in Qeshm and Hormoz. Second, research by Goli, Gholipour Solimani and Delafrooz (2021) entitled "The Power of Social Media Storytelling in the Development of Qeshm Tourism Destinations with a Narrative Analysis Approach" focused on the importance of "media narratives". However, it did not have a critical view of the subject or seriously address environmental issues.

Meaning of the Environment; A Relative Matter

The relationship between man and the environment is formed based on the meaning that man attributes to the environment. If concepts such as place, landscape, etc. are accepted as interpretations of space that are the product of the

interaction between the observer and the object that he encounters (Bell, 2014, 91; Swaffield, 2015, 168), then we realize that the meaning of the environment is not something absolute and unchangeable, but it is a very "relative" matter (Masnavi, Motedayen, Saboonchi & Hemmati, 2021, 30; Hemmati & Saboonchi, 2021, 17). For example, although Burke considers that the interpretation of the environment requires biological assumptions, he also emphasizes its ontological aspect and the role of the subject in its formation by stating that the "existence" of a place is not simply the cause of that place; rather, it emerges in connection with the subject and specifically living beings (Berque, 2012, 25). He states, "The landscape does not exist without us, and we also do not exist without the landscape; this is basically why when we talk about the landscape, we refer to ourselves" (Berque, 2008, 88). Mansouri also interprets this concept as "dependent on both the physics of space and his [man's] experience of it" and states that these two cannot be "separated" (Mansouri, 2009, 31). Merleau-Ponty describes the undeniable action of "mentalism" in the process of perceiving the surroundings and the impossibility of achieving pure nobility as follows: "vertiginous proximity prevents us both from apprehending ourselves as a pure intellect separate from things and from defining things as pure objects lacking in all human attributes." (Merleau-Ponty, 2021, 61). In other words, the mental effects of the audience in relation to the same space and phenomena are capable of creating different places and phenomena. As a result, the environment has no meaning in itself, and it is humans who give it meaning (Bonta, 1979, 46). Similarly, Hall states that there is nothing meaningful outside the space of human "discourse." Therefore, reality does not have a fixed, absolute, and unique meaning, and its meaning is formed under the influence of the discourse space of minds (Casey, Casey, Calvert, French & Lewis, 2002, 200; Hall & Jhally,

2007, 19). Based on this, it can be concluded that the existence of the factor of “mentality” in the interpretation of the environment makes this phenomenon a relative matter, the meaning of which is “transformable”.

Media; Transformation Tools

Some researchers interpret the media as a tool of interpersonal communication and attribute its emergence to the formation of the first works of human civilizations, and sometimes before that, Caveman (Lister, Dovey, Giddings, Grant & Kelly, 2009, 52; Lule, 2012, 5). After going through the basic forms of communication and the emergence of written media, the media took on a new meaning. The importance of the media during this period is so great that it can affect the rise and fall of currents and schools of power, and the media plays a decisive role in guiding public opinion. Especially since the last century, the development of visual and multimedia technologies, which have begun with tremendous advances in cinema, radio, and especially television, has transformed the meaning of media (The Chicago School of Media Theory, n. d.) and its function has changed from a phenomenon of “intermediate” to “the producer of meaning” (Inglis, 1998, 37; McLuhan, 1998, 5; Alimohammadi, 2020, 67–70; Hajrvard, 2021, 4; Hang & Van Weezel, 2007). The most obvious feature of the media is that they can present a false image of the truth to their audience, replacing their previous narrative of how they interact with the subject (Littlejohn, 2004, 753). It is on this basis that, according to Baudrillard’s interpretation, the media replaces their narrative of reality in the mind of the audience by creating “hyperrealities”⁵ (Hajrvard, 2019, 31; Mehdizadeh, 2021, 293–300). As Hajrvard explains, the media transforms the audience’s perceptual relationship with reality by changing the three systems of “time and space,” “communication system,” and “normative system,” and after that, a new relationship with reality is organized in the audience’s mind, which is called “mediatization of

culture” (Hajrvard, 2019, 14). Although there may be unlimited narratives about a phenomenon—as many people as possible—the “theory of social construction of reality” explains how the media, through its persuasive tools, can narrate its desired narrative, or “dominant construction,” and change the world⁶ (Seidman, 2013, 112; McKinley, 2015, 184). Since the interpretation of the environment, as mentioned, is a perceptual relationship between the perceiver and its external objectivity, it can be argued that the media can transform the audience’s interpretation of reality by changing the meaning received by the audience from the environment (Hemmati et al., 2022, 66; Hemmati, 2022, 136). In more precise words, the media can change the meaning of the environment with the new narrative it presents, which is not an absolute matter⁷.

Sustainability: Knowledge of Continuity

Sustainability, which is the most important keyword of the previous century⁸ (Davis, 2015, 58), is a science that deals with restoring the relationship between man and nature and attempts to provide a set of concepts and methods that lead to a better interaction between the two (Hemmati, 2019, 10). This concept, formed in response to the “issue of development,” has faced serious damage to the environment in the last century and has explained the concept of “sustainable development” while meeting the needs of the present and fulfilling the needs of future generations. The future should also be considered (United Nations General Assembly, 1987). This phrase has become such a key concept and has been found in various fields of knowledge for several decades, establishing guidelines in each of them that would lead to permanent interaction between humans and the environment. For example, in the field of tourism, which over the last century has experienced a growing expansion and, of course, was harmful to various platforms, this knowledge was introduced in the form of “sustainable tourism” in the 1990s, the purpose of which was to reduce the negative effects caused by the increasing impact

of tourism. (Mason, 2019, 74). This attitude can be defined in such a way that the exploitation of the environment, in this case through tourism, should be done in such a way that the resources available in the context can be recovered so that the needs of future generations are not jeopardized. For example, George says, "Sustainable tourism meets the needs of current tourists and host communities by protecting and promoting future opportunities" (George, 2008, 8). Therefore, the sustainable development of tourism is also a special form of tourism development that enables the system to maintain survival at a high level of quality (Nikbin & Kerami, 2012, 139; Ko, 2005, 19). This means that all the values of the host environment, including ecological and cultural resources, should be taken into consideration along with the economic components (Pour Ahmad, Gharakhloo, Dan Astanearb & Pourghorban, 2016, 162; Fazenda, Da Silva, & Costa, 2010, 429). Therefore, it can be said that the sustainability discussion of sustainable tourism is a protection strategy for the survival of all environmental values against development-oriented approaches⁹.

Hormoz Island; A Dual Space of Cultures

Hormoz Island, located in the south of Iran, as mentioned, with its amazing geographical marvel, is known as a "geological paradise" because of the variety of minerals. The island has been one of the most popular tourist destinations, especially over the last decade. In addition to natural resources, what makes Hormoz more special are its cultural gifts. However, the emergence of tourism in the last decade as a supporting livelihood component has made the local community show a wider welcome to the presence of visitors. This, which happened at the same time as the popularity of social networks among the audience and its connection with tourism, led to a wide media space around the tourism of this island, so that "Journey to Hormoz" has become a popular media narrative among the audience of virtual spaces with Certain meanings were redefined.

According to Goli et al.'s research (2021, 203), the analysis of online social media narratives shows that travel to this area has become a "widespread topic" on social networks. A theme that, although it is accompanied by the representation of natural gifts, has a dominant, threatening narrative that, regardless of the island's cultural context, considers it an arena for the reproduction of non-native media subcultures. For example, a user on one of the social media sites explaining this narration of Hormoz says, "When you take your instrument by mentioning the sentence "The grave of the father of the world's conditions," wear comfortable clothes that cannot be bothered by sunburn, heat, or cold and are not damaged. In all kinds of conditions, you wear..., you pick up a marijuana nylon..., you pick up a camera to record the moments along with some camping tools (or even not camping), you take a few friends, and you hit the heart of the mountains and the desert to move forward with life. Extremely primitive and poor. (Together with sexual freedom, all kinds of drugs such as acid, etc.)" (Behraves, 2019).

According to Juodele, Hormoz Island has become an important social hub for "freedom-seeking youth" (Juodele, 2020) (Fig. 1). over the last ten years. The emergence of a new subculture promoted by social media has resulted in two conflicting cultures: Native culture, which is rooted in the context, and a frontier attitude, which is rooted in the media. Ameli Renani interprets this phenomenon as "the dual space of culture," stating that "in other words, with the expansion of intercultural communication and the dual space of culture, the authority of culture will change from "native sources" to "non-native sources" (Ameli Renani, 2011). Hjarvard describes this process that leads to the transformation of the "normative system" as follows: "This process is characterized by a duality in which the media are integrated into the operations of cultural spheres and other social institutions, and at the same time, in turn, they achieve the status of a social institution. As a result, social interaction within the relevant institutions, between institutions, and in society,



Fig. 1. An image published on the Guardian website under the title of "Iranian hippies" who, according to Juodele, are young people who have come to Hormoz Island in search of freedom. Source: Juodele, 2020.

in general, takes place increasingly through the media" (Hajrvarid, 2019, 37). Interpreting this issue as a cultural crisis, Lewis considers it to be the main mechanism of the media in the globalization of mass culture, which leads to "false hedonism, passivity, stimulation of trivial emotions, illusion, and optimism" in the minds of people (Bashiriyeh, 2000, 52). Nadalian also considers this phenomenon a "multicultural space," which led to the protests of the island's residents (Nadalian, 2021). This conflict between the foundation of culture and the media culture has become so intense in recent years that at one point it has led to practical action to expel the second stream from the island and resulted in a serious sensitivity towards the external manifestations of this culture¹⁰ (Keshvari, 2019, 2; Hosseini, 2022, 97). However, field observations indicate that this forced reaction has not had a serious impact on destroying this cultural narrative, and daily, a significant number of tourists who travel to this island encounter the environment within the framework of the first narrative system. Rather, reports have indicated the spread of this subculture

to other islands, such as Lark and Hengama (Etemad Online, n.d.).

Discussion

As mentioned earlier, the meaning of the environment from the perceptive point of view is relative and variable. This means that the symbols of the environment contribute to a different semantic product based on the meaning in the mind of the audience. As a result, the meaning of Hormoz is also a changeable matter that is formed based on the narratives that have reached the audience from the past to the present, but this narrative itself is not conclusive and is changeable. If the knowledge of sustainability is interpreted as the continuation of the values of a biological resource, then it can be assumed that sustainability seeks to preserve the existing narrative of the relationship between humans and the environment. This is the reason why sustainable tourism places such an emphasis on the continuity of the host's cultural resources. Now, the media, as a tool, can transform the narrative and the meaning of the environment through its mechanism, and change in the value system—which

is the essence of a cultural explanation—occurring through “meaning-making.” Based on the evidence in Hormoz’s media “overarching narrative,” it can be assumed that the media is the source of activity acting in a conflicting way. Therefore, it can be claimed that there is a serious conflict between the media narrative of Hormoz and its sustainability (Fig. 2). In other words, if one considers the cultural aspect as one of the foundations of the existing readings that the sustainable tourism paradigm seeks to maintain, then it can be said that the media narrative provides a new form of value mechanism that is in serious conflict with the existing system¹¹. Therefore, the mechanism of “dual space” in Hormoz culture can be explained as follows: Basically, what the natives think of Hormoz is fundamentally different from what tourists think under the influence of the media. In fact, if the location of the perceptual relationship between the audience’s mind and the perceived space is interpreted, it can be said that the audience of these two cultural currents is walking in “two places” different from Hormoz.

But in response to the third question, what can be predicted from this intercultural conflict under the assumption that both actors remain on stage? As mentioned, according to the theory of “social construction of reality,” the media create social and historical formations through the framing of images and pictures of reality in the form of news and news reports in predictable ways, and people, as the audience, have their points of view about social reality and their places. They shape reality in interaction with media symbolic constructions (Mehdizadeh, 2021, 83–85; Seidman, 2013, 112). Therefore, the media can overcome other knowledge sources of the audience, such as personal experiences, narratives of fellow groups, and social institutions influencing them. This means that if the second current is reliable and expands, this current can overcome the first narrative due to the persuasive characteristics of the media. In this case, it can be imagined that the media culture will become the dominant narrative of Hormoz,

and in this case, the mechanism of Hormoz will be known from the perspective of this trend. Now, in “Mediaized Hormoz,” some of the cultural symbols of the first stream that are promoted by the media are prevented from growing and expanding naturally by turning into a nostalgic thing and a museum. Moreover, the oral narratives of the natives about the presence of the media in these few years indicate a change in values and behavior, especially in the younger generations of the natives of Hormoz. On the other hand, the experiences of tourists that they have encountered before and after Hormoz became a media stream show a serious difference in the meaning of the environment. The dominance of the media flow, which is accompanied by the presence and confrontation of natives with tourists, exacerbates the effect of this process. In other words, the cultural aspect of Hormoz, which is known as a tourist attraction, like its geography, will become a tourist and media issue that will be expanded within its framework. The media as a changer, with its current content, has become an anti-sustainable current, which has caused the transformation of the meaning of the environment by interrupting the continuity of the underlying values.

Conclusion

Based on what has been discussed, the relationship between media representation and the stability of the environment can be posited as follows: since the meaning of the environment is relative, the media can transform the existing meaning based on a perceptive point of view. The transformation of the narrative of the environment can be in line with its sustainability or against it. As in the case of Hormoz, the media narrative is opposed to the sustainability of the environment. On the other hand, the effects of the media representation of Hormoz from the perspective of sustainability can be described and evaluated in this manner: The media representation of Hormoz in social networks and the formation of a pervasive media narrative do not match the local narrative of Hormoz. This narrative focuses on the



Fig. 2. The two cultural currents have different value systems, which is one of the factors striking a conflict between the two. For example, in the normative system of the natives, associated with the religious structure of their community, clothing is a sensitive issue, which was repeatedly highlighted by the natives as a worrying factor during the field observations. Source (from right to left): Author’s archive & Juodele, 2020.

imported subculture, and the media promotes a specific form of interaction with the environment that is different from the native culture, which conveys a different meaning of Hormoz to the audience. Since the knowledge of sustainability in the foundation is based on the reliability of the resources and values of a platform, the current media approach, which is based on tourism, can be evaluated against sustainable tourism. The reason is that the current media approach seriously threatens the reliability and continuity of Hormoz’s value system by spreading a narrative that is contrary to the host context and is replacing a media subculture devoid of the historical context. As a result of such a dual space of culture, the audience-natives and tourists-read Hormoz in two different ways, and Hormoz is interpreted through two conflicting dominant narratives that form two different “places”. Therefore, based on both cultural narratives and through the lens of the

social construction of reality, the most important prediction is that with the spread of non-native media flow facilitated by the persuasive structure of this narrative, this environmental reading can surpass its conflicting narrative and gradually become the dominant construction of Hormoz. In this case, the defeated cultural current is bound to expand aligned with the form that is valuable from the perspective of the media narrative. The native culture is expected to be left behind by its natural, dynamic, and organic growth and turn into a frozen and showy entity that serves the tourism economy. Therefore, if, according to the definition, the goal of knowledge is the sustainable use of resources while taking into account their accessibility to future generations, it can be assumed that the local cultural narrative, which is the historical product of their life in Hormoz, will not be available for future generations.

Endnotes

1. According to statistics, during the holidays of 2017, a population of more than 16,000 people-which is almost three times the resident population-entered and visited the island daily for tourism (Mehr News Agency, n.d.).
2. In addition to the fact that the field observations show that the tourists are generally unaware of the cultural-historical background of the island, some, such as Pour Ahmad et al.'s *The Portuguese*, as one of the few historical works that do not express a long historical background, attract the most attention.
3. Although tourism in Hormoz Island has its roots in the past years, its unexpected jump in the last decade should be attributed to visual media, especially social media, which has made traveling to Hormoz a main destination and a continuous stream for tourists.
4. Concepts such as place and landscape, which itself is a type of place, are perceptual phenomena that interpret space or the audience's perception of space (Keramati Niaragh, 2022, 409–411). The term place is defined as a geographical location and a container for conveying meaning (Amdur & Epstein-Pliouchtch, 2009). The new expression of the nature of place is the achievement of passing between the traditional and bipolar worlds (Cartesian dualism). From Shultz's point of view, the concept of place as a physical-spiritual phenomenon is more than an abstract place; it is a whole made of quantitative and qualitative phenomena that cannot be reduced to either of these two (Norberg-Schulz, 2010, 59; Mansouri, 2010, 31).
5. Baudrillard, using the word pretend and pointing out that the media creates "hyperrealities," believes that the image presented by the media becomes a substitute for reality in the minds of the audience (Hajrvar, 2019, 31). Imitation or simulation refers to the blurring of the border between reality and image. Baudrillard describes this issue as follows: "The message that is decoded and "consumed" internally and unconsciously is not the obvious concept of sounds and images, but this message is a binding pattern of separating reality into successive and equivalent signs" (Baudrillard, 2001, 115). He believes that the speed of media messages has disjointed our experience of time and space. Bordriard describes a process that eventually leads to imitation. Hyperreality is the result of simulated imagination, which Baudrillard calls simulations (Mehdizadeh, 2021, 292-297).
6. Mehdizadeh states, "The most important effect of the media is the creation of meaning. This means that the audience's perception and understanding of the surrounding world is the result of the combination of the social construction of meaning with the meaning of personal experience, or, in other words, the negotiation and agreement of cause and agency under the title of social constructionism. After receiving the media construction of meaning, the audience combines and integrates it with the personal structure of meaning (personal meaning). This mediaization process often contains a strong influence on the social context of media content recipients" (Mehdizadeh, 2021, 53). In other words, this approach shows that the media can overcome all the knowledge sources of the audience and influence them.
7. In this case, examples of violations may come to mind. For example, it can be mentioned that "foreign tourists who enter Iran and through Iranophobia expect a ruined landscape, but by placing themselves in the landscape of Iran, they find an understanding contrary to the media and overcome it." ". In response to this ambiguity, it should be noted that various theoretical positions have been given by media experts regarding "media effects" in the past decades, which result in very detailed discussions that are beyond the scope of this volume. But in summary, it can be said that they attribute different attitudes to the effects of mass communication, which cover a wide range from relatively weak media effects (in the model of limited effects) to dominant media effects (such as a magic bullet). Percy believes that none of the theories can be an absolute explanation for the effectiveness of the media, and by compiling a "comprehensive model" that includes other models, he states that different interpretations of the effects of the media can be divided into four categories of effectiveness based on the conditions of effectiveness: "direct," "conditional," "cumulative," and "cognitive-transactional" (Perse, 2008, 2897–2899; Borah, 2016).
8. Diane Davis, an American sociologist, in describing the sainthood of this keyword in the literature of the previous century, compared it to the

"code of the night" of this period (Davis, 2015, 58).

9. Although sustainability is a concept that has been focused on ecological, social, and economic topics in the environmental sciences, over time, the importance of topics such as aesthetics has also attracted the attention of researchers (Hemmati, 2017, 82; Bahrami and Hemmati, 2019, 40; Sebakro et al., 1401, 30).

10. Literature and oral traditions indicate a physical conflict between these two currents in 2019 when the inhabitants of the island attempted to expel and prevent the presence of the second current in a coercive campaign (Keshuri, 2019, 2; Etimad Online, n.d.). Some residents attribute this issue to the spread of drugs on the island and norm-breaking, extensive advertising for modeling (for example, wedding tours, bikini modeling, etc.).

11. It should be noted that the existence of this conflict is not always negative and harmful. In fact, in this example, the effect of the media is placed against the stability of the environment, but it may be the opposite in another example, and the non-native understanding through the media is preferable to the native understanding. For example, the killing of endangered species by natives was stopped with the help of the media (Fig. 3).

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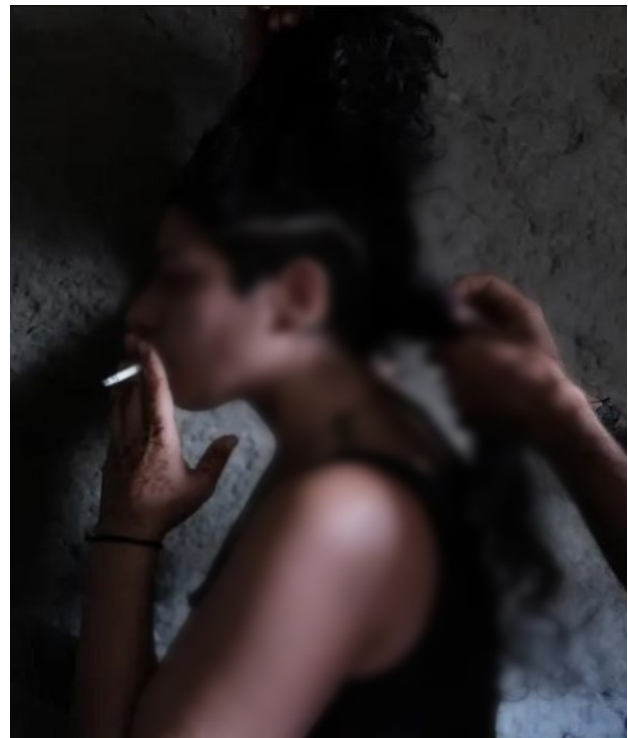


Fig. 3. One of the concerns of the natives is the spread of drugs and the emergence of abnormal behavior among the juvenile natives affected by the presence of a new cultural trend on the island. Source: Juodele, 2020.

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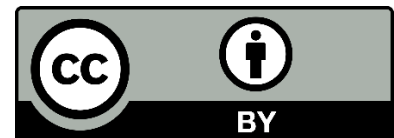
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