

The Exploration of the Authentic Experience of Tourists in National Tourism

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Keywords: National Tourism, Tourists, National Culture, Authenticity, Experience

Abstract: At present, the discussion on the authenticity of tourism experience develops from the Boorstin tourism "pseudo events" and the stage of MacCannel gradually into the objective authenticity, constructive authenticity, existentialism authenticity and customized authenticity. From different subjects, there are different symbolic experiences at the same authenticity level or different authenticity levels. Authenticity or not is not an either-or question, but the tourism subject is the most important factor in the process of authenticity construction. This paper analyzes the meaning of the authenticity of national tourism experience, presenting the demands of tourists for authenticity.

1. The meaning of authenticity in national tourism

The authenticity of national tourism emphasizes the authenticity experience of ethnic culture in the development of national tourism activities. National culture has become an important indicator to examine the authenticity of tourism: on the one hand, based on the study of cultural authenticity, stage authenticity, fictional culture and stage suspicion, the emphasis is placed on whether the national culture involved in the process of national tourism; on the other hand, the existence of national culture is a tourism destination, tourists and tourism scholars. Generally speaking, the authenticity of national tourism includes two aspects: "stage authenticity" and "life authenticity". Stage authenticity refers to the judgment of the authenticity of the fact of the national tourism destination under the category of objective authenticity. And the authenticity of life refers to the authenticity of the daily life of the residents and it is not to use to attract the tourist destination. Although the real life reflected by the daily life of residents in national tourism areas and it is also more attractive to tourists. But usually it is difficult for tourists to contact or have less contact with the daily life of residents in national tourism, and more access is the presentation of different forms of ethnic culture in the scenes of national tourism areas.

2. Tourists' demands for authenticity in national tourism

When tourists enter the understanding of the national tourism field, tourists have different perception and impression of the national tourism area, and tourists' impression of the national tourism area has been initially formed, that are constructing the sacred place. In the minds of tourists, the image of the national tourism destination has been formed, that is, mysterious, primitive, magnificent, magnificent, rich, gorgeous, etc., which have become the image symbols of various national tourism destination. So they with a variety of images, with good wishes, stepped into the palace of national culture. The national tourists for the tourism stage of various national culture performance has what kinds of requirements? How much authenticity does the national tourism resources constructed by the society? What kind of authenticity is it all about? How do the tourists experience the authenticity? Do they expect to see the original national culture, or ignore the real culture and just entertain themselves? Or are tourists willing to unmask the processed national cultural performance, or are they willing to believe that it is real? There are several situations of ethnic tourists in the actual experience:

2.1 Authenticity is that seeing is believing

This type of tourists does not consider whether the object is real. They are more willing to see the landscape or performance is real, and actively accept the new cultural significance of the national culture in the tourism culture. Their judgment of authenticity lies in that seeing is believing, and thus obtain a satisfactory tourism experience. With national culture symbolic tourism resources is the focus of this kind of tourists who pursuit of authenticity strongly depends on a variety of typical national culture symbols, indulge in national tourism scene stage, enjoy the pleasant travel experience, stare at the stage performance, and focus on the real stage of tourism photography.

2.2 Authenticity lies in how you feel about yourself

This type of ethnic tourists have experienced the commercial traces of national tourism culture that is not the so-called original flavor, but their pursuit of authenticity lies not in the authenticity of ethnic tourists, but turns to their own feelings at that moment. We can see from the respondents answer, the local national tourism situation, including all kinds of symbols, space, etc., that are tourists feel real props. They construct their own experience in the national culture scene, and to seek the feelings of self. If that moment can cause understanding or let its association and imagination it will bring them to enjoy, relax, pleasant travel experience and feelings that is their pursuit of real.

2.3 The pursuit of object authenticity

In respondents appeared a strong pursuit of objective real tourists who emphasized the pursuit of the original national culture and thought travel for her significance was very important because of her pursuit of the authenticity of the object. Thus if the tourists to authenticity evaluation criteria is very strict, once they found that the object is by marketers manipulation or stage and she will show disgust and resistance and change to the strong pursuit of objective authenticity, and very hope that through the pursuit of national cultural authenticity, and achieve a state of self for identity.

3. Authenticity in national tourism

3.1 The authenticity of the transformation of ethnic culture into tourism products in national tourism areas

National festival internationalization, collection of the nation which is no longer used for exhibition, built national culture square, organization propaganda, a certain area as a national culture of living display tickets to tourists, etc., which let a person feel inflexible, false and artificial, unable to tourism scenery light and sublimation. In fact, the design of "sacred places" requires skill, which is to create a surreal authenticity for tourists. The biggest characteristic of such authenticity is the blurring between the subjective and objective, and the tourists' thoughts and consciousness are attached to the visible and sensible scenery. In this national tourism place, people and things are one, and the main body and object are integrated. Tourists in the national tourist experience is the wonderful national culture, strange, brilliant, amorous feelings, isolated, and at the same time "sacred place" secret is the real life of the poor, dirty, chaos, culture, hypocrisy, etc. Although, such a "sacred place" will cause tourists concerns about the authenticity of scenery. However, in the relationship between tourists and attractions, and compare this object is true or false, imagine and experience is more important for tourists, so in modern society tourism can become the cause of ease people anxiety and hesitation .

3.1.2 The authenticity of national tourism is not necessarily equal to the authenticity of tourists' attention

The presentation of every national tourism scene is a stage performance, which contains unreal, but the stage does not mean unreal. As long as the main elements of tradition, it should not be superficial (superficial). In fact, most tourists evaluate their authenticity according to their own feelings. Perceived authenticity (perceived authenticity) is an important measure to measure product quality and determine tourist satisfaction. Therefore, authenticity should emphasize sensory value (feeling value). The authenticity as realistic (verisimilitude) is achieved by satisfying tourists' expectations of how to look or feel. As a phenomenon of being re-manufactured and reorganized, each attraction contains the production process of replication. For national tourism, the meaning of authenticity can only come from in-authenticity. It is necessary to assume an unbridgeable line to protect the truth of one side from the untruth of the other. The authenticity of national travelers should exist in our others (Self Other), here and there (here there), now (now then), familiar with strange (familiarity strangeness), changing static (Change stasis), broken (fragmentation holism), secular sacred (profane sacred). When I leave the familiar place and now to the strange place in then to stare at the other, the authenticity of the object constitutes the essence of national tourism. What ethnic tourists finally see is only a kind of replicated authenticity. However, as long as ethnic tourists invest more thinking and emotion, the space of imagination can be extended infinitely, and eventually they will get subjective real feelings and experience.

3. Travel photos and authenticity

People often use seeing is believing, hearing is false as the basis to judge whether something is real. When we doubt a thing, once we show the photo which is authenticity and seems to be proved with photos as proof into a fair judgment in the society. The most basic function of photos is to record. However, with the development of society, the progress of science and technology, especially the popularity of digital camera, today people can easily have a camera, can follow one's incline to take any want to take photos, and with the development of digital image technology,

people more and more like to use some image processing software to process photos. So photos represent the real?

The relationship between photos and authenticity has become the focus of the discussion. As early as 1930s, Benjamin is keenly aware that the invention of the camera actually represents the arrival of the era of mechanical replication, because people can copy very realistically, and almost no difference between copies. This means that the original entity is no longer so important, originally the authority of the entity gradually lost. More and more people pursuit of copying the real, rather than the original real. So how do tourists see this? In this interview, the survey asked about the importance of taking photos to travel and what has was done to photos after travel? In respondents, when asked about the importance of photos for their travel and why take photos, in addition to the two respondents said is not very important. All other respondents think photo is very important, mainly because photos can prove themselves and reserved for memory and convenient memory experience. So memory become tourism photography function this is also our understanding of tourism photography culture representation and its authenticity.

3.1 Cultural representation of the proof, commemoration and memory of tourism photography

Western scholars have proved that photos have become one of the important ways to arouse tourism expectations and express tourism experience. Proof, commemoration and recall are the basic motivation for tourists to take photos. In the process of appreciating the national culture, tourists frequently raise their cameras, and retain countless beautiful moments in their cameras. Photos are not only the basis for their memories, but also the evidence of wanting others to show their travel journey. (Liu Danping, Bao Jigang, 2006).

For tourists tourism photography is the reproduction of the experience of the tourism scene which is the affirmation of self and show off. Photos are the witness of travel experience and the more travel experience, the more dependent on photos. After the tour the photos are still exist that gives them a kind of immortality that they would not otherwise enjoy (Susan Sontag, 1977). As visitors with limited stay time national tourists can only capture the most representative, symbolic and real experience and photo in the current national culture. So photos are easy to make national culture "pattern" that confirmed the Susan Sontag's point of view "watch tend to adapt to photography". In this sense, national tourism is not so much the process of tourists find things, but is confirmed or adapt to the process of coding pattern. (Zhou Xian, 2008)

3.2 Photograph and authenticity

All respondents agree that the iconic national tourism scene had proof function although different respondents have different attitude. For example people take one or two photos to prove themselves. The photo is so strongly a proof, precisely because it represents the truth, at least in the eyes of the tourists themselves. The secret of the proof of photos is closely related to the authenticity which lies in that both the photographer and the viewer firmly that believe that there is a principle of the photo exists. The photographer thinks it is true because they have captured the national cultural symbol, and the viewer believes that it is true because they see the photo. National cultural symbols are the most typical tourism objects produced and reorganized in the national tourism scene. Are they real? Tourists rarely pay attention to the real and actually tourists care about whether the truth can be copied, whether the real can be taken away. Tourists can not tell what is the authenticity of the experience, what is the truth of the image, or for tourists, the boundary between the two has been very blurred. Therefore, travel photos deserve to become the carrier of authenticity, and authenticity therefore becomes readily available.

Although photo is considered a real carrier, but in the real world, things are always in change. Because of the moment of true feelings tourists often try to take photos to record the moment good feeling in the actual interview. When the tourists come back the manual processing of the photos by image processing technology is just to make the photos look more beautiful. Under the author's questioning the interviewees did not change the authenticity of the photo. It is not important whether the photo restores the original situation at the moment when it is taken. What is important is whether the tourists think that the photo can reflect their feelings at that moment and whether it is in line with their own imagination. The later corresponding treatment with photos does not affect its authenticity and it becomes more real. Therefore the photo is not so much a carrier of authenticity as it is a spatial and temporal record of tourists' feelings and experience.

In the eyes of the tourists various modern image processing technologies do not reduce the authenticity of the photos, but are more real than the authenticity, because the tourists focus on the image world presented by the tourist photos and the world that the tourists want to express in their hearts, rather than the objective real world. The truth of tourism photos is neither the truth of tourism landscape, nor the truth of records, but the truth of emotion or experience.

Acknowledgments

This work was supported by Yunnan Open University Scientific Research Fund Project: Study on the symbolic operation path of ethnic tourism culture in the Demonstration area of Ethnic Unity and Progress in Northwest Yunnan NO.23YNOU17.

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