

# The Authenticity Of Online Linguistic Landscape In Historical Heritage Tourism: A Consumer-Based Model

Ding Jie<sup>1</sup>, Saengchan Hemchua<sup>2</sup>

<sup>1</sup>PhD. candidate, Semiotics and Cultural Studies School of Liberal Arts, Shinawatra University, Email: 2482949727@qq.com

<sup>2</sup>School of Liberal Arts, Shinawatra University, Email: saengchan.h@siu.ac.th

**Abstract:** This study attempts to develop a brief scale for measuring the authenticity of the online linguistic landscape in historical heritage tourism in Luoyang, Henan, China, and to explore the proper means to prompt the authenticity of the multi-modal linguistic landscape. The paper utilizes the data crawler tool Octopus to collect tourists' multi-modal descriptions or evaluations of the linguistic landscape from tourists' blogs and tourism experience comments on tourism APPs and websites. Based on Kolar and Zabkar's consumer-based model of the authenticity of the online linguistic landscape and examines the correlation among object-based authenticity, existential authenticity, cultural motivation, and loyalty in cultural heritage tourism. The finding reveals the existence of authenticity of the online linguistic landscape and its indispensability in cultural heritage tourism management and marketing.

**Keywords:** online linguistic landscape; authenticity; cultural heritage; semiotic image

## 1. Introduction

In line with the emergence of various media technologies and the constant outbreak of public health incidents, the online semiotic landscape poses a major concern to visitors, administrators, researchers, and scholars due to its flexibility, interaction, diversification and the popularization of the online traveling. According to the statistics from A Panoramic Map of China's Online Tourism Industry in 2021, the number of online tourism users (tourism bookings) in China in 2018 reached 410.01 million people, and the online tourism market scale exceeded one trillion yuan in 2019. Due to

the outbreak and influence of COVID-19, reality tourism has already shifted to novel styles, such as cloud traveling, non-contact vacation, and broadcasting traveling. Online perception and experience of traveling managerial and booking services are connected with multi-modal perceptual online linguistic landscapes. Since the increasing social demand for traveling and realistic barriers during the epidemic period, the public prefers to utilize the tourism booking, engage and share tourism experiences in aid of various modern media.

The notion of the linguistic landscape is first defined by Landry and Bourhis (1997:25), as "the language on public road

signs, billboards, street names, place names, sign names, and public signs in government buildings". As the dynamic presentation process of social interaction and space, informative and symbolic functions of signs in public space is further explored and extended (Jaworski & Thurlow, 2010; Goter, 2006; Scollon et al., 2003). In the cultural tourism domain, the linguistic landscape can be objects, buildings, and contexts. The multi-mode landscape endows a new potential presentation of tourism attractions. In cultural heritage tourism, authenticity seems to be a crucial motivator for tourists to evaluate the cultural value and make a preference, especially the divergence of time and space. (MacCannell, 1973; Naoi, 2004; Yeoman, Brass, & McMahon-Beattie, 2007). The quest for authentic experiences in cultural heritage online tourism has been a worthwhile issue to be explored. Since it seems to be the reflection and virtual reality of the real cultural heritage tourism attractions, authenticity appears to be incompatible with the unreality. The paper probes the existence of authenticity in the online linguistic landscape in cultural heritage in aid of a case study of a cultural block of Lijing Gate in Luoyang and attempts to develop a brief scale for measuring the authenticity of the online semiotic landscape in aid of Kolar and Zabkar's consumer-based model of authenticity. It intends to promote the process of "Rehistorization" and provide feasible suggestions and effective information for the design, use, and maintenance of the linguistic landscape.

## **2 Research object and Research questions**

### **2.1 Research object**

Historic and cultural blocks are not only the integration of historical relics, historical features, and contemporary economic development but also the integration of local humanistic spirit, residents' emotions, and historical and regional features. As an explicit representative phenomenon of historical and cultural blocks, the linguistic landscape intuitively and specifically shows the language use situation, the development and change of language and culture, and the coordinated development relationship between history, language, culture, and economy. We focus on the Old City of Luoyang, taking the division of the historic and cultural district of the Old City as an example in the detailed planning of the historic and cultural district (Old City district) of Luoyang (2012-2020), promulgated by Luoyang Municipal People's Government in 2010. This paper aims to explore the authenticity of the linguistic landscape in the preserved cultural heritage in Luoyang. Lijing Gate tourism attraction in this historic and cultural district is focused on and observed in the research.

### **2.2 Research questions**

In modern media-assisted content, it is a technology and net-addicted era. Media technology seems to be reliable and involved in current society. Various technologies provide possibilities for changes of time and space or reality and fiction. For certain content, media has the power to control and present what it wants to. The public chooses the so-called "post-truth" based on the implicit preset media range without knowing it. The masses prefer to choose the truth that they are willing to accept and believe in, and there is nothing about the accuracy or correctness of the information. The paper intends to

explore the existential authenticity of the online linguistic landscape from the consumer-based model. The following are research questions.

Question 1: Does there exist authenticity of the online linguistic landscape in cultural heritage tourism? If there exist, what kinds of authenticity are they?

Question 2: How do consumers evaluate the authenticity or inauthenticity of the online linguistic landscape in their online comments or evaluation?

Question3: Do cultural motivation, loyalty, and authenticity correlate with each other in the Rehistorization process? How does authenticity construct in the re-historicization of the linguistic landscape under the tourism of historical and cultural relics?

### **3. Theoretical background**

#### **3.1 Authenticity in tourism**

As a basic criterion for heritage protection in cultural heritage tourism, the word “authenticity” has been closely related to reality, originality and sincerity since its initial appearance. The meaning of “true” in authenticity is linked to features such as time, culture, and history. It can be physical or non-physical form, not just real and the past. Cohen (1988) argued that the impact of commoditization on authenticity. “Emergent authenticity” poses the positive influence of the commoditization of authenticity and local culture (Cohen, 1988, p.371). Authenticity seems to be treated as both generated and oriented. Taylor (2001) stated that the creation of authenticity seems crucial for prompting desires and value production in tourism. The increasing attention to authenticity has appeared in the past few decades in the field of tourism.

Tourists' motivations (Chhabra, 2005), tourists' satisfaction with the image and sense of place of a destination (Kolar & Zabkar, 2010; Engeset), and sustainable development of tourist destinations (Cole, 2007) are mentioned and discussed.

MacCannell (1973) probed the further understanding of staged authenticity and tourist experiences and argued that there existed contradictions of concepts in tourism, such as the modern and primitive, insiders and outsiders, or tourists and intellectuals. In tourism management and marketing, the common points of authenticity all highlight the tourists' exploration of the historical culture and humanistic spirit of the destination in the process of tourism, and raise the exploration to the level of philosophy and values. Wang (1999) made a distinctive description of the authenticity of objects and existential authenticity. For him, existential authenticity is activity-based and contains an intra-personal/bodily-feelings dimension and interpersonal /self-making dimension (Kolar & Zabkar, 2010). From a constructive point of view, authenticity seems to be not only object-based but also perceived and staged by the tourists and managers in certain contexts. Authenticity is socially and individually constructed. In post-modernism, authenticity is affected by affection and experience. So, what we are concerned about is the type of authentic experience of the online visual or multimodal linguistic landscape. Even though the two types of authenticity are distinctive but they are not incompatible instead coexistent.

While all the illustration of authenticity extends the interaction between tourists and tourist destinations and enhance the tourists' experience in tourist destinations from the previous literature, there is no sufficient

and persuasive research about the authenticity of the online linguistic landscape in tourism, especially from consumption and tourism management and marketing. Due to the doubt and disapproval of authenticity in the commoditization (Halewood & Hannam, 2001; Shepherd, 2002; Waitt, 2000), it seems the online linguistic landscape is a commoditization reification in aid of modern technology and media. So it is vital for current tourists, especially media-assisted tourists to confirm and experience the authenticity. From scholars' research about inauthenticity and negative authenticity (Martin, 2010), tourists can make the preference and construct the perception of the destination's authentic experience. Negative authenticity here refers to being affective-driven and preference instead of reality or not. This paper intends to probe the existential authenticity in cultural heritage tourism in aid of online presentation, especially the online linguistic landscape. It also seeks the coexistent influence among tourists' perception, cultural identity, existential authenticity from tourists' and management/ marketing perspective in the media-assistant context.

### **3.2 Authenticity in historical heritage conservation in China**

The historical and cultural heritage of all countries is not only the crystallization of wisdom to the past culture but also the witness and expression of the country's profound history and culture. It preserves the social and economic changes through the processing and transformation of the public. As an ancient civilization with five thousand years of traditional culture and a long history, China has the numerous cultural heritages, which is launched by the

State Administration of Cultural Heritage of the People's Republic of China to protect the precious historical relics, historical sites, and art forms preserved in China. In the view of traditional Chinese philosophy, every form of beauty has its uniqueness. To be beautiful is to appreciate other forms of beauty with openness. If beauty represents itself with diversity, the world will be blessed with harmony and unity, and so does the culture conservation.

Chinese scholars Ruan et al. (2003) outlined the origin and development of "authenticity" and discussed its significance in the protection of China's cultural heritage. Ruan (2004) and others have explored the application of the original authenticity in the protection of historical architectural heritage. The application of original authenticity in the renewal of small-town historical districts based on empirical research and the original authenticity application in the protection of the historical and cultural blocks were discussed. The cultural heritage seems to be significant in promoting the exchanges, communication, and maintenance of civilizations. The inheritance of cultural diversity is vital to the building of a community with a shared future for mankind.

Furthermore, it plays an indispensable role in the construction of words with Chinese characteristics and the external dissemination of Chinese culture. As a collective memory and cultural identity, cultural heritage has been issued various regulations and regulations on the protection of cultural relics at the national and local levels. The expression "Protect and continue its traditional pattern and historical features, and maintain the authenticity and integrity of the historical and cultural heritage" was mentioned in

Regulations on the Protection of Famous Historical and Cultural Cities, Towns and Villages in 2008.

### **3.3 A consumer-oriented modal of authenticity**

In research of authenticity, no matter the concept of negative authenticity, pseudo authenticity, emergent authenticity, or existential authenticity, all of these expressions of authenticity cannot be ignored a fundamental factor; tourists' perception. Without this factor, there is no feedback. When tourists are actively immersed in the experience, it seems that the authenticity is constructive, which is based on tourists' perceptions, feelings or emotions (Chhabra et al., 2003). From tourism management and marketing, tourists are endowed with the role of consumers. So the perception of authenticity is naturally connected with the motivator or the desire for cultural heritage tourism. The concept of loyalty seems to be the consequence of the evaluation of authenticity and consumers' decision-making output. Chhabra et al. (2003) found that involved and knowledgeable tourists perceive higher levels of authenticity. The paper utilizes Kolar and Zabkar's consumer-based model of authenticity, which pertains to the four factors, object-based authenticity, existential authenticity, cultural motivation, and loyalty.

### **3.4 Rehistorization in the linguistic landscape**

"Re-historicization" is an extension of the "historization" of aesthetic criticism theory. The study of "Re-historicization" of historical and cultural relics emphasizes the dynamic generation of various texts and histories. The "Re-historicization" of the linguistic landscape is a process of re-

entering historical situations and revealing historical features by means of media and various symbolic texts. As a multi-modal text, the linguistic landscape is one of the important ways to realize and display the "Re-historicization" of the historical and cultural relics in Luoyang.

The study of the urban linguistic landscape in China focuses on the case study of big cities or cities in ethnic areas, focusing on the norms of language translation, language policy, and language and cultural identity. Gao (2018) studied the norms of language and the re-historicization of the historical and cultural blocks in Qinghe Square, Hangzhou. Deng (2019) studied the cultural value of the linguistic landscape in Shanbei. Li (2020) made a comparative study of Urban Village linguistic landscape in the process of new-type urbanization in Lijiao village, Huadi village, and Lide village of Guangzhou. Shi (2020) conducts a "Re-historicization" study on the official multilingual signs of the linguistic landscape in Dong Quan's historic and cultural districts.

It can be seen that the study of the linguistic landscape of China's famous historical and cultural cities mostly focuses on the city's historical and cultural blocks and scenic spots, while the study of historical and cultural villages and towns rarely involved. The research mainly focuses on heritage protection and cultural inheritance, but lacks empirical research based on the perception and understanding of language and culture authentic audience, and lacks the exploration of the linguistic landscape audience dimension authenticity. Therefore, the paper focuses on the linguistic landscape in Luoyang historical and cultural blocks.

The commercialization process is the social progress and outcome of social

development. Apparently, the linguistic landscape cannot be avoided this progress. The preservation and protection of cultural heritage seem to be by the enhancement of economy and society. "Re-historicization" is the expansion of "historicization" of aesthetic criticism theory. The research on "re-historicization" of historical and cultural relics emphasizes the dynamic generating relationship between various texts and history. The "re-historicization" of the linguistic landscape is the process of re-entering historical context and revealing historical features with the help of media and various symbolic texts, which is the dialectical unity of history and present, inheritance and innovation, self and others in the process of commercialization and development of social civilization. The re-historicization of the linguistic landscape under the tourism of historical and cultural relics is the exploration and construction of authenticity. This paper aims to analyze the "re-historicization" phenomenon of the linguistic landscape of Lijing Gate in Luoyang historical and cultural blocks from the perspectives of geographic distribution, language codes, symbols, the use of multiple languages, designers, and audiences. It further explores the historical inheritance of the linguistic landscape in traditional cultures such as ancient language writing, business, and poetry, examines the changes in the audience's demand, evaluation, and expectation of the linguistic landscape, and pays attention to the influence of media culture, information technology, and social economy on the linguistic landscape authenticity.

## **4 Methodology**

### **4.1 Data sources**

The essence of network text is a symbolic projection. Authenticity is linked to people's mental images. Which parts of the perceived image of tourists present the expression of the authenticity of culture and history? Antique color, a long history of deep cultural details, such as the evaluation of historical and cultural reality is these expressions. The expectation of tourist attractions in the description of tourist blogs comes from the tourist projection image formed by the government and the media of tourist departments. In contrast to the construction of authenticity, that is, the authenticity generated by web browsing and searching is based on the projected image of various official and public media, which becomes the "preview" or "per-understanding" of the perceived image of tourists. On the one hand, the authentic experience in the perception image of tourists' real tourism experience is based on the accumulation of their own cultural growth experience, on the other hand, it is influenced by the media guidance. Based on the network text, there are two branches in the analysis of the authenticity of the linguistic landscape, the authenticity of the projected image of the tourism destination and the authenticity of the perceptive image of the tourism destination. The preceding authenticity originated from official tourism agencies or organizations. The latter authenticity is rooted in tourists' network blogs based on the perception of tourists online or realistic tourism. The study focuses on the most influential tourism websites in China as the resources of tourists' network blogs. The websites are Ctrip, Weibo, and Bilibili. Ctrip is the largest reservation website for online tourism in China. Weibo and Bilibili are the most popular social media and network platforms in China, especially popular with

young people, which can share, spread, and obtain real-time information presented through the aid of words, pictures, and videos. The standards of chosen network context are about the click rate without repetition and copy, as well as without the nonsense evaluation.

## **4.2 Research method and Data analyzing tools**

Glaser & Strauss (1967) proposed the grounded theory, which is a qualitative research method based on empirical data. This study is based on the authenticity of the linguistic landscape in Internet tourism texts and the contrast between the authenticity of official tourism projection images and the authenticity of tourists' Internet perception images. To collect network text data on the controversial issue of perceptual authenticity of Network linguistic landscape presentation, and to conceptualize authenticity through visualization and classification of data, and with the help of text mining software octopus on the original data collection, and level-by-level coding, induction, and sorting. For the authentic network linguistic landscape of projection image, this research selects the video text resources which are published on the government's official website, micro-blog, and Tourism Organization about the tourism policy of the scenic spot, the introduction of the scenic spot, and the network documentary film, the same way through the web crawler crawl after the analysis and finishing. Therefore, in the coding process and semiotics theory further integration, the final formation of the following 4 coding processes, and based on this draws relevant conclusions.

In order to ensure the rationality and accessibility in the coding process, after the

crawler tool crawls for the relevant data, this study combs the original data, in the authenticity coding process, the use of artificial coding. The concrete steps are as follows: firstly, the keywords of the original image are extracted, the repetitive and invalid extraction is avoided, and the images of the same place are described in detail based on different scenes and different things. Secondly, the basic image based on the open coding is summed up and classified again to complete the spindle coding. Thirdly, the images are integrated and conceptualized according to the principal axis coding to complete the selective coding. Finally, combining the related concepts of cultural semiotics, the paper further analyzes the image from the conceptual model of the representation of the authentic image of the linguistic landscape, and finally analyzes the process of the re-historicization of the authentic image.

## **5. Data analysis**

In the process of coding, the paper intends to take image symbols from the tourists' perceptions. 645 tourists recorded their travel experiences and thoughts about Lijing Gate on Ctrip and Weibo, with a total of 63,409 words, and numerous pictures ranging from 2008 to 2022. There are also 273 videos about this tourist attraction on Bilibili. The original crawled texts are Chinese characters, which are translated into English. Initially, based on the online tourism comments texts, the network crawled texts are extracted by word segmentation. These segmented words are chosen to be the open coding. The following is an example of open coding of tourists' perceptual image of Lijing Gate.

Table 1 Example of open encoding of tourists' perceptual image of Lijing Gate

Text content	Open encoding
Walk into the thick and tall gate, you can see the Tri-colored glazed pottery Museum of the Tang Dynasty behind, and a whole Luoyang ancient capital snack street, walk more than a few steps, it is more where the Cross street, to eat dinner here, make sure you try the non-boiling soup over here.	thick and tall, Tri-colored glazed pottery Museum of the Tang Dynasty, the ancient capital, snack street, the Cross street, the non-boiling soup
The ancient stone street left by Sui and Tang Dynasties 1300 years ago has a sense of historical precipitation, and there is a feeling of walking through time and space.	the ancient stone street, a sense of historical precipitation, a feeling of walking through time and space
Follow the Lijing gate inside the stone street straight can reach another ancient building Drum Tower. Lijing Gate scenic spot is the most famous snack street in Luoyang, which is to enjoy the authentic visit to Luoyang.	the stone street, ancient, Drum Tower, snack street, the most famous, the authentic, enjoy, visit

As shown in the table above, open coding selects words based on notations and core words, omitting adverbs, quantifiers, and prepositions. In view of the generality and categorization of terms in other codes, such terms do not count toward open coding. After word segmentation of each evaluation text, open-coded words are selected based on the text after word segmentation. After segmenting and encoding the text of Lijing Gate scenic spot evaluation, the open encoding was obtained. After that, we classify and simplify the open-coded words to get the spindle code. Then, the perceptual image is highly integrated by spindle encoding, and then

the selective encoding is completed. Finally, based on the concepts of signifier and signified of the image in Semiotics, the theoretical encoding of the perceptual image of tourist destination is obtained. Finally, the symbolic representation of the tourists' perception image is presented, and the related concepts are expressed through the model, to deepen the research on the symbolic representation and the meaning communication of the tourists' perception image. In the end, there are 825open codes, 259 signified codes, and 153signifier codes in the perceptual image of tourists about the destination as the following Table 2.

Table 2 Coding of the tourist's images of Lijing Gate

The theoretical encoding	The selective encoding	The spindle encoding	The opening encoding
The signifier system(25	Natural landscape(10)	Scenery (10)	Peony (96) ,Tree(2),River (2), Water (1) , Moon (1), Sunshine(1),



9)			Pillow(1), ...
</			

---

convenient (21), spectacular (14),  
cheap (13), famous (11), not expensive  
(10), small (10), tall (10), primitive  
(10), majestic (9), thick (8), unique  
(8), interesting (8), magnificent (8),  
exquisite (7)...

---

Table 2 shows two significant features of the network linguistic landscape in the Lijing Gate area:

1) The multimodal nature of the network linguistic landscape

As a historical and cultural relic, Lijing Gate Scenic area is located in the old city of Luoyang. It was built in 1217 yuan and rebuilt by the Luoyang Municipal government based on the Yuan, Ming, and Qing dynasties. The whole Lijing Gate scenic area is composed of the Gate Tower, Wengcheng, Arrow Tower, City Wall, Lijing Bridge, and City River, which has become an important representative of the historical and cultural old city of Luoyang. It is one of the most characteristic signs of Luoyang ancient city history and culture and is rated as one of the eight contemporary Luoyang characteristic scenery. Network by tourists travel text coding and classification, it is not hard to see tourists travel to the beautiful scenery in the description and evaluation of scenic spots.

The city wall and the city river no longer have the function of protection and defense in wartime because of the change in a historical environment, although the former city bridge and the city river were also restored and rebuilt on the original site, the bridge has not been restored as the original switchable suspension bridge, which is barely described in tourist books. For the gate of the city wall, tourists are very keen to record and take photos. The

Gate of the scenic area of Lijing Gate and its ring-shaped city wall are designed to become a landmark of the scenic area of Lijing Gate, tourists will climb the tower or play inside the city wall.

2) Rehistorization of the network linguistic landscape

Many tourists chose to take photos of the plaque of Lijing Gate and photographed the architectural structure and lighting of the Gate. Lijing Gate scenic spot online presentation also appears more shop signs and a variety of special goods and snacks close-ups, such as peony candy, Tang three-color, Luoyang water mat, the thesis cutting, the sugar painting, the fire painting, and other traditional handicrafts and intangible cultural heritage handicrafts, and some in the homophonic or creative and emerging language pay, such as creative landmark (the distance between Luoyang history and I ). Rather than existing in the discussion with the knowledge in books and scholars, the local experience of linguistic landscape with cultural sensitivity is not only full of local emotional experience, but also the modern interpretation and identity of local culture. Many words about history and relics can be found in the code of online travel notes and evaluation statements.

## 6. Conclusion and implication

Although the media landscape has become a common way of existing in the current society as described by Guy De Boer, the

visual impression has become a more real existence than the real existence and has become a way for people to perceive and evaluate things. Massive information presentation and push put the public under information simulacra. The so-called simulacra are precisely the so-called "post-truth" that the masses choose from within the media range of implicit presupposition without knowing it. The public tends to choose the truth they are willing to accept and believe, regardless of whether the information is accurate or correct, which is called "post-truth". This kind of visual impression is based on the active construction of subjective emotion, that is, the post-truth presented by the media, but also a kind of post-modernist authenticity. The authenticity still exists, but its foundation is more based on tourists' intention to perceive cultural heritage experience, selective identification, and emotional identification. As described by negative authenticity, tourists' tolerance of authenticity will automatically filter to the part they do not want to know and disapprove of when they travel to poor areas. It can be seen that authenticity not only exists but also is based on the social and historical experience of individual tourists.

Although the linguistic landscape appears in a series of presentations on cultural and historical tourism in Henan or Luoyang based on online linguistic landscape data, the Lijing Gate scenic spot is rarely seen alone, its linguistic landscape is also in the form of pictures and text. The characteristic buildings of Lijing Gate ancient city gate, the street scene of Lijing Gate North Street, and the tourist products of each characteristic scenic area are all the concrete expressions of the network linguistic landscape. Based on the visual

and spatial characteristics of the network, the network linguistic landscape extends the characteristics of the traditional linguistic landscape to the symbolic representation of the media. Its authenticity is displayed through the reconstruction of rehistorization or the re-presentation of the space-time of historical landscape. The archaic style of the city gate of Lijing Gate scenic area and the Retro Blue Brick of the North Street are both expressions of the sense of history. However, the architecture, music, writing, performance and so on present a cross-space-time sense of linguistic landscape. The contemporary interpretation of ancient historical stories and scenes becomes a kind of symbolic narration of Historical Culture and completes the process of re-historicization of the linguistic landscape. Through various media technology, the network media from a variety of modes of historical and cultural sites living state. Thus, history becomes deductive and can be visited, visitors perceive, participate and construct re-historicized, thus experiencing the re-construction of the sense of historical reality. This authenticity of existence spans space and time, is based on the mental image and experience of tourists, and is influenced by their emotional preferences. It is the basis of tourists' psychological and cultural identity, and also the source of tourists' cultural motivation.

## References

1. Ben-Rafael E, Shohamy E, Hasan Amara M, et al. (2006). Linguistic landscape as symbolic construction of the public space: The case of Israel. *International Journal of Multilingualism*, 3 (1), 7–30.
2. Ben-Rafael E. (2009). A sociological approach to the study of linguistic

- landscapes. In E. Shohamy and D. Gorter (Eds.), *Linguistic landscape: Expanding the scenery*. (pp.40-54). London: Routledge.
3. Chhabra, D. (2005). Defining authenticity and its determinants: toward an authenticity flow model. *Journal of Travel Research*, 44(1), 64–68.
  4. Chhabra, D. (2012). Destination imagery: Examining online representative dissonance in India. In R. H. Tsiotsou, and R. E. Goldsmith (Eds.). *Strategic Marketing in Tourism Services* (pp. 79 – 94). Bingley, UK: Emerald.
  5. Chon, K.-S. (1990). The role of destination image in tourism: The role of destination image in tourism: A review and discussion. *Tourist Review*, 45(2), 2–9.
  6. Cole, S. (2007). Beyond authenticity and commodification. *Annals of Tourism Research*, 34(4), 943-960.
  7. Cohen, E. (1988). Authenticity and commoditization in tourism. *Annals of Tourism Research*, 15(3), 371–386.
  8. Gao S, Fu Y. Linguistic strategies of linguistic landscape in historical districts: A case study of Hefang Street in Hangzhou. *Journal of Zhejiang Shuren University (humanities and social sciences)*, 2018, 18(01):69-73.
  9. Gorter, D. (Ed.). (2006). *Linguistic landscape: a new approach to multilingualism*. Clevedon: Multilingual Matters.
  10. Halewood, C., & Hannam, K. (2001). Viking heritage tourism: authenticity and commodification. *Annals of Tourism Research*, 28(3), 565–580.
  11. Jaworski, A. and C. Thurlow. eds. (2010). *Semiotic landscape: language, image, space*. *Advances in Sociolinguistics*. London: Continuum.
  12. Landry, R. and Bourhis, R.Y. (1997). Linguistic landscape and ethnolinguistic vitality: An empirical study. *Journal of Language and Social Psychology*, 16 (1), 23-49.
  13. Li S. (2020). A comparative study of urban village linguistic landscape in the process of new urbanization. Jinan University, MA thesis.
  14. MacCannell, D. (1973). Staged authenticity: arrangements of social space in tourist settings. *The American Journal of Sociology*, 79(3), 589–603.
  15. Martin, S. and Morgan, N. J. (1996). Reconstructing place image: a case study of its role in destination market research. *Tourism Management*. 17(4): 287-294.
  16. Naoi, T. (2004). Visitors' evaluation of a historical district: the roles of authenticity and manipulation. *Tourism and Hospitality Research*, 5(1), 45–63.
  17. Ruan, Y. and Lin L. (2004). The principle of authenticity in cultural heritage protection. *Journal of Tongji University (Social Science Edition)*, (02):1-5.
  18. Ruan Y S, and Zhang S. (2004). Industrial heritage protection promotes the development of urban cultural industry: difficulties and opportunities faced by Shanghai Cultural Industry Zone. *Urban Planning Forum* (04): 53-96.
  19. Scollon R. and Scollon. S.W. (2003). *Discourse in place: Language in the material world*. Clevedon, UK: Multilingual Matters.
  20. Shepherd, R. (2002). Commodification, culture and tourism. *Tourist Studies*, 2(2), 183–201.
  21. Shi, Y. (2020). Study on shop

- landscape in the historical and cultural block. *Education and Teaching Forum*, (44): 139-140.
22. Waitt, G. (2000). Consuming heritage-perceived historical authenticity. *Annals of Tourism Research*, 27(4), 835–862.
23. Yeoman, I. S., Brass, D., & McMahon-Beattie, U. (2007). Current issue in tourism: the authentic tourist. *Tourism Management*, 28(4), 1128–1138.