

Narrative Study of Scenic Spot Traffic Experience in Virtual and Real Scenarios

Jing Shao¹, Xiaoli Su², Ming Deng^{3,*}

¹School of Housing, Building & Planning, Universiti Sains Malaysia, Malaysia

²School of Art, Liaoning University of International Business and Economics, China

³School of Mechanical Engineering and Automation, Northeastern University, China

*Correspondence Author

Abstract: Scenic area transportation serves as an effective carrier for the subject to complete spatiotemporal experiences along predetermined paths, carrying the connotation of "threading the needle" within the context of a scenic area. Presently, the construction of scenic areas often overlooks the effective integration of the concept of "virtual and real" into the transportation system. The physical presentation of traditional scenic areas gradually leads visitors to a passive state of receiving scenery during their tours. Addressing the current issues such as the difficulty in synchronizing perception and thought on both levels, the monotony of processes, the singularity of sensory channels, the positioning of functional areas and transportation in terms of virtual and real, and the relationship between transportation arrival and actions, under the basic concept of "virtual and real". The effective selection of the concept of "virtual and real" allows the narrative context of the entire scenic area to present a high-level, diversified sensory experience, bringing the best immersive experience to visitors, and enabling the effective construction of the scenic area transportation clues based on this.

Keywords: Narrative Context, Rhetorical Methods, Physical Environment, Psychological Context, Cognitive Experience.

1. Introduction

The physical presentation of modern scenic areas has gradually led to a habit of passive acceptance and appreciation among tourists. Scenic area construction often targets non-present entities, such as historical culture, and still employs a didactic approach with single panels. Even though some scenic areas have integrated modern virtual technology into their construction in recent years, they still approach it from an economic benefit perspective without developing functional zones narratively or considering the plot development angle for the transportation within the scenic area. Currently, there are several shortcomings in scenic area transportation: 1. Most current scenic area transportation is centered around basic functions, lacking the effective integration of narrative concepts, which makes it difficult to enrich visitors' cognition. 2. Existing transportation clue in scenic areas are forced to serve the distribution of functional zones, resulting in a juxtaposition that is alienated from the original scenic area system; the transportation settings are shallow, and while the real landscape can be perceived, it lacks contemplation, emotional depth, and consideration of other sensory channels. 3. The current scenic area transportation lacks systematic consideration, with plot content mostly presented in a scattered, fragmented manner, making it difficult to form a complete storyline. 4. Most scenic area transportation is centered around the physical form's kinematic laws, making it hard to achieve a harmonious unity of physical and psychological levels, with only human physical arrival but psychological stagnation. 5. When tourists experience the scenic area transportation, it is challenging to subjectively create and give meaning to the objectively existing real landscape based on the level of meaning.

Therefore, there is not much research on the narrative of virtual and real situations in scenic area transportation. Given its current state, questions arise: How can the narrative context of scenic areas be strengthened? How can the

concepts of virtual and real be integrated into the narrative plot? How can narrative clue be constructed within scenic area transportation? Based on this, starting with an analysis of the pain points of virtual and real in scenic area transportation, the optimal construction of scenic area transportation is determined. To address the issues that exist in scenic area transportation concerning the concepts of virtual and real, appropriate research methods are applied to solve the current predicament of scenic area transportation construction.

2. Analysis of the Nature of Scenic Area Transportation from the Perspective of Guests and Hosts and Conceptual Selection

2.1 Analysis of the Nature of Scenic Area Transportation

The ultimate principle and guidance for constructing the clues of scenic area transportation is to help tourists immerse themselves fully into the narrative context of the scenic area, enhancing the cognitive experience. Based on the introduction of concepts, distribution, content, unity, and the representation of meaning issues:

Table 1: Objective Scenic Area Traffic Problem Manifestations, Corresponding Characteristics, and Underlying Issues

Problem Representation	Form(objectivity)	Corresponding Characteristics	Problem Essence
Concept	Vehicular Road	Excursion Supply Transport	Single Form
Concept & Distribution	Sightseeing Trail	Complete Tour System	
Distribution	Ship Cable Sailing	Special Transport Link	

Table 2: Subjective Tourist Perception Issues Manifestations, Corresponding Characteristics, and Underlying Problems

Problem Representation	Form(subjectivity)	Corresponding Characteristics	Problem Essence
Distribution	Sensory Channel	Vision	Single Form
Unify		Hearing	
		Sight influences mood	Listening &
		Listening &	

		& Smelling	Smelling Experience	
Significance		Tactile Sense	Touch Nature & Humanity	
Distribution		Scene	Entrance Set Suspense	
Content		Unfold	Imperfection Construction	
Significance	Story Clue Channel	Brew	Participate in the Story Experience	Confusio n of Relation Orientati on
Unify		Catastasi s	An Unexpected Scene	
Significance		epilogue	Account the Outcome of Scenic Spot	

2.1.1 Single Form

(1) During the process of visiting scenic spots, the objective scenery perceived is mostly presented in a physical form, lacking the creation of subjective situations (Jing & Fan, 2014). (2) At the cognitive level of the subject, when tourists visit scenic spots, their way of receiving landscape vocabulary is mainly through perception, lacking a process where perception and thinking occur simultaneously. (3) The relationship between the subjective and the objective: the process is singular. When objective information is disseminated, the subjective level is purely cognitive. In most cases, the direction of dissemination is from the objective to the subjective level, which is rather one-sided, lacking a process from the subjective to the objective.

2.1.2 Confused Positioning of Relationships

(1) Positioning between functional areas and transportation. Compared to functional areas, the transportation system presents a linear clue, which starts from the beginning of the plot and ends at the end of the plot. Transportation is integrated into the plot to further experience the order of the plot, and the clues always serve the plot (Liu et al., 2016). (2) Positioning of the relationship between transportation arrival and actions. (3) Overall positioning of the scenic area system. The positioning of the scenic area transportation is superficial, focusing on the exploration of the surface structural relationships of transportation, making it difficult to delve into its deep structure (Qian, 2015).

2.2 Review of Existing Theories

2.2.1 Research Related to Engineering

Aiming at enhancing the aesthetic quality and design features of existing scenic area projects, achieving effective quality control, and providing tourists with personalized touring experiences. The construction project revolves around both the objective and subjective aspects, with the objective aspect involving engineering construction and construction techniques. In construction techniques, the application of wall and floor tiles, waterproofing processes in the design of scenic area transportation routes and network planning.

2.2.2 Research Related to Psychology

Psychology takes into account both theoretical and practical aspects, aiming to improve the integration of narrative

concepts in existing scenic area transportation construction, the depth of psychological understanding, the depth and coherence of subjective cognitive experiences. Based on applied psychology, environmental psychology refers to the physical environment, including architectural design and personal space. Scenic area transportation construction pays more attention to the impact of the environment on individual psychology and behavior, following the principles of behavioral design; design psychology, the scenic area transportation feeds back into the design, making the design meet people's psychological desire to tour the scenic area.

2.3 Selection of the Concept of Reality and Illusion

The "Tao" in "Zhuangzi" explores the philosophy of the world and the universe, while being inseparable from human spiritual life, thus touching upon issues of "being and nothingness" and "reality and illusion," which are related to the way of self-cultivation and self-improvement for humans. Consequently, this paper will employ the concept of "reality and illusion" to address current issues such as the lack of synchronization between perception and thought, single-process flows, a single sensory channel, the positioning of functional areas and transportation in terms of reality and illusion, and the relationship between transportation arrival and actions. The aim is to enable tourists to freely switch between concepts of reality and illusion during their scenic area visits, allowing their emotional cognition to combine with the objective natural scenery, thus forming a complete experience clue for the scenic area transportation.

3. The Virtual and Real in Formal Cognition

3.1 Physical Representation

Objects that are contacted and perceived through sensory channels are defined as real forms. In the things recognized by real cognition, natural landscapes are more common. These landscapes are things that can be truly contacted and felt in their existence (Wang, 2018). Their characteristics are recognized as real forms through kinematics, tactile, and taste sensations. Compared to the information display of digital simulation image systems, natural landscapes are more characterized by their physicality, existence, and tangibility.

The principle of physical characterization can be summarized as a qualitative comparison of relationships, which can be revealed by the concept of the tangible and intangible, and can be classified into the following seven types:

1) Spatial distance: When viewing things from a spatial distance, nearby objects are closer to the sensory channels, and the details appear clearer and richer; objects that are far from the sensory channels present information that is more blurred. See Figure 1.

2) Large incomplete forms versus small complete forms: The latter has clearer edges and contours, forming a complete cognitive experience. The former's boundaries exceed the field of view, making it impossible to find a psychological point of correspondence. Therefore, the latter more prominently presents a real form, as shown in Figure 2.

3) Fixed forms versus non-fixed forms: The former refers to solids with accurate and complete forms, unaffected by objective factors, consistently displaying a stable physical state. However, liquid and gaseous objects are affected by external forces and cannot maintain their own forms. See Figure 3.

4) Constant state versus non-constant state: Compared to temporal cognition, the former withstands changes in time and the surrounding environment, maintaining a stable sensory perception; the latter undergoes changes in time, temperature, light, and external interference, reaching a rheological state, as shown in Figure 4.

5) Homogeneous substances versus heterogeneous substances and focal things. Homogeneous substances do not present a focal point at the visual level when combined, representing a virtual form; heterogeneous substances, when combined, highlight an object compared to other objects, presenting a real form, as shown in Figure 5.

6) Degree of change: The same object, affected by time, temperature, and light to varying degrees, presents different forms. See Figure 6.

7) Degree of human intervention: The degree of human intervention in physical landscapes varies, forming natural landscapes and cultural landscapes. The former includes celestial phenomena such as weather and meteorology, while the latter has a stronger degree of human intervention compared to natural landscapes, presenting a real form, as shown in Figure 7.



Figure 1: Foreground and Background



Figure 2: Pavilion in the Forest



Figure 3: Mountains and Water



Figure 4: The Seasonal Changes of the Tree and the Stone





Figure 5: Small Island in the Lake

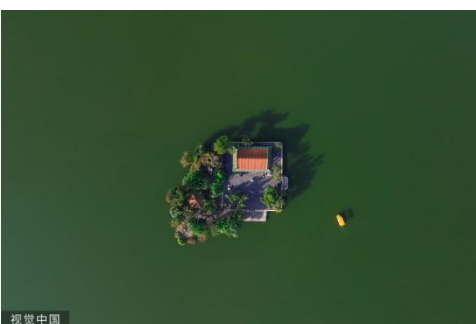
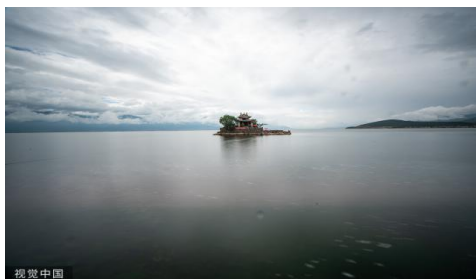


Figure 6: Changes in Sunlight from Morning to Evening



Figure 7: Natural Landscape and Cultural Landscape

3.2 Digital Simulated Images

Compared to the weather conditions of scenic spots, digital simulated images exist with the aid of external forces. When these external forces reach a state of failure, they detach from human sensory cognition. The presentation of 3R technology, based on enhanced rendering capabilities and technological advancements, achieves a certain degree of integration, subsequently appearing within the human visual, tactile, and auditory cognitive systems. However, it cannot complete the actual contact and perception of objects that exist, and compared to truly existing objects, it possesses the characteristics of being illusory, thus it is defined as virtual. Within the realm of the illusory, there still exists a distinction between the illusory and the real:

1) The relationship between celestial phenomena and terrestrial landscapes. When comparing celestial phenomena with terrestrial landscapes in natural scenery, celestial phenomena often present themselves in a more ethereal form, based on variations in water, light, and moonlight that carry different meanings. (1) The transformation forms of water, ranging from substantial to ethereal, are hail, snow, frost, rain, clouds, and mist. Among these, rain has a more substantial meaning compared to clouds, as it can be directly recognized and cognized through the tactile sensory channel on the basis of visual construction, whereas clouds lack effective support from the tactile sensory channel. Furthermore, based on the different forms of water transformation, there are varying degrees of the substantial versus the ethereal.

Table 3: Forms and Meanings of Snow Changes

Variation Form	Formal Meaning
Hail	Small white ice pellets formed by the condensation of water vapor cooling down in the upper atmosphere.
Snow Pellets	The snow is falling heavily.
Snow	The white crystals that fall from the sky on cold days are mostly hexagonal in shape.
From the Tangible to the Intangible: Hail, Snow Pellets, Snow.	

(2) The forms of light transformation incorporate the meanings of reality and illusion, with the progression from reality to illusion being the midday sun, dawn, and dusk. (3) The moon at the beginning of the month presents a hazy state, gradually emitting light until it becomes bright and white moonlight.

2) Cultural aspects. (1) Classification of time: Throughout the overall narrative context, it revolves around the timelines of the past, present, and future. The culture currently being generated presents the most substantial form when compared to the three. Cultural heritage left over from the past presents a real form when compared to the culture that has not yet been

generated in the future. Therefore, culture ranges from reality to illusion as follows: present culture, past culture, future culture. (2) Classification of space: Domestic and foreign cultures. The culture of the southern regions of China is considered foreign when compared to the northern regions, for example, the ancient architecture of the south presents white walls and grey tiles, green trees, and clear waters, with a tranquil and elegant color scheme; while the ancient architecture of the north presents a grandeur, with colors dominated by red and yellow, being prosperous and affluent. (3) The virtual and real aspects of 3R technology. The relationship between 3R technologies. The difference between MR and AR is that MR can see the reality that is invisible to the naked eye through a camera, while AR only overlays the virtual environment without considering the reality itself. The relationship between the three from reality to illusion is AR, MR, VR, thus AR and MR present a real form when compared to VR (Wei, 2017).

3.3 Sensory Perception

In the subjective cognition of virtual forms of things that are presented to the human mind, most rely on the five senses for recognition and cognition. Sensory perception utilizes the five sensory channels of sight, hearing, smell, taste, and touch, either in random combinations or singularly applied during the narrative experience process, enriching human subjective cognition, which is a process of perceptual cognition. Compared to complex psychological phenomena such as associative sublimation, sensory perception reflects the objective objects currently in actual contact, ensuring a balance of information between humans and their environment. During the human sensory perception experience process, there are different distinctions between the virtual and real based on different levels:

- 1) Degree of sensory channel engagement. Weak engagement of sensory channels belongs to the virtual level. Primarily based on visual senses, with hearing, smell, and touch as supplementary, multiple sensory channels combine to present a variety of forms with strong overall engagement.
- 2) Degree of interaction. Sharp noise inside a scenic area causes a person to shudder and feel cold — based on the interaction between different sensory channels.
- 3) Orderliness of the perceptual process. This includes simultaneous and successive contrast, as demonstrated by the visual sense. For example, simultaneous contrast, the presence of red roses among the greenery of a scenic area, provides a strong contrast to the visual sense. Successive contrast, where a person first focuses their gaze on the red roses and then inserts a gray background board behind them, presents the complementary color green of red. Therefore, successive contrast presents a real form compared to simultaneous contrast, which presents a more virtual form.
- 4) Synesthesia. In a practical sense, the objects perceived through sensory channels present a real form compared to the objects perceived through psychological association.

3.4 Sublimation of Association

The construction of scenic traffic clues is based on the subjective cognitive level, which not only reflects sensory perception but also embodies the sublimation of association (He, 2011). The cognitive process of association sublimation involves observation and perception, seeking relevant characteristics, connecting with life and human experience, and ultimately reaching the sublimation of the theme. By stripping away the outer shell of phenomena, one can grasp the underlying principles and laws, thus achieving a state of thought where observation and association are sublimated and elevated. This process is thought-provoking and enlightening. Compared to sensory perception, association sublimation belongs to a more abstract level. Such complex psychological phenomena still have a distinction between the real and the abstract, which allows the meaning established to gradually become clearer through observation and association.

Associate sublimation effectively displays the following eight aspects. 1. Essence, associate explores its essence through observation and perception, establishing connections and relationships between things in the subjective cognitive process, which is close to cognition. Sublimation is to determine the theme meaning of the scenic narrative situation on the basis of association, pursue related characteristics, connect life until the establishment of life significance, and break away from cognition. Sublimation pays more attention to seeing the big from the small, from the outside to the inside, presenting the virtual form. 2. Process, associate establishes a connection with psychological images after cognitive experience. Sublimation is to obtain the truth after active thinking and establish a connection with life, realizing the transformation from objective images to subjective thoughts and spiritual realm. Both are ideological transformations after cognition, among which sublimation is a higher level of ideological transformation. 3. Hierarchy, associate is the first psychological thinking of people's contact, belonging to the low-level reality. Sublimation is the recondensation of meaning achieved by people, belonging to the high-level virtualization. To some extent, associate is the first sublimation, and sublimation is the second associate. 4. Foundation, associate is the extension of thinking based on human senses, belonging to the real level of the sensory level. Sublimation is based on human thinking for induction and extraction, belonging to the virtual level of the thinking level. In some sense, it is a transformation from reality to virtualization, from shallow to deep, from point to surface. 5. Method, associate is divided into causal association, similar association, contrast association and proximity association. Proximity association requires an intermediate medium to establish connections between things. Sublimation is divided into from the outside to the inside, from point to surface, from this to that. Compared with the three, from reality to virtualization are from this to that, from point to surface, from the outside to the inside. 6. Path, associate's path is divided into from object to object, from object to emotion. The sublimation path is from emotion to emotion, internalizing the senses into people's memory, realizing the sublimation transformation from emotion to emotion. 7. Form, associate's expression form is concrete and abstract, that is, the surface or external behavior of things, a point or a place. The sublimation form of expression is compared with the visible and compared with the invisible, that is, the surface or external behavior of things is sublimated into intrinsic quality

or profound thought; from a point or a place to comprehensive or complete. 8. Nature, associate has similarity and habitual nature, by mobilizing the senses to observe and perceive objects, looking for related characteristics for association, becoming the connection and common link between the two things. Sublimation has the nature of life, survival, emotion and philosophy, based on association, connecting life and even life, realizing the transformation from a more general ordinary meaning to a more subjective special meaning.

4. The Reality and Illusion in Narrative Contexts

4.1 Environmental Content

The environmental content expressed in the construction of scenic area traffic clues, which is the narrative context, is the foundational content that presents a more concrete form. In the complete story plot expressed in the scenic area, the environmental content showcases how each functional area within the scenic area plays an active role at different levels on the clue axis, enriching the cognitive experience of the narrative context content (Shen, 2008). The ups and downs of the narrative plot and its effective organization act as the "brakes" that regulate the overall rhythm of the scenic area traffic clues. Whether they are used appropriately is related to the effective realization of the overall traffic clues.

1) The essence of narrative plot is the environmental content. 2) The foundation is reflected at the cognitive level, whether the visitor can actually feel it is the basis for establishing the plot, and thus realize the emotional nature of the plot turning to the sublimation level. 3) The method, narrative plot is based on space. Geometric composition is formed based on visual senses within the scenic area; pleasant melodies are formed based on auditory senses; tactile composition is formed based on tactile senses; olfactory and taste organizations are formed based on olfactory and taste senses. 4) Content, narrative plot is the content recognized through sensory channels. The classification of functions is usually based on both purposeful and purposeless dual levels, such as the jogging path set for fitness enthusiasts and the viewing path for leisure and entertainment in scenic area transportation; the classification of forms focuses on the representation of the composition, such as the width and direction settings of the scenic area transportation roads; the classification of senses focuses on tactile and taste sensory channels, the tactile level feels smooth and delicate, and rises to the taste level of sweet, sour, bitter, and spicy. 5) Hierarchy, in terms of distance, visual, auditory, and olfactory senses are relatively far, while tactile and taste senses are relatively close. Based on this, and according to the narrative plot of the scenic area, the overall narrative situation achieves a situation of free organizational hierarchy. 6) Nature, narrative plot needs to conform to narrative clues and target requirements. Nowadays, the exhibition method of scenic area cultural products is presented by VR technology, mainly aimed at the three-dimensional display of cultural products and the historical stories and manufacturing processes behind cultural products. The cognitive process generates related associative plots from the scenery, the background textual statement is the background plot, presenting a virtual form; the things displayed are the perceptual plot, presenting a real form. 7)

Function, narrative logic acts on the construction of the scenic area as follows: prelude - setting the background function; development - connecting the upper and lower plot function; climax - the core of the entire narrative plot process; conclusion - reflecting the central idea, summarizing the overall function.

4.2 Emotional Clues

Clues are based on a subjective level, passively selected according to the unique narrative situation presented by the scenic area itself, taking on a virtual form. A complete narrative clue runs through the entire scenic area, allowing each narrative plot within the scenic area to connect with each other, forming a coherent whole, making the overall structure of the scenic area clear, clear hierarchy, and the structure complete and rigorous, thereby playing a role in promoting the development of the plot. The clue is dynamic and changing, a process, with different developments and changes based on different levels, and there is a distinction between the real and the virtual.

1) In essence, the narrative clue is developmental. In the process of creating a scenic narrative, different types of landscape features are chosen based on the content and emotions of the scenic environment, which can be presented in a fixed form, static things, and the main emotional way, or in a developmental form, dynamic things, and the way emotions change. 2) The foundation of the emotional clue is the narrative plot. The effective construction of the internal plot of the scenic area allows it to subtly throw out the main clue, causing the emotional content of the visitors to reach a state of sublimation. 3) In principle, the active integration of modern 3R technology is reflected in the textual background statements of the scenic area, and the effective interaction with 3R technology reflects the process from active to passive; the passive reception of history and culture and its active transformation into one's own emotions reflect the process from passive to active; hearing and smell belong to compulsory senses, reflecting the process from passive to passive. 4) In terms of content, the construction of the emotional clue is based on the plot content, the effective organization of the internal plot content of the scenic area matches the story theme clue, preparing the emotional base for the main plot emotional turn, and then throwing out the plot clue. 5) In terms of hierarchy, the story line formed by the nodes of each functional area in the process of creating the scenic traffic clue is relatively calm in expression, with few changes in levels, no key plot points are displayed, presenting a virtual form. When the plot creation process incorporates climactic plot points, the overall story becomes dramatic and varied in changes, presenting a real form compared to the former. 6) In terms of nature, the construction of the narrative clue essentially refers to the stickiness between connections. In the process of creating the scenic clue, the narrative clue not only focuses on the passage of time, but also on the reconstruction of the relationship between visitors, the reconstruction of environmental content, the reshaping of the image of the small pieces, and the sublimation of the nature of emotional content. 7) In terms of function, the main function is to enhance the richness of cognition, the narrative clue runs through the overall context, organically connecting the visitors inside the scenic area with the narrative plot.

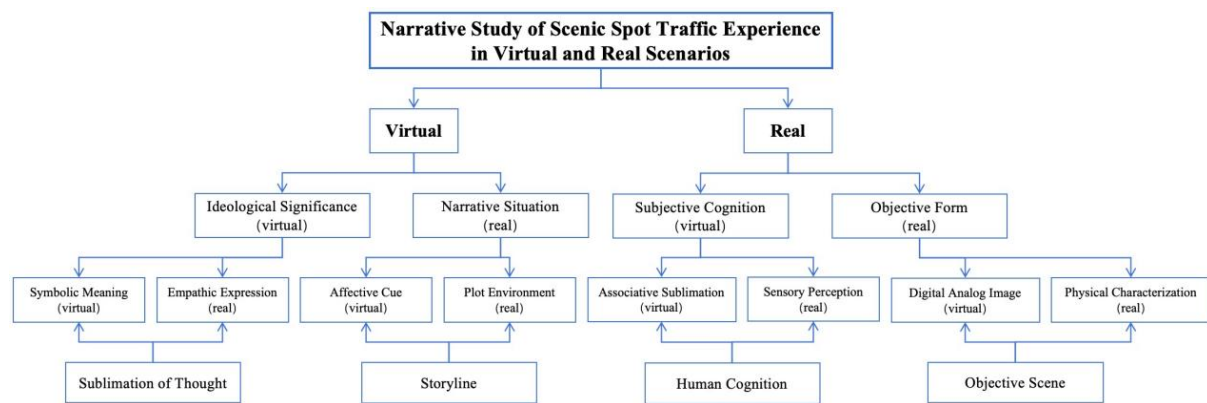


Figure 8: A Narrative Research Framework for Scenic Area Traffic Experience in Narrative Context

4.3 Empathetic Expression

On the virtual and real levels of scenic roadways, it is a proactive projection image, which is not only about the objective attributes of the scenic roadways but also about the subjective attitude of the visitors themselves (Hong & Kewen, 2012). The objective scenery that has been infected reaches a state of actively complementing the subjective emotions, integrating the scenery and people, expressing strong feelings intensely, and thus achieving the transformation from the subjective void state to the objective real state within the scenic roadways. Under the control of empathetic psychology, rhetorical devices are used to endow the scenic roadways with a new filter.

Empathetic expression is effectively reflected in the construction of scenic traffic clues, based on five levels: essence, foundation, method, content, and function. 1) Essence, when visitors follow the scenic roadways to tour the scenic area, they actively project life and interest onto the objective scenery, turning the lifeless and uninteresting scenery into something that is alive and interesting, integrating with their own feelings, thoughts, emotions, will, and actions, resonating with it until they reach the realm of "seeing the scenery through my eyes, the scenery is colored with my own colors", achieving the transformation from the virtual to the real, and exerting the rhetorical effect of empathetic expression. 2) Foundation, visitors use the emotions they have perceived and experienced in life, based on different scenic narrative situations for analogy and understanding, seemingly the same category of scenic narrative situations, taking them as the object of empathy. 3) Method, personification, in the process of constructing scenic clues, the rhetorical device of empathy and object is used to endow the scenery in the overall scenic roadways with personification, which is the emotional leakage of the visitors; symbolism, visitors based on different scenic narrative situations, push their own emotions to the symbolic scenery; embedding emotions in the scenery, visitors entrust their own emotions to specific scenic narrative situations, allowing visitors to actively grasp the effective connection between emotions and scenery, understand the central idea of the scenic clues, and thus highlight the vivid and lively charm color, achieving the transformation from the real to the virtual of the scenic roadways. 4) Content, empathetic expression is characterized by marked collocations, which are manifested in the deep-seated two effects of scenic roadways. The defamiliarization effect, that is, the effective means to destroy

habitual emotions or to submerge oneself in the scenic roadways to obtain actual feelings; the concise effect, that is, the effort made by visitors to express their deep feelings for the virtual and real emotions of the scenic roadways does not exceed the necessary limits. 5) Function, empathetic expression in the manifestation of the virtual and real of scenic roadways, gives life to the lifeless scenery; makes the emotionless objects emotionalized; characterizes the objective scenery.

4.4 Symbolic Meaning

In the construction of scenic traffic clues, the effective embodiment of symbolic meaning can not only achieve the sublimation effect of the narrative theme of the scenic area but also subtly express the aesthetic experience in the scenic roads, which is a transformation from the concrete to the abstract. The complete meaning embodied by symbolism lies in not directly depicting the scenery but, based on the interconnection between the scenery, with the aid of certain associations, elevates the theme of the scenic area to a new realm. It has the aesthetic feature of "the scene is here, but the meaning is elsewhere," making the dynamic expression of the designer's intention in the scenic road design implicit and profound.

The effective manifestation of symbolic significance lies in five aspects: essence, approach, content, function, and effect. 1) Essence, firstly, symbolism relies on the external characteristics of specific objects within a scenic area during the touring process, embedding profound thoughts of the visitor along the paths of the scenic area, expressing meanings with special implications, and achieving the ideological realm of "using scenery to signify intent"; then, it uses concrete objects to represent certain abstract levels of meaning. 2) Approach, within the construction of the scenic area paths, landscape features and special objects serve as the symbols and present a tangible form, while the visitor's thoughts and emotions are the symbolic significance and present an intangible form. There is a connection between the two, with the tangible and intangible complementing each other, and the cohesion of this connection is established through association. The more profound the image depiction of the scenic area paths, the more impactful the symbolic meaning becomes. 3) Content, firstly, applying symbolic significance to the narrative situations of the scenic area, as the storylines of the scenic paths progress and the narrative situations change, a complex narrative pattern is cleverly formed; secondly,

integrating the symbolic technique with the storylines of the paths, allowing visitors to follow the tour of the scenic paths comfortably, naturally revealing the symbolic significance without abruptness, and thus achieving an emotional elevation of the visitors during the storyline progression, rather than a general presentation at an abstract level. 4) Function, symbolism provides enlightenment to visitors, not only concerning the object level of the scenic paths themselves but also concerning the basic meanings suggested by the objects. Symbolism allows visitors to realize methods that suggest universal significance through specific, individual objects, expressing sincere emotions and profound implications. 5) Effect, the profound implications of symbolic significance enrich the associations of visitors during the road experience, achieving an effect that is thought-provoking, gaining an endless sense of artistic conception, and genuinely expressing profound ideological emotions towards the objects of the scenic paths.

5. Conclusion

The proposal of qualitative principles for relational comparison can effectively address the fundamental issues of physical characterization; the integration of numerical simulation images enriches form cognition and enables visitors to experience a new level of diverting and interactive engagement; the active output of sensory perception effectively solves the problem of single sensory channels; the method of associative sublimation is used to achieve a transition from superficial to deep levels in the scenic transportation setup, thereby creating a fresh and profound artistic conception; emotional cues can run through the entire fabric of the scenic area, organically linking the visitor with the narrative plot; empathetic expression projects one's own emotions onto objective scenery, enhancing and embellishing the mood; symbolic meaning imbues the described scenic transportation with a spiritual essence of oneself, achieving a unity of scenery and person. Narratology can not only address the field of scenic transportation in virtual and real situations but also apply to landscape gardening and the film industry.

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