

# Research on the Tourism Experience of Xi 'an Tang Dynasty Ever-Bright City Scenic Area Based on Network Text Analysis

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## ABSTRACT

As global consumption habits shift from purchasing goods to pursuing experiences, the increasing emphasis consumers place on the quality and diversity of experiences has given rise to the development of immersive experiences. By creating specific scenarios, they enable the audience to immerse themselves physically and mentally and resonate with them. Under the impetus of a series of national policies, they have become an important direction for the innovative development of the cultural and tourism industries. This paper takes various immersive scenic spots in Xi 'an as the object, uses the text data of Weibo as the information source, and employs the research and analysis method of online text content to explore tourists' online attention, emotional experience and image perception of tourist destinations, analyze the characteristics of the tourist group and the behavioral preferences of tourists, and obtain the tourism image of such scenic spots in Xi 'an. The research finds that the average emotion of tourists towards scenic spots is approximately 1.0003. The top three text feature words extracted by TF-IDF are Immersion, experience, and culture. The image perception is positive, and the overall tourism experience of tourists is good. However, there are still some problems that need to be solved urgently in aspects such as scenic spot setting, facilities and services, prices, and crowd density. In the future, all immersive scenic spots in Xi 'an should accurately position their source markets, deepen cooperation with surrounding scenic spots, continue to leverage their historical and cultural heritage, protect core scenic spots, and avoid excessive commercialization, so as to maintain their simple and natural tourism atmosphere.

## KEYWORDS

Network Text analysis; Immersive Scenic area; Xi 'an

## 1. INTRODUCTION

Tourism experience research began in the 1960s. Along with the expansion and deepening of the basic theoretical research of tourism, it has gradually become a research hotspot at home and abroad. Ryan summarizes the tourism experience as a multi-functional leisure activity for individuals, involving various entertainment and educational elements [1]. Based on the viewpoints of scholars Boorstin and Mac Cannll, Cohen holds that there is no single type of tourist in the real society [2]. From a phenomenological perspective, he defined tourism experience as the relationship between the individual and various "centers", believing that tourism experience has strong individuality and diversity. The spiritual core formed by individual tourists in the social background of their lives is the decisive factor of tourism experience. This marked the entry of tourism experience research into the postmodernist period [3].

From different disciplinary perspectives, the classification standards for tourism experience dimensions vary and have not yet been unified. However, the "4E" experience dimensions of Pine

and Glimore have had a greater impact, namely aesthetics, entertainment, escape, and education [4]. Zou Tongqian and Wu Liyun introduced the concept of "empathy" on the basis of the "4E", that is, tourists need to actively stand in others' positions and transform themselves into specific objects through imagination, thereby achieving the transfer of emotions and a brief self-escape [5]. All the domestic and foreign scholars mentioned above have classified tourism experiences horizontally [6]. Jin Siyang not only examined the dynamic interaction between the tourism subject and the tourism object, but also had insight into the distinct hierarchy of the experience gained by tourists during the journey [7], which was similar to Maslow's "hierarchy of needs theory". Under this theoretical framework, the experience levels of tourists present a progressive relationship from primary to advanced and from appearance to essence. Based on this, the tourism experience is divided into four progressive levels: material experience, physical experience, cultural experience and spiritual experience. This gradually deepening classification method comprehensively considers multiple dimensions of the tourism experience, including but not limited to material satisfaction, physical perception, cultural cognition and spiritual pleasure. This classification not only reflects the complexity and diversity of tourism experiences, but also highlights the new trend of multi-sensory participation and unexpected tourism experiences in the context of the increasing integration of tourism and technology [8]. Through this classification method, the degree of satisfaction of tourists' demands and the quality of their travel experience can be understood and evaluated more accurately, thereby providing a strong theoretical support for improving the level of tourism services.

The analytical dimensions of tourism experience quality evaluation research were initially relatively single. With the continuous deepening of academic research, it has gradually been recognized that the influencing factors of tourism experience quality are significantly diverse, and its evaluation itself constitutes a systematic and complex process, which must integrate multiple dimensions for comprehensive consideration [9]. In the construction of the specific evaluation model, Ross proposed a subject-object binary framework: the subject dimension covers tourists' travel motives, behavioral patterns, and travel expectations; The object dimension points to the multiple basic attributes of the destination and the service quality of the reception staff. Based on his tourism experience theory, Ryan emphasizes a comprehensive evaluation of experience quality from four aspects: prior factors, interfering variables, behavioral performance, and the final outcome [10]. Vitteso in the perspective of psychology, on the basis of cognitive schema theory, gives a definition of tourism experience for the tourists pursuit and achieve "flow" (chang shuang) psychological state, the process of building the "flow" evaluation questionnaire, based on the psychology of valence, relax the scale is mainly around, interest and challenge degrees four dimensions [11]. Domestic scholars' research is often rooted in existing theories and research results on tourism experience. They tend to select specific tourist destinations for in-depth analysis and mostly believe that tourists' expectations largely determine the quality of their experience. This understanding lays an important foundation for subsequent in-depth analysis of tourists' experience perception in specific scenarios such as the Tang Dynasty Ever-Bright City. As tourists' sense of participation in the travel process keeps increasing, immersive tourism performances are gradually becoming a part of tourism.

Therefore, this paper takes various immersive scenic spots in Xi 'an as the object, uses Weibo text data as the information source, and employs the research and analysis method of online text content to explore tourists' online attention, emotional experience and image perception of the tourist destination, analyze the characteristics of the tourist group and the behavioral preferences of tourists, and obtain the tourism image of the Tang Dynasty Ever-Bright City scenic Area.

## **2. RESEARCH CASES AND METHOD DATA**

### **2.1. Overview of Research Cases**

The Tang Dynasty Ever-Bright City Scenic Area is located in the core area of the Big Wild Goose Pagoda Culture in Qujiang New District, Xi 'an, with a total construction area of 650,000 square meters. As an immersive cultural and tourism pedestrian street built on the culture of the prosperous Tang Dynasty, it takes Tang style elements as the main narrative line of the space. Through a cluster of ancient-style buildings, theme sculptures and light and shadow installations, it recreates the atmosphere of the Tang Dynasty capital and creates a "night economy-cultural experience" model. It has now become an important carrier for the display and experience of Tang culture in Xi 'an.

### **2.2. Data Sources**

This article takes "Tang Dynasty Ever-Bright City" as the keyword and uses Python to collect information from blog posts and comments about Tang Dynasty Ever-Bright City on Weibo. By removing duplicate and invalid information, a total of 65,229 characters are obtained.

## **3. EMPIRICAL ANALYSIS OF TOURISM EXPERIENCE PERCEPTION IN THE TANG DYNASTY EVER-BRIGHT CITY**

### **3.1. Analysis of High-frequency Feature Words**

The word frequency statistics of the segmented network text were conducted through the ROST CM software, and the top 50 high-frequency words were extracted (refer with: Table 1). The feature words are dominated by nouns (accounting for 62%), concentrating on representing the physical attractions of tourism, such as "Xi 'an", "Culture", "Tang Dynasty Ever-Bright City", "Hanfu", etc. Adjectives (accounting for 28%) mostly express spatial evaluations, typically such as "big" and "new". Verbs (accounting for 10%) reveal the behavioral patterns of tourists, such as "feeling", "performing", "checking in", etc. The significant advantage of high-frequency nouns indicates that tourists' cognition focuses on material landscape elements.

**Table 1.** High-frequency Words in Online Comments by Tourists of the Tang Dynasty Ever-Bright City

| Serial Number | Word                | Frequency | Part of Speech | Serial Number | Word            | Frequency | Part of Speech      |
|---------------|---------------------|-----------|----------------|---------------|-----------------|-----------|---------------------|
| 1             | Xi'an               | 879       | Noun           | 21            | New             | 48        | Adjective           |
| 2             | Immerse             | 533       | Verb           | 22            | Scenic Area     | 45        | Noun                |
| 3             | Experience          | 328       | Noun           | 23            | Technology      | 45        | Noun                |
| 4             | Culture             | 166       | Noun           | 24            | Travel through  | 41        | Verb                |
| 5             | The Grand Tang Mall | 146       | Brand          | 25            | Story           | 40        | Noun                |
| 6             | Feel                | 107       | Verb           | 26            | Movie           | 40        | Noun                |
| 7             | Travel              | 93        | Verb           | 27            | Performing Arts | 38        | Noun                |
| 8             | Shaanxi             | 88        | Noun           | 28            | Silk Road       | 38        | Noun                |
| 9             | Hanfu               | 83        | Noun           | 29            | Live            | 37        | Verb                |
| 10            | Culture and Tourism | 82        | Noun           | 30            | Hotel           | 37        | Noun                |
| 11            | Tourist             | 77        | Noun           | 31            | Large-scale     | 36        | Distinguishing Word |
| 12            | Chang'an            | 69        | Noun           | 32            | Three Kingdoms  | 35        | Noun                |
| 13            | Tang Paradise       | 66        | Noun           | 33            | Qujiang         | 34        | Noun                |
| 14            | Great Tang          | 63        | Noun           | 34            | Art             | 33        | Noun                |
| 15            | Big                 | 59        | Adjective      | 35            | Integrate       | 33        | Verb                |
| 16            | Performance         | 58        | Verb           | 36            | Time            | 33        | Noun                |
| 17            | Punch in            | 56        | Verb           | 37            | Ancient Capital | 33        | Noun                |
| 18            | Interaction         | 56        | Adverb         | 38            | Museum          | 33        | Noun                |
| 19            | History             | 49        | Noun           | 39            | Live-action     | 32        | Noun                |
| 20            | Scene               | 48        | Noun           | 40            | Legend          | 27        | Noun                |

### 3.2. Semantic Network Analysis

To break through the planar limitations of word frequency statistics, a deep association model is constructed using the ROST CM semantic network function (refer with: Fig. 1). The results show that "Xi'an", "Experience", "Hanfu" and "Culture" constitute the core nodes, extending into three main tourist perception networks: Heritage space network: "Xi'an-Scenic Area-Night View-Tourism" represents the core image of the destination; Scene Experience Network: "City That Never Sleeps-Experience-Performance-Scene" maps the appeal of immersive activities; Cultural Behavior Network: "Chang'an-Culture-Hanfu-Experience-Performance" reveals the characteristics of the integration of culture and tourism. Node distance analysis confirms that the strong correlation between cultural experience elements and spatial carriers constitutes the cognitive basis.



and "real scene" confirm the construction of the historical authenticity of the environmental narrative. Some tourists also mentioned "a sea of people", indicating that the scenic area has a large capacity to carry tourists. It is necessary for the government and the scenic area to make timely adjustments to enhance the reception capacity of the scenic area and avoid excessive crowds affecting the immersive experience.

#### 3.3.4. Tourist Motivation and Behavior

The time dimension shows a significant night-time aggregation feature, with "night" being the most frequently mentioned. As tourists put it, "When millions of palace lanterns are lit up one after another, the reflection of Chang 'an City in Taiye Pool is where the soul lies." Although seasonal preferences are not obvious, the willingness to travel is strengthened during festivals. The behavioral motives are mainly concentrated on "leisure and entertainment" and "watching performances", and public transportation is the mainstream mode of travel.

## 4. SUMMARY

### 4.1. Conclusions

Tourist attractions are the most core cognitive experiences for tourists. Among them, high-frequency words such as "Tang Dynasty", "culture", and "history" reflect tourists' attention and perception of the Tang culture and historical heritage of the Tang Dynasty Ever-Bright City, and they are the foundation for emotional carrying. Words like "tourism", "experience" and "check-in" reflect that tourists aim for tourism experiences and gain emotional interaction through actions such as check-in in the city that never nights.

When exploring the perceptual experiences in tourism behaviors and activities, research has found that mainstream entertainment activities such as watching light shows, performances, and float parades are significantly reflected in tourists' perceptions, and these activities bring profound and positive cognitive experiences to tourists. However, in contrast, tourists' perception in the aspects of dining, accommodation and shopping is relatively weak, and specific descriptions in these areas are also lacking. This suggests that we need to explore and understand the actual needs of tourists more deeply.

In terms of the assessment of the scenic area environment, tourists generally reflect that the environment is clean and tidy, and they are satisfied with the free performance programs. To a certain extent, this has enhanced the overall travel experience of tourists. However, it is worth noting that "crowding" has become the most prominent negative emotional expression in tourists' feedback. This situation reflects that the scenic area still needs to improve in terms of crowd control and reception capacity, which undoubtedly has a considerable negative impact on the tourists' experience. Further sentiment analysis reveals that the vast majority of tourists hold a positive attitude towards their travel experience, and this emotional expression is quite intense. Tourists have been highly praising the scenic spot one after another, which indicates that the joy that the Tang Dynasty Ever-Bright City brings to tourists far exceeds the inconvenience it causes. It is also noted that tourists are willing to share the joy of their sightseeing here. However, in the analysis of negative emotions, it was found that "too many people" was the main cause of dissatisfaction. This discovery provides an important reference for the scenic area to improve service quality and enhance the tourist experience in the future.

## 4.2. Suggestions

### 4.2.1. Multi-dimensional Deepening of Cultural Narratives

The tourists' perception and experience confirm that the historical texture and spatial narrative of the prosperous Tang Dynasty culture are the core attractions of the Tang Dynasty Ever-Bright City. To strengthen this advantage, it is urgently necessary to systematically activate the intangible heritage elements such as the court rituals and market customs of the Tang Dynasty, and transform the relevant documentary records into immersive scenarios that can be participated in. For instance, by embedding augmented reality technology at the architectural carrier level; Plan periodic situational performances such as the "Lantern Festival", build a dialogue channel between tourists and historical figures, let cultural charm permeate the entire tour process, and further enhance the tourist experience.

### 4.2.2. Cultural Empowerment of Service Scenarios

To enhance the tourists' experience in catering, accommodation and other aspects, the service ecosystem should be reconstructed with Tang Dynasty aesthetics. The catering module can provide food services that combine aesthetics and high quality, ensuring the basic guarantee of food safety and strengthening cultural cognition through taste narratives. The accommodation service can incorporate the styles used in the daily life of the Tang Dynasty, making the guest room space an extension field for cultural experience. The shopping scene should avoid homogeneous products and create a theme cultural and creative market.

### 4.2.3. Spatio-temporal Innovation in Passenger Flow Regulation

The negative emotions of tourists revealed by sentiment analysis are mainly congestion, and a dynamic carrying management system can be established. The spatial dimension can construct the "Big Wild Goose Pagoda - Lotus Garden" evacuation corridor system, and activate the hierarchical response mechanism in combination with the real-time heat map. It is advisable to implement a time-slot reservation system for the time dimension and simultaneously develop in-depth night tour products such as "Midnight Secret Box Exploration" to dilute the daytime passenger flow. Key supporting facilities include the renovation of directional signs, the installation of retractable isolation devices in the performance area, and the development of AR pathfinding.

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