

Screen Induction · Shape of Sense of Place · Media Pilgrimage: A study on the practice path of Travel in *To Where the Wind Blows*

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Abstract: The combination of media and tourism has become one of the important means of cultural tourism economic development. With the help of media, especially TV and other screen platforms, the city can promote the pilgrims' travel practice. This year's hit drama "Go Where the Wind blows", as a successful model of "film and television + cultural travel", pushes Dali in Yunnan Province to the tourist's imagination space of travel again. This paper will make use of the aesthetic attraction properties of TV dramas, combine the natural environment presented in the drama with the "family field" to recreate the "land love plot", so as to promote the behavioral motivation of tourists to pilgrimage, and explore a new path for Chinese TV dramas to promote the development of tourism economy.

Key words: screen inducement; Sense of place; Media pilgrimage; "To Where the Wind Blows"

I. Introduction

Media pilgrimage connects the act of pilgrimage with the ritual of the media, creating a symbolic place of travel between the ordinary world and the media world, thus giving rise to the act of pilgrimage. "Hutong Beijing", "Ancient Wall Xi'an", "Landscape Hangzhou", "Magic Chongqing", "South of Colorful Clouds" and other "network celebrity card" or "network celebrity city" also become the pilgrimage center through the connection of media information and physical practice. TV series (different from one-off movies) use its unique properties of continuous drama to build a touch zone between the imaginary world and the real world for the public, which triggers tourists to make pilgrimages, and this is also an incentive for film and television to induce tourists to travel and promote the practice of traveling in the shooting place. In the sense of space, the location of the pilgrimage center is fixed, but after the shaping of the media context, the meaning of this symbolic tourism is changed according to the "cultural significance" condensed by the place. Therefore, the symbolic idea of this year's hit drama "Go Where the Wind blows" is to escape the acceleration of the city and pursue freedom like the wind, just as the TV series propagandizes that "where the wind reaches, the poetry of life is scattered". This imaginary expression repeatedly constructed by the plot triggers tourists' motivation to travel. This paper will make use of the aesthetic attraction properties of TV dramas, combine the natural environment presented in the drama with the "family field" to recreate the "land love plot", so as to promote the behavioral motivation of tourists to pilgrimage, and explore a new path for Chinese TV dramas to promote the development of tourism economy.

II. Screen induction: the law of local aesthetic attraction that circulates

Relying on media technology and with its unique aesthetic attributes, TV series combine the created content with authenticity and life, and create a feeling of "seeming real" and "yearning of the heart" for the audience through easy to understand and continuous exposure. "To Where the Wind Blows" is visually induced by the natural landscape, and through the recurring drama presentation, plot connection and emotional maintenance of each episode, the objective environment and the beauty of human reality in Dali are vividly displayed.

The place becomes a "pilgrimage" place for tourists, which cannot be separated from the visual presentation of the TV screen. Through the cliffhanger at the end of each episode and the progression from episode to episode, TV dramas provide viewers with a continuous flow of graphic presentation and plot development, encouraging viewers to imagine what could or should happen next. Revolving around the theme of "Appreciating life and feeling nature", "Go Where the Wind blows" repeatedly demonstrates the aesthetic properties of TV from various aspects such as natural environment, life story and interpersonal relationship, thus deepening the audience's memory, triggering the audience's thinking and maintaining the audience's emotions. Through regular viewing of the TV series, viewers will constantly experience a sense of imaginary intimacy with the characters on screen. As the exposure time of a TV series lengthens, viewers will not only regularly invest more time in watching the episodes, but also more emotionally, following the interests of the characters and perhaps even generating behaviors ranging from staring at the picture to experiencing the place.

III. The presentation of "sense of place" with healing properties

Duan Yifu combines man with nature and explores a unique humanistic geography. He believes that "the character of a place, or 'sense of place', is created by the natural features of the place and the people who have lived there for generations." Therefore, the objective environment with natural characteristics and attributes interacts with the subjective people in the objective environment field, resulting in emotional effects. It is similar to the place having family-like care and care, while people project their own emotions and values and attitudes to the place, thus producing the "sense of place". The "contact area in the mirror" created by TV media strengthens Yunnan's "sense of place", enhances Yunnan's homelike atmosphere, and re-creates the audience's "land love plot", thus triggering the subsequent media pilgrimage behavior.

1. Create a natural environment of unique healing system

Chen Nanxing, the best friend of Xu Hongdou in the opening chapter of “Go Where the Wind blows”, describes work in this way. She says that “as long as people are not dead, they must continue to work. There are only tired cows, but no cultivated land.” This kind of attitude is common in today’s cities. In the accelerated society, it seems that the society has installed an accelerator for human beings to lose themselves in constant work. In a big city, there are only countless pedestrians, buildings in all directions, and “homes” that can only sleep. It is the oppressive nature of these “artificial Spaces” that makes Xu Hongdou’s resistance to “I don’t want to go to artificial landscapes” frequently expressed in the play. Freedom corresponds to constraint, and the constraint of small space in the city implies the freedom of the “windy world”. On the contrary, Yunmiao Village presented in the play is a rural and idyllic landscape society. This mythical place is presented by the media from the natural environment. The natural landscape features a slowing down healing property. Just like the lyrics in the theme song, “Listen to the rain falling into the silent forest, watch the scenery of the distant mountains under the sunset,..... The world is like a quiet island “. There is no such slow pace in the city, enough for one to experience the “quiet” world. In the drama, the clear and calm Erhai Lake, the vast fields, the crisp and pleasant birds, the fresh and humid air, the quaint town, the relaxed animals, the streams, the birds and the food hissing sound enhance the visual appeal, and jointly compose the mood of “returning to nature after a long time in the cage”. Connect the objective environment with people’s emotions to achieve the healing effect of soothing people’s hearts.

2. Create a unique “family field”

Media pilgrimage is not a cold physical space, but a value condensate with a symbol, which is a meaningful space or a space to which people are attached in a certain way. “Media pilgrimage is the same as the” sense of place “mentioned by Duan Yifu. The addition of people brings temperature and emotion to a place or a cold physical space. To Where the Wind Blows, children, young people, middle-aged people and the elderly are added to the drama, making the space a “big family field” with unique human touch. At the beginning of the play, Xu Hongdou returns to his rented house. “Narrow space, expired food, sleeping place”, these cold space words, almost no shadow of people. The appearance of the sense of place must revolve around “people and places”. The female protagonist comes to Yunmiao Village, and the addition of the life group image makes the TV series have the signs of “living”. This description of real life is more attractive to the audience. Thus, some viewers privately commented: “The exhaustion of this period of time has been cured by everyone in the small courtyard of wind, the most poking me is that they really have a good meal and sleep.” In the popular image, home seems to be about sitting down to a good meal as a family. Judging from the expired food in Xu Hongdou’s refrigerator in the first episode, Xu Hongdou has not had a meal at home for a long time. After coming to Yunmiao village, every day was invited to eat at home by a milk, which implies that in a strange place, even if a group of strangers are together, the symbolic behavior of “eating well” of the family can produce the feeling of “home”.

The unique emotional space of “home” is considered as a model of “place” by human geography. “For young children, parents are their primary” place “. ... The adults who care for them are a source of nutrients and a stable harbor.” As a result, “people feel emotionally attached and grounded. More than any other place, the home is seen as the center of meaning, the field of observation.” Therefore, this kind of symbolic meaning similar to the “family field” observation makes it different from the “home” of work in the big city, so that the audience can have a sense of belonging and love plot.

3. Re-creating the plot of “land love” : moving the original memory to Yunmiao Village

Duan stressed that people have a natural sense of attachment to the place, and called it “land love plot”. To the Windy Place integrates Dali’s unique intangible cultural heritage, such as Jianchuan wood carving, Bai tie-dye and embroidery, into the main plot. It includes wood carving master Xie’s “self-preservation” of the traditional and old-fashioned, and embroidery master Huai LAN’s “persistence and innovation” . In the seventh episode, embroider master Huilan mentioned that “The Times progress too fast, and the wine flavor is afraid of the depth of the alley. If no one knows about the intangible cultural heritage, it will go against the original intention of the state to protect the intangible cultural heritage.” Therefore, wood carver Xie realized that simple “love” can not be passed on, and media publicity is not a bad thing. Professional people can do professional things and expand the influence. In this way, while maintaining the original heart, it is also to keep the “land” and develop the “land”. In the plot of land love, the “land” does not simply refer to the place, but the symbolic meaning brought by the place. “To the Windy Place” symbolizes people’s escape from urban oppression, the place where people yearn for freedom, and the yearning for beautiful things. In short, the creation of places through media can not only achieve artistic effects, but also strengthen the “sense of place” and explore the multiplicity of the sense of place.

IV. Pilgrimage to windy places

According to relevant data, after the broadcast of “Go to the Windy Place”, Dali’s tourism data has significantly increased, with 36.35 million tourists from home and abroad, and the revenue transformation has reached 51.2 billion yuan. The American “film and television + tourism” model has achieved the effect of “looking forward to it when you haven’t seen it, enjoying it when you walk in, and saying goodbye when you leave”. The physical movements of media pilgrims or the increasingly popular tourist destination “punching in” reveal a habit, that is, the details of embodied actions fit in with the cognitive order constructed by the media. This cognitive fit includes both the desire of human beings to escape from the pressure of big cities in the real world and the beautiful lifestyle of “There is a life called Dali” as shown in “Go to the Windy Place”. Simply put, when the need and satisfaction reach a balance, physical action will be produced. Zhong Sheng, director of the Cultural Planning Center of the National Institute of Cultural Development of Wuhan University, said, “The most important mechanism that makes movies and TV dramas popular in corresponding tourist destinations or scenic spots is that tourists can achieve emotional projection in real scenes. “The realistic scenes of movies and TV series have a unique spatial awakening mechanism,

which can awaken the emotional memories formed in the process of traveling and shooting, and then form a rich emotional experience.” The “idyllic scenery” shaped by “Going Where the Wind Blows” and the audience’s “anti-spiritual internal friction” achieve a balance of demand and satisfaction, that is, the media and human beings reach a cognitive fit, triggering embodied action.

V. Epilogue

Duan Yifu once said: in the human mind, “place is comfort, space is freedom: we guard one of the two, and yearn for the other.” To the Windy Place contrasts the urban space with the rural landscape to depict the emotional state of social people. For different people, both the city and the countryside are “walls”, which is what Duan Yifu called “the longing of the heart”. Both cities and villages have their own characteristics, but they are both constructed by the media. When the shape of a place resonates with the “desire of the heart”, it will become what Jiang Xiaoli, a scholar, said, “an environment that can be experienced and implemented from the online gaze”, and then the identity of the audience will also change from online audience to offline consumer. Therefore, it is necessary to make use of the aesthetic attraction attribute of the media and create the communication content of the sense of place at the same time, so as to achieve cognitive correspondence and trigger pilgrimage behavior, thus injecting new vitality into “film and television + cultural tourism”.

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