



Images of China

An Empirical Study of Western Tourist Material

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Abstract

This thesis aims to explore and describe the images of China in the Western tourist material. There is much literature talking about images of China; however, among the existing scholarship so far few have investigated from the angle as we do. We use social constructivism and representation as main theories and combined with central concepts of the tourist gaze, stereotypes and the other, and post-colonialism and orientalism. Moreover, we conduct a case study by applying qualitative discourse analysis in order to find out the stereotypes and orientalist ideas of China depicted in the tourist material. The findings show that in the perspective of western tourist material, China is representative of the Orient. The analysis also concludes that China is seen as a country with 5,000-year civilization whose people have lots of virtues; a developing economic power; a not so democratic socialist country; a potential threat and a global actor with increasing influences. Our thesis contributes to the existing literature on China research and tourism research—marketing and political implications for its national image improvement and tourism development.

Key Words: Images of China, Western Tourist Material, the Tourist Gaze, Stereotypes, Orientalist ideas

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1. Introduction and General Aim

Today globalization and modernization have provided us a world in which people live in an entirely intertwined society. Many travel throughout the planet according to their own wishes. The footprints of international tourists from Eastern and Western cultures can be traced to every corner of the world, and the interaction between these two worlds has had an enormous increase. All these changes may give us an impression that we understand each other very well because we have been there: we ate the local food, we talked to the local people and we learned their culture, etc.

As one of the few countries in the world with such a vast territory, huge population, long- standing history, brilliant ancient civilization, stunning natural beauty, and multiethnic cultural (Zhang, 1995, p. 42), without any doubt, the interest that China holds for international tourists and the potential of China's international tourism are tremendous. During the last decades foreign tourism in China has expanded greatly, nowadays it is the third most visited country in the world. The important role played by China in international tourism has been well recognized and according to a most recent research by WTO, by 2020, the country is expected to become to the world's top destination.

This also means that it is a great opportunity of business for travel arrangers. Therefore, a visit to China is packaged and presented in ways to lure as many tourists as possible. Travel agencies make every effort they could, mainly through media, for instance, television, radio, newspaper, television and other forms of advertisement to enhance public interest for travelling. Furthermore, they create their own webpage and handout booklets. By these, they may give the travelers basic information such as how much it will cost, how many days it will take and which places they will visit, including a lot of detailed material to introduce the tourist places together with a few attractive pictures taken from the original places. One thing should be mentioned here is that all these descriptions are from the perspective of travel agencies to maximize their profit. As a result, we may sometimes notice that the images of China in the Western tourist material are not representative of reality. This sort of difference or misunderstanding may also be related to cultural differences. Some Western observers

perceive China in the light of Western perspectives, thus the picture concluded may be quite different from that which is presented in China. This does not mean that some Western approaches cannot be used to understand contemporary China, but that Western approaches may not be directly ‘translatable’ in constructing a Chinese reality.

It would be interesting if we could write a thesis on the differences between the real China and its images portrayed by Western tourist material and then suggest explanations. But the first huge problem we encounter here is that the research concerning how China is interpreted by Westerners in their tourist marketing and information material is rare. The importance and necessity of doing this research is therefore obvious and urgent. Consequently, the aim of our research is to generate new knowledge about the phenomenon (Burnham et al., 2008, p. 40). More specifically, this thesis is dedicated to analyzing and describing the images of China in Western tourist marketing and information material. Moreover, as Chinese students, our personal encounter of Europe also sparked the idea to start this research.

The rest of this thesis is organized into seven chapters. In order to give a picture of existing scholarship referencing to the research, there will firstly be a thorough review of the literature, and it is divided into four themes. The following theory chapter will give an overview of theories on social constructivism and representation along with three main concepts: the tourist gaze, stereotypes and the ‘Other’, and post-colonialism and orientalism. The ways of how theories and concepts are used is mapped clearly in the analytical framework about stereotypes and orientalist ideas about China. These are followed by a succinct chapter stating the specified aim and research questions. The chapter on research design and method outlines the information about the case selection and methods used both for collecting and analyzing data. The results and analysis part, which is the most important part of the thesis, presents the results of the collected data. This chapter is divided into two parts, firstly a qualitative discourse analysis interpreting the material and secondly discussion giving reasons for doing so. The last chapter, Conclusions, presents the answers to the research questions, discusses the implications of the findings, and suggests ideas for future research.

2. Literature Review

The aim of literature review is to summarize some of the key literature underlying the topic. Hence, this chapter of the thesis has been dedicated to what has been done around the topic in the existing literature. Four major themes are covered. First of all, the chapter concentrates on the literature on tourism and tourists in general. Secondly, it offers an overview of the literature about the evolution and development of tourism in China. Furthermore, the scholarship on images of China to Westerners is described, as well as research about destination image. These four sections are followed by a conclusion to make the thesis's gap which relates to all these four themes and contributions clear.

2.1 Tourism and Tourists

There is abundant literature on tourism and the tourist, concerning identity and representation, and theorizing over the nature and implication of the culture, political, geographical and economic encounters that are intrinsic to the tourist experience (e.g. Ross, 1997; Bissell, 2003; Korte, 2000).

The arguments on the definition of tourism have never been drawn to a final conclusion, because it may be varied according to the underlying purpose for the definition (Burns & Holden, 1995). The World Tourism Organization (WTO) is the lead agency responsible for the development of standardized tourism definitions. Travel has a long history as part of empire's imaginative construction of other people and places (Ashcroft et al., 1998). Modern tourism, or what is also known for mass tourism, can be traced to Thomas Cook, an English Methodist reformer, who organized a steam train to carry 540 people to a religious convention in 1841 (Kelly & Godbey, 1992). Theilmann has suggested that there are important similarities between modern tourism and the earliest religious pilgrimages (Theilmann, 1987).

Additionally, tourism literature generally looks at behavior of tourists, among which tourists are the subjects of investigation in terms of their preferences to visit certain destinations (e.g. MacCannell, 1976; Bruner, 1994; Olsen, 2002). Most studies are interview-based and consist of a quantitative and qualitative analysis (e.g. Javalgi et

al., 1992; Um et al., 1992). John Urry's book *The Tourist Gaze* is recognized as a contemporary classic. To him, the tourist experience is characterized by gazing at or viewing the environment, hence the term the tourist gaze. He argued that when tourists go on a holiday and consume the goods and services of tourism, it is about getting away and experiencing something or some place that is different from the everyday experiences. The tourists gaze at places, scenes and landscapes that are unlike the ordinary (Urry, 2002).

Further, there are large increases in the growth of tourists emanating from many very different countries, especially those of the 'Orient' that once were places visited and consumed by those from the 'West'. Not surprisingly, there has been much discussion about the desirability of tourism as a strategy for economic development in so-called developing countries (e.g. Kraph, 1963; Erbes, 1973, Archer et al., 1990). Consequently, we have a great mind to know tourism in China as an example of developing countries.

2.2 Tourism in China

Tourism research in China did not exist until tourism development was encouraged by changes in the central government's policies at the end of the 1970 (Zhang, 2002). Lately, the Chinese tourism market has become a major focus of economic expectations and, slowly, also of academic research to uncover the current and future tourism situations in China. Also since China's role in the world tourism market becoming more important, international tourism academics are in great interest to get a more comprehensive understanding of tourism research topics and methods in China (Huang & Hsu, 2008). Much of the academic work on China's tourism has devoted mainly on the fields such as national level tourism policies and situation (e.g. Gao et al., 1983; Sofield et al., 1998), the national and macro context (e.g. Lew & Yu, 1995; Oosterhaven et al., 2006), and the rapid development of domestic markets (e.g. Wu, et al., 2000; Gao, et al., 2009).

But Zhang et al. indicate in their research that tourism in China is still very young (Zhang et al., 2000). In addition, recent research argues China's market mechanism is becoming mature and China's tourism industry is gradually becoming more oriented to international markets (Zhang et al., 2002). Therefore, the corresponding research in

this field needs to be improved in both quantity and quality in order to meet the international standard.

When talking about tourism, there is one thing which is supposed to occur in your mind: what is the image of that destination place? Or what is the image of that country if you are going abroad? The two of next themes will concentrate on scholarship concerning these two questions.

2.3 Images of China in West

China, from the Western perspective, is a faraway place both in the geographical sense and culturally. Up to contemporary times, the Western perception of China has often shifted from one extreme to the other (Joachim, 2002). There is an extensive literature on the study of Western representations of China (e.g. Said, 2003; Zhang, 1988; Mackerras, 1999; Jones, 2001, Price et al., 2008). Especially, in the United States there is abundant literature on the images that the Americans hold of China, particularly regarding how the China image has evolved over time and the possible impacts of the China image on US–China relations (e.g. Jespersen, 1996; Goldstein, et al., 1991; Cassel, 2002). For example, Jespersen in his book *American Images of China, 1931-1949* attempts to explain why Americans throughout their history have viewed China, in part, with naivete, paternalism, and awe (Jespersen, 1996).

Generally speaking, the scholarly literature on representation of China can be sorted out to two groups. Said's *Orientalism* is the most representative for the first group, in which scholars describes China in their imagination, solely reflect the biases toward Orient within Western culture or a patronizing and exploitative attitude toward Eastern civilizations. The literature in the second group tries to conduct on the true images of China. The book *The Chan's Great Continent* (Spence, 2004) is an elaboration of this statement.

Regardless of the existing literature, more study should be done to present a more comprehensive image of China in West by looking into its different aspects, for instance, Chinese people, Chinese policy and Chinese culture.

2.4 Destination Image

The earliest study on tourism image occurred in the late 1960s. Since Hunt studied the role of image in tourism development, tourism image began to be a key issue of tourism research (Hunt, 1975). The broad research area of destination image has been studied in tourism literature for more than 30 years and at present destination image has become one of the most popular topics in tourism research (Pike, 2002), and there have been numerous studies on destination image (e.g. Williams et al., 1990; Milman et al., 1995; Beerli, et al., 2001; Tasci et al. 2007).

In essence, the research suggests that those destinations with strong, positive images are more likely to be considered and chosen in the travel decision process (Woodside & Lysonski, 1989). Once at the destination, satisfaction largely depends upon a comparison of expectations based on previously held images and the actual reality encountered at the destination (Chon, 1990). What is more, destination image has two interrelated components: the cognitive component referring to an individual's belief or knowledge about destination attributes, and the affective component referring to an individual's feelings towards the destination (Beerli & Martin, 2004). Thus, people hold different images of different destination areas, which makes tourism image is believed to be of critical importance for the success of local tourism (Grosspietsch, 2006).

However, there are two major problems on the existing scholarship. The first one is researchers agree that destination image refers to a tourist-based image (perceived image) rather than a marketer-based image (projected image) (Li & Vogelsong, 2006). It means, to some extent, the destination image in the mind might not be consistent with the image that is projected by destination marketers. The second one is most image studies have focused on destinations in developed countries, while developing and less developed countries have received less attention (Sönmez & Sirakaya, 2002). Hence, we would like to explore from the perspective of marketers and destination in China.

2.5 Gap

The above sections have reviewed the literature and research relating to these four major themes briefly and, several issues have been identified at the end of each section. According to Kolter (1987), there is a link between a country's tourist image

and its national image. Thus, there has been an interesting gap in these literature that is, no attempts has been made to get a picture of China by analyzing tourist material. This study therefore aims to bridge the gap to examine and identify images of China in Western tourist material. And it will be additional clarification and contribute to the existing literature on the China research and tourism research—marketing and political implications for its national image improvement and tourism development.

3. Theoretical Approach

This section of the thesis, we provide the platform upon which we base empirical study. The foundation of this thesis lies with the theories and ideas of social constructivism and representation. Essentially, this involves examining some central notions: the tourist gaze, stereotypes, the ‘Other’, post-colonialism and orientalism. Eventually, the way that theories are applied and analytical framework that emerges from these theories and concepts are outlined.

3.1 Social constructivism

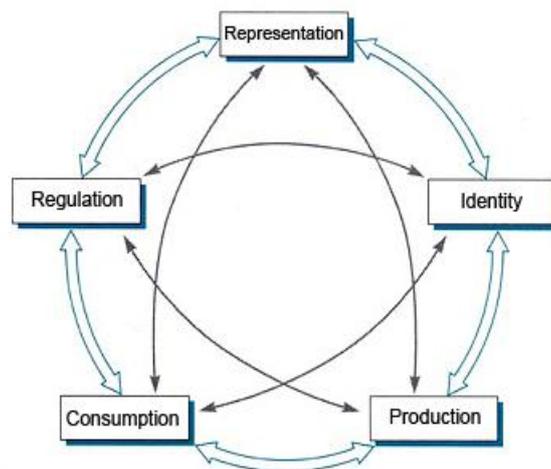
Social constructivism is based on specific assumptions about reality, knowledge, and learning. According to the philosophical school of constructivism, reality is constructed through human activity, knowledge is also a human product constructed socially and culturally, and learning is a social process (Kukla, 2000; Ernest, 1999; McMahan, 1997). Constructivism essentially invites the researcher to consider the ways in which social reality is an ongoing accomplishment of social actors instead of something external to them and totally constrains them. Also, constructivism suggests that the categories which people use in helping them to understand the natural and social world are in fact social product. That is to say, social world and its categories are not external to us, but are built up and constituted in and through interaction (Bryman, 2008). Although ideas on what constructivism really is are varied (Marsh & Stoker, 2010), the most relevant approaches for this thesis are the ones regarding representation analysis.

3.2 Representation

Broadly speaking, there are three approaches – the reflective, the intentional and the constructivist – to interpret how representation of meaning through language works. The reflective approach argues that meaning is supposed to base on the object, person, idea, or event in the real world; while language functions seems a mirror, reflecting the true meaning as it already exists in the world. Intentional approach, in contrast, holds that it is the speaker, the author, who imposes his or her unique meaning on the world through language. Words mean the idea what the author intend they to mean.

Since the essence of language is communication and that, in turn, depends on shared linguistic conventions and shared codes, the intentional approach is flawed. In the constructivist approach, the public, social character of language is recognized. It believes that neither things in themselves nor the individual users of language can fix meaning in language. Constructivists do not deny the existence of the material world. Nevertheless, either things in themselves or the individual users of language cannot fix meaning in language. It is the language system or whatever system we are using to represent our concepts. And it is social actors who exercise the conceptual systems of their culture and the linguistic and other representational systems to construct meaning, to make the world meaning and to communicate to others about world meaningfully (Hall, 1997).

In cultural studies, culture is generally recognized in term of ‘shared meanings’. In the modern world, the media are of significance in the circulation of these ‘meanings’. Hall argues them as being shared through language in its operation as a representational system, and he presents the circuit of culture model as a way of understanding this process. In the circuit of culture, meaning is produced at different sites, and circulated, in a continuous process (Hall, 1997).



From Paul Du Gay, *Production of Culture/Cultures of production* (London: The Open University), 1997

3.3 Central Concepts

3.3.1 The Tourist Gaze

When we ‘go away’ we look at the new environment with interest and curiosity. It speaks to us in ways we appreciate, or at least we anticipate that it will do so. In a

sense, we gaze at what we encounter. The tourist gaze is socially organized and systematized. Urry have insisted in *The Tourist Gaze* that there is no single tourist gaze and it varies by society, by social group and by historical period. But there are some minimal characteristics of the social practices which we are conveniently described as 'tourism'. Although making theoretical sense of 'fun, pleasure and entertainment' has proved a difficult task for social scientists, still there are some contributions to the sociology of tourism. One of the earliest formulations is Boorstin's analysis of the 'pseudo-event', which he argues that contemporary Americans cannot experience 'reality' directly rather thrive on 'pseudo-event'. By contrast with Boorstin, MacCannell who is also concerned with the in-authenticity and superficiality of modern life states that 'pseudo-event' result from the social relations of tourism, not from an individualistic search for the inauthentic. There are many modes of gazing and the character of the gaze is important to tourism. To start with, there is seeing a unique object, such as the Eiffel Tower. And, there is the seeing of particular signs, like typical English village, the typical American skyscraper. Then, there is the seeing of unfamiliar aspects of what had previously been thought of as familiar. One example is visiting museums which show representation of lives of ordinary people, revealing particularly their cultural artifacts. Also there is seeing of ordinary aspects of social life being undertaken by people in unusual contexts. Some tourism in China as a 'communist' country has been of this sort. In addition, there is the carrying out of familiar tasks or activities within an unusual visual environment. Lastly, there is seeing of particular signs that indicate that certain other object is indeed extraordinary, even though it does not seem to be so. However, Campbell makes an important argument which is related more generally to the character of consumption and this consumption side of the analysis is undeveloped yet (Urry, 2002).

Overall, the gaze is constructed through signs, and tourism involves the collection of signs. Therefore, the tourist gaze undoubtedly includes stereotypes, about which we will focus on in the following section.

3.3.2 Stereotypes and the 'Other'

Stereotypes are as old as human culture itself, and it remains an important concept in contemporary cultural analysis. The word “stereotype” was introduced into sociology by the American publicist Lippmann in his book *Public Opinion* in 1922 (Lippmann, 1922). Then what are stereotypes? In sociology, a stereotype refers to a simplified and standardized conception or image invested with special meaning and held in common by members of a group. They reflect ideas that groups of people hold about others who are different from them (Pickering, 2001). A stereotype can be embedded in single word or phrase, an image, even a combination of words and images, however, no matter in which way, common character is that it would be easily recognized and understood by others who share the same views. Put it simply, stereotyping is part of the maintenance of social and symbolic order. It builds up symbolic frontier between the ‘normal’ and the ‘deviant’, the ‘normal’ and the ‘pathological’, ‘acceptable’ and the ‘unacceptable’, what ‘belong’ and what is not or is ‘Other’, between ‘insiders’ and ‘outsides’, Us and Them (Hall, 1997, p. 258).

Stereotypes are one sided characterizations of others in specific forms, and as a general process, stereotyping is a mode of representing them which is updated periodically. While they occur in all sorts of discourse, and can draw on various ideological assumptions, stereotypes operate as a means, which places and attempts to settle in place, other people or cultures from a particular and privileged perspective. This is also of the process of ‘othering’, and over the past twenty years or so, this process and its nominative object, the ‘Other’, have become ordinary figures both in the human and social science (Pickering, 2001). Stereotypical ‘the Other’ is described as:

“Stereotype of the Other is used to control the ambivalent and to create boundaries. Stereotypes are a way of dealing with the instabilities arising from the division between self and non-self by preserving an illusion of control and order.” (Bronfen, 1992, p. 182)

For most people, they don't know much about China and what they do know usually comes from three main sources: movies, the news, and history classes. Then what are the common Western stereotypes of China? Here, we will extract a few from the prior research. During the 17th and early 18th centuries, to the intellectuals of Sinophile thought China became a country governed by a philosopher king with the assistance

of literati who are selected by taking into consideration noting more than their intellectual and moral standing (Martinez-Robles, 2008). Plus, Chinese has referred as tireless workers (Smith, 1894). Chinese culture is commonly described as the complex product of three systems of thought: Confucianism, Taoism and Buddhism. A Chinese may reflect all three and more at the same time while not caring too much about any of them (Hsu, 1963). As pointed out by Chen, Chinese people are specific to Westerners. They see the world differently from Westerners (Chen, 1999).

3.3.3 Post-colonialism and Orientalism

The descriptive term 'post-colonial' may suggest that the period of colonialism is over and finished, even though its legacy still lives on, as for instance in stereotypical images of non-Western cultures (Pickering, 2001). The development of postcolonial studies has been greatly influenced by both Said's seminal work on *Orientalism* and the development of the notion of the 'Other' in Western thought. In addition, there is no doubt that Ashcroft et al.'s study of postcolonial literature *The Empire Writes Back* played a vital role as they used the term 'postcolonial' (also 'post-colonial') to cover all the culture affected by the imperial process from the moment of colonization to the present day. Moreover, the idea of postcolonial theory, according to Ashcroft et al. has emerged because of the inability of European theories. Therefore, postcolonial analysis is not to assert a newly defined cultural power but to make the relative and partial nature of all 'truths' visible, and to expose the ideological biases underwriting any ethical and epistemological system which would otherwise regard itself as definitive and axiomatic (Tucker et al., 2004). While its use of post-colonialism has tended to focus on the cultural production of such communities, it is becoming widely used in historical, political, sociological and economic analyses, as these disciplines continues to engage with the impact of European imperialism upon world society (Ashcroft et al., 2000). To conclude, as Robert Young has claimed that

“The contribution of colonial discourse analysis is that it provides a significant framework for that other work by emphasizing that all perspectives on colonialism share, and have to deal with a common discursive medium which was also that of colonialism itself: the language used to enact, enforce, describe or analyze colonialism is not transparent, innocent, a historical or simply instrumental.” (Young, 2000, p. 191)

When it comes to Orientalism, we can describe it all together as a historical phenomenon, a way of thought, a contemporary problem, and a material reality. This is the term popularized by Edward Said's *Orientalism*, who defines Orientalism as

“a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts; it is an elaboration not only of a basic geographical distinction...but also of a whole series of “interests” ... it not only creates but also maintains; it is, rather than expresses, a certain will or intention to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world.” (Said, 2003, p. 12)

From its earliest modern history to the present, Orientalism as a form of thought for fixing the foreign has typically shown the altogether regrettable tendency of any knowledge based upon ontological and epistemological distinction made between "the Orient" and "the Occident". The fast and hard distinction as “East” and “West” has channeled the thought into a West or an East division (Said, 2003).

Said's critique against the representation of the Orient are insightful. In his study of how Europe constructed a stereotypical image of 'the Orient', he mentions that, far from simply reflecting what the countries of the Near East were actually like, 'Orientalism' was the discourse 'by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically and imaginatively during the Enlightenment' (Hall, 1997).

“In short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient.” (Ashcroft et al, 2000, p. 168)

That is to say, for the western world the Orient is the 'Other' and the construction of this system of representations is, however not purely imaginary, based on prejudices, stereotypes and ideology. From the 18th century scholarly, travel and writing constructed a dominant discourse of the Orient. This Orientalism stressed contrast and difference between the West and East, which is called binary opposition. Mainly, the West is rational, mature in normal and the East irrational, backward and depraved in this construct (MacKenzie, 1995). Additionally, the concept of Orientalism now often serves as shorthand for negative Western stereotypes about all Asians (Ngai, 2000).

What is the Western Orientalist idea of China in the existing literature? Ever since the mediaeval period, China has been an empire of mythical characteristics in the European imagination: the utmost representation of the so-called *Far East*. A Venetian Marco Polo in his work *The Book of Wonders* had defined a number of traits that would remain unaltered for centuries in the European portrayal of the Chinese world: the luxury and refinement, the culture of exoticism, the mysterious nature of the women, the unheard-of ingenuity and invention, etc. make China an unknown, distant and mysterious world, yet one that is admired and attractive (Polo, 2005). Vukovich argues that, since the late 1970s, Western knowledge production about the China has been dominated and defined by a new form of Orientalism. By this he means that China remains the other—it is still not normal—but is now placed within a scale of hierarchical difference, one in which it is always in the process of becoming like the West: liberal, open, modern, and free (Vukovich, 2012). China's images have on the whole been overwhelmingly negative and unfavorable by evoking “distrust,” “suspicious,” “a dubious blend of outdated ideas, fantastic hopes, and ineradicable prejudices and phobias” (Goryaina, 2009, P.29). Furthermore, China has emerged as a new economic power and the emergence of China is as a world power to represent a critical threat to other countries (Kang, 2011). However, stereotypes of China in West are influenced by orientalism and post-colonial ideas.

3.4 How theories are used?

In this study, social constructivism is the basis for the study, representation theory is the one used to explain exactly how China is portrayed in western tourist material, and the central concepts serve to show the notions more clearly and make research more relevant to the subject. With the literature on stereotype and orientalism, a few stereotypes and orientalist ideas about China have been listed. They will be used in the analytical framework. The theoretical framework will be qualitatively applied to the chosen cases: two typical western countries, in order to describe and analyze in what images of China are constructed in western tourist material. The theoretical structure and analytical framework may be established, as follows,

Table 1. Theoretical Structure

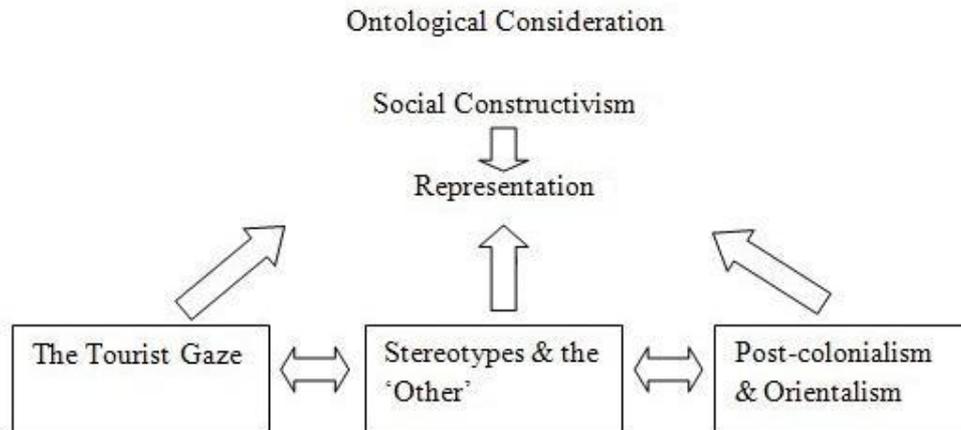


Table 2. Analytical Framework

Stereotypes and Orientalist Ideas about China	
1. Chinese People	Are they intellectual?
	Are they tireless workers?
	Are they special?
	Other.
2. Chinese Culture	Is it ancient, mysterious, unique, exotic, and rich?
	Is it commonly described as the complex product of three systems of thought: Confucianism, Taoism and Buddhism?
	Is it liberal, open, modern, and free?
	Other.
3. China's development	Has China emerged as a new economic power?
	Is China treated as a threat?
	Other.

4. Specified Aim and Research Questions

The purpose of this thesis is to describe and analyze how China is presented in Western tourist marketing and information material. We mainly use theories of social constructivism and representation combined with the central concepts of the tourist gaze, stereotypes and the 'other', post-colonialism and orientalism, to address the following questions: 1) How are Chinese people portrayed? 2) How is Chinese culture constructed? 3) How is China's development depicted?

5. Research Design and Methods

This chapter begins with a discussion about research design, which provides the framework for the generation and analysis of data according to the priorities set earlier. Later on, the methods for gathering data and methods for analyzing data to be used in the proposed study are explained in detail.

This study is a descriptive study rather than an explanatory research, as the main research question is respected to analyzing how something is, not focusing on explaining why something is as it is (Yin, 2003). As we have mentioned earlier, there is no previous research have studied the images of China from viewpoint of western tourist material. Like any social scientist, we are confronted with a large number of possible research strategies and methods. And the key question here is which research method will provide the best evidence to answer the initial research questions? This thesis uses a case study design among the five major types of research design (Burnham et al., 2008), for the reason that the thesis is to explore the images of China which is exactly the case we indicate.

To accomplish the case study, we decide to choose two western countries. However, it does not mean that we can consider it as a comparative study. Given our aim and research questions, we found it is meaningless for us to compare. Rather what we need to do is to use the material from these two countries as a whole to get sound answers. Under such circumstance a problem that we are faced with can be the difficulty of finding two relatively reasonable countries. We have an interest in many Western counties and are so curious about the results under different national contexts. The decision about selection of which countries to study becomes fairly tough. Nevertheless, considering the language barriers and access of material, we ended up with the USA and the UK, both of which are English speaking countries. Plus, in terms of generalizability we do think USA and UK can be treated as two most predominant samples to reflect the West on this topic, and the results come out in this way can represent the voice of whole West in general. They both are developed countries with huge economies and the tourist industries are relatively more mature in these countries compared to others. The results may not be that comprehensive. But

considering the limited time and pages, doing such a research is enough to get the results we are looking for.

There is a tendency to associate case studies with qualitative research, though such identification is not adequate. It is certainly sure that advocates of the case study design often favor qualitative methods (Bryman, 2008). Furthermore, qualitative research is very attractive in that it involves collecting information in depth but from a relatively small number of cases and focus on knowledge in depth is at the expense of being able to make generalizations about the phenomenon as a whole (Burnham et al., 2008). There is no doubt that in order to carry out this deductive research, a qualitative analysis is the most appropriate approach.

5.1 Methods for gathering data

The possible methods for obtaining data in qualitative design includes interviews, participation/observation or through gathering documents and texts (Marsh & Stocker, 2010). In this thesis, textual materials will be optimal sources, and some pictures or videos may be included as well. There are different functions that texts may have as research material. Regarding the aim of this thesis, it is obviously that text themselves are the object of research. In other words, it is the features of the text itself that are of the interest to the research, seeking to draw conclusions exclusively about the texts themselves without any link to the extra linguistic reality. Once the role of the material plays in the study has been made sure, four further decisions have to be taken in order to arrive at material that can ultimately be analyzed. 1) From what material do we make the selection? 2) What do we select from this? 3) How much of this selection do we analyze? And what are the units of analysis (Tischer et al., 2002)?

In our case, two countries' tourist material will be analyzed and it still would be better to use the same kind of tourism material as data collection, even though this is not a comparative analysis. If not, it could be less persuasive when we put the analyzed results together to make the final conclusion. Because the interpretations drawn from different sources could lead to generate slightly different reflections of the original ideas. The choice of tourist material could be tourist magazine, guidebook, newspaper advertisement, etc. In fact, information sources at the broad level can be divided into two types: primary sources and secondary sources. Hunt further divided the secondary

information source into two categories: organic and induced. Organic information sources refer to non-tourist knowledge about destination, such as TV documentaries, books, school lessons, and stories of friends' experience. Induced information material is the information that has been put out in brochure, publicity and advertisements to attract tourists' attentions and travel willingness (Hunt, 1971). Considering the convenience of sources access, our material is gathered from the Internet. We mainly visit the official tourism websites which provide both Travel Guide and Tourist Information on the country and tourist attractions. This means the material we obtained belongs to the induced source. The provided data are objective and reliable. And fortunately, we found one of the biggest companies, who have two different homepages at different areas named iExplore. The USA: <http://www.iexplore.com> and the UK: <http://www.iexplore.co.uk/>. So far, we have answered all the questions above.

5.2 Methods for analyzing data

The possible method for analyzing data is through qualitative discourse analysis, which is fundamentally concerned with the analysis of language and offers a qualitative method of uncovering some of the ways in which people or group seek to represent their actions in text and language (Marsh & Stoker, 2010). In terms of this thesis, the intention is to categorize the data collected to interpret *what* the text says guided by the chosen theoretical approach and the concrete questions. Therefore, we believe that a discourse analysis is the most suited in responding to our type of research questions.

Discourse analysis in social sciences is often strongly influenced by the work of Foucault (Foucault 1972, Fairclough 1992). There are many versions of discourse analysis (Van, 1997). As is shown in the book *Media Discourse*, approaches mainly include linguistic and sociolinguistic analysis, conversation analysis, semiotic analysis, social-cognitive analysis, cultural-generic analysis as well as critical linguistics and social semiotics (Fairclough, 1995). As opposed to the plain old discourse analysis, our approach to discourse analysis is a version of 'critical discourse analysis' which is inspired and developed by Norman Fairclough, taking the above aspects into consideration regarding introduction, especially the theoretical approaches part.

Rogers claims that “a critical discourse analyst’s goal is to study the relationships between language form and function and explain why and how certain patterns are privileged over others. In the sense that all systems of meaning are linked to socially defined practices that carry more or less privilege and value in society, such exploration is also an exploration into power and language” (Rogers, 2004, p.4). According to Chouliaraki and Fairclough, “our view is that the links between particular discourses and social positions, and therefore the ideological effects of discourse, are established and negotiated in the process of articulation within a practice” (Chouliaraki et al., 1999, p. 150). The qualitative discourse analysis in this study aims to find out how China is presented in Western tourist material. It is used as a key tool to address our research questions. In order to show that the interpretations are firmly founded in the data, long quotes will be used in order to make the reader follow and understand.

In order to analyze the data gathered, analytical framework below will be used. With regard to the theoretical background and three research questions, three themes on images of China have been generalized. For each of these themes, there are a few related examples and an open box “other”. The listed examples are the stereotypes and orientalist ideas about China discussed in the previous chapter, which not only increases the transparency but also the validity and reliability, because these show clearly that it is image that have been portrayed in the existing literature. The open box “other” means that we can also discover new ideas. By using analytical framework, it shows more specifically what is being searched for in the empirical data and also helps to clarify otherwise unclear concepts into observable variables.

Table 3 Analytical Framework

Stereotypes and Orientalist Ideas about China	
1. Chinese People	Are they intellectual?
	Are they tireless workers?
	Are they special?
	Other.

2. Chinese Culture	Is it ancient, mysterious, unique, exotic, and rich?
	Is it commonly described as the complex product of three systems of thought: Confucianism, Taoism and Buddhism?
	Is it liberal, open, modern, and free?
	Other.
3. China's development	Has China emerged as a new economic power?
	Is China treated as a threat.
	Other.

6. Results and Analysis

The goal of this chapter is to look at how the results respond to our research questions. It is divided into two main sections: one for qualitative discourse analysis, the other for discussion. More specifically, the former one interprets the material, while the latter one gives the reasons for our doing so.

6.1 Background

China is a latecomer in the area of world international tourism development. China did set up some special institutions in the early 1950s to handle business travel arrangements but, until the end of the 1970s, following the introduction of the economic reform policy by Deng Xiao-ping, this business was only a part of foreign affairs and had nothing to do with commercial operations. Therefore, in the early 1980s, China was a mere “nobody” on the world tourism stage, China ranked lower than 40th among the major world destination countries. Since the beginning of the 1990s, China's position on the world destination list has been climbing, and it has been in the top ten since 1994. Moreover, China’s entry into the World Trade Organization (WTO) in November 2001, international tourism in China has developed rapidly and gradually become a significant economic activity (Lew et al, 2002; Richter, 1989; Sofield et al. 1998).

Generally, the highlights of China attractions are closely connected with the city where they are located. The represented tourist cities of China in the world generally include Beijing, Shanghai, Xian, Guilin, Hangzhou, and Suzhou. We organize the main attractions in themes so that we can group several attractions that shares similar characteristics together. Majority of the tourist cities in China are the ancient cities or capitals like Beijing, Xian, Suzhou, Hangzhou, and Lhasa, which explains why China tour is mostly highlighted with the cultural and historic tour. But this is not the only type of China travel. There are also the tourist cities or destinations themed with the modern China tour or business tour like Hong Kong, Shanghai, Guangzhou and Shenzhen, all of which are the new metropolises of China.

6.2 Analysis

6.2.1 Qualitative Discourse Analysis

As was showed in last chapter, the samples of this study include iExplore in USA and iExplore in UK. And we carry on discourse analysis one theme after another.

6.2.1.1 Chinese People

There are few texts mentioning Chinese people in these two websites. It is really strange to write travel and tourist without mentioning much about their people. According to Santos, tourism texts are characterized by established representations of toured places, people, and cultures (Santos, 2004). In other words, under normal conditions, native people are part of tourism resources. It should have been presented in the same way as other information. Especially in our case, considering the difference between the west and east, the Chinese live different lives than Westerners do. There must be plenty knowledge regard with Chinese local people could be informed. This phenomenon becomes reasonable if we explains like that Chinese people is not considered most appealing to the Western tourism about China.

Furthermore, we still notice some views of Westerners towards Chinese people despite they are not shown directly in the material. The only material covering Chinese people that can be extracted, as follows,

- (1) *“The Buddhist culture combined with the warmth and friendliness of the people make this a truly unforgettable journey”* (‘Highlights of Tibet’, the iExplore of the UK).



- (2) (‘Highlights of Tibet: Tibetan woman with prayerwheel’, the iExplore of the UK),
(3) (‘Land of the Dragon: Local farmers’, the iExplore of the UK), (4) (‘Highlights of Tibet: Tibetan woman and child’, the iExplore of the UK).

The sample (1) is shown in the page named *Highlights of Tibet*. The role of this sentence in the whole paragraph is to claim that travelling in Tibet will be an

unforgettable journey in one's life. The words "warmth" and "friendliness" defines the image of the Chinese: they are warm, friendly and modest. The picture (2) a Tibetan woman with prayer wheel indicates the Chinese have faith. Picture (3) a local farmer with his cattle potroys a characteristic of hardworking and industrious Chinese. And Pitcure (4) Tibetan woman and child, reflects the role of Chinese women is restricted to their family. In traditional China, man is seen as the core and women's place is home, taking care of everything inside which includes doing the house work, raising children, taking care of old parents and so on. These three photographs, particularly (2) and (4), are filled with happiness of natives. In addition, looking at the facial expression and dress style, we find that Chinese people are conservative and in general easy to approach.

Given the fact that to Westerns, Tibetans may be not equaled to Chinese, the images of Chinese people are not shown clearly in our material.

6.2.1.2 Chinese Culture

Differing from the description of people, the presentation of Chinese culture makes up the majority of content. The two paragraphs below intend to give an overview of Chinese culture.

(5) *"China is a land of natural and cultural superlatives too, encompassing 37 UNESCO World Heritage sites, including the Great Wall... and the misty peaks of Huangshan. Chinese food ranks among the world's great cuisines, while its distinctive art forms, including acrobatics, martial arts and Chinese opera, add more flavor to the mix"* ('China Travel Guide: China — Overview', the iExplore of the USA).

(6) *"The Terracotta Warriors, Silk Road, Forbidden Palace and Great Wall are just some of the fantastic iconic sights to see as part of your China culture experience. So grab your Mandarin phrase book and head off in search of a veritable treasure trove of historical, architectural and archaeological gems. Visit the bustling modern cities of Shanghai and Beijing for a real assault on the senses before heading off into the tranquil countryside to return to Zen"* ('China culture holidays', the iExplore of the UK).

Text (5) starts with a statement "China is a land of natural and cultural superlatives" and then it provides instances: "37 world heritage sites", "Chinese food" and

“distinctive art forms”. While the text (6) claims “The Terracotta Warriors, Silk Road,” etc. are “just some of the fantastic iconic sights as part of China culture experience”. Chinese culture also includes “a veritable treasure trove of historical, architectural and archaeological gems.” Therefore, it suggests the orientalist idea of Chinese culture in the eyes of Westerners, which is ancient, mysterious, unique, exotic and rich. At the same time, this is the most original and basic idea of East within the orientalist context.

Surely, more aspects of Chinese culture are written in the websites. Information regarding religion should be analyzed at first.

(7) *“China is officially Atheistic, but the stated religions and philosophies are Buddhism, Daoism and Confucianism. There are 100 million Buddhists...”*
(‘China Travel Guide: China — Country and Tourist Information’, the iExplore of the USA).

(8) *“Most visitors understandably make a beeline for the Lingyin Temple, one of China’s largest and best-preserved Buddhist temples. The Dragon Well, home to world-famous Longjing tea, makes for a pleasant excursion”* (‘Hangzhou Travel Guide: Hangzhou, China — Where to Go’, the iExplore of the USA).

In text (7), “the stated religions and philosophies are Buddhism, Daoism and Confucianism” explains one of stereotypes – Chinese culture is commonly described as the complex product of three systems of thought: Confucianism, Taoism and Buddhism. In China, individual and social values are conventionally dominated by three beliefs: Confucianism, Taoism and Buddhism, though today's society sparkplugs antitheism. Confucius, Lao Zi and Buddha or Bodhisattva in welcomed in mind. So a vivid feature of Chinese tourist attractions or destinations is that travelers can easily find the taoist temples, buddhist temples and memorials of Confucius wherever travelers are in China. And these sites are usually built in the center of areas. Text (8) from *Hangzhou Sightseeing Overview*, gives an example of “the Lingyin Temple”. Moreover, “the Dragon Well, home to world-famous Longjing tea” shows another part of Chinese culture: Chinese tea. As widely accepted, China is the homeland of tea and the Chinese started to use tea as medicine and food 4,000 years ago (Li, 1993).

Beside the culture of religious, more material is put forward so as to further reveal how Chinese culture is depicted.

(9) *“Many Chinese art forms date back centuries but most struggled to survive during the Cultural Revolution (1966-1976). Artists were organized into associations, which meant that Mao Zedong's Communist Party controlled every aspect. Traveling theater, music and dance groups were created to project the Party's message to the masses via carefully managed stage plays and ideological films. Plays written before the 1950s, films with human interest and the Beijing Opera were suppressed, and their creators persecuted. Now many pre-Cultural Revolution art forms are being revived and sit alongside Beijing's strong contemporary music, arts and literary cultures”* (*Beijing Travel Guide: Beijing, China — Activities*, the iExplore of the USA).

As was mentioned earlier, distinctive art forms play an important position in Chinese culture. Nevertheless, this paragraph tells a fact that most Chinese art forms “struggled to survive during the Culture Revolution”, followed with detailed information on what happened to the Chinese art. The phrases such as “controlled every aspect”, “carefully managed”, “were suppressed”, and “persecuted” are consistent with prevailing Western orientalist stereotype of Chinese society, which presented China as being conservative, undemocratic, harsh, and back ward nation. And China's social institution in the past was absolutely independent and different from the western standard. Compared to the image of Chinese culture at that time, the images of modern China appears to be positive.

To date, ancient and outdated culture has developed and updated. It is now integrated with some Western elements. In other words, it is becoming westernized, especially in big cities, like Beijing, Shanghai, etc.

(10) *“Western influences have also been embraced to transform traditional Chinese art forms into contemporary theater. A recent development has been a fashion for Chinese translations of Western plays, and home-grown dramatists are experimenting with foreign styles...In addition, Western music and dance is now performed, and the city often receives visits from international acts”* (*Beijing Travel Guide: Beijing, China — Activities*, the iExplore of the USA).

(11) *“Exposed to Western influences as well as unparalleled economic growth, pre-war Shanghai was the nursery of many modern developments in Chinese culture.”* (*Shanghai Travel Guide: Shanghai, China — Activities*, the iExplore of the USA).

The former passage is from *Beijing Culture*, while the latter one is from *Shanghai Culture*. The first sentence in Passage number ten declares use the word “embraced”, “transform” to show the change of China’s attitude towards new things. And the following sentences show the transformation in detail. Hence, to Westerners, modern China is becoming liberal, open, modern, and free. The Passage (11) proves again for this view. Similarly, “exposed to Western influences” makes Shanghai as “the nursery of many modern developments in Chinese culture”.

What is more, the stereotype of colorful customs and lifestyles is indicated in these contents.

(12) *“Handshaking is the common form of greeting. In Hong Kong, the family name comes first, so Wong Man Ying would be addressed as Mr Wong. Most entertaining takes place in restaurants rather than in private homes. Normal courtesies should be observed when visiting someone's home”* (*Hong Kong Travel Guide: Hong Kong — Travel Tips*, the *iExplore of the USA*).

(13) *“Business visitors are usually entertained in restaurants where it is customary to arrive a little early and the host will frequently toast the visitor. Guests should always wait for their host to assign their seat. It is customary to invite the host or hostess to a return dinner. Business travelers in particular should bear in mind that certain political topics, notably Taiwan and Tibet, should not be broached at formal business occasions”* (*China Travel Guide: China — Business*, the *iExplore of the USA*).

Text (12) and (13) intends to provide practical information for travelling in China. It tells how to greeting, how to address a person and where entertaining takes place. The culture norms and values in China are different from that in West. Plus, it hints that the Chinese people never forget to carry forward and develop the traditional Chinese virtues while they are willing to accept new ideas and try new things. As is argued in text (13), “business travelers in particular should bear in mind that certain political topics, notably Taiwan and Tibet, should not be broached at formal business occasions”. This sounds like an advice, and meanwhile it suggests a shady side of Chinese culture, the stereotypes that Westerners often project onto China as being a monolithic culture which is excessively authoritarian and hierarchical.

To conclude, China as a representation of Orient, Chinese culture is characterized as ancient, mysterious, unique, exotic and rich. It is different from the West despite globalization. Chinese culture used to be highly traditional, undemocratic, harsh, and backward, and the modern Chinese culture is becoming open, liberal and westernized, even though it still have some shortcomings. Culture development is just one perspective and the development of China can be seen in other areas.

6.2.1.3 China's Development

In West, China is always described as the passive and feminine part in the relationship it has with the civilized and masculine West. And for many decades, China was deemed to be an empire that remained outside historical processes, with neither evolution nor progress, inert, passive and unable to assume Western modernity by itself (Martinez-Robles, 2008). In recent years, the Western perceptions of China show new features.

(14) "While China's political infrastructure remains solid, its social and economic foundations are shifting rapidly. Having opened up to the world in the 1990s, and joined the World Trade Organization in 2001, China's economy has benefited from significant inflows of foreign investment, so much so that China is now the largest holder of US government debt and owns the largest foreign exchange reserves of any nation in history. Socially, China is now searching for a new identity... It is also more confident and nationalistic than ever... - and setting expectations that the Middle Kingdom is destined to become the world's next superpower" ('China Travel Guide: China — Country and Tourist Information', the iExplore of the USA).

This example uses "shifting rapidly" to modify its social and economic transmutation. And the enumerated events "opened up to the world in 1990s", "joined the World Trade Organization in 2001," etc. give the evidence to the former statement. Secondly, it claims that "China is now searching for a new identity" and "also more confident and nationalistic than ever". Chinese society has become more open, accommodating and self-sustaining in these new times. At the end of text, the word "superpower" is very meaningful, though the descriptive word "next" places in front of it. It figures that China as a completely new image. It is a developing economic power and a

global actor with increasing influences. Therefore, it has been seen as a potential threat to the West in certain ways, for instance,

(15) *“China is also the world’s factory. The computer you read this on and the clothes you are wearing probably sport a ‘Made in China’ label”* (*‘China holidays’, the iExplore of the UK*).

(16) *“There is a significant industrial base with pockets of advanced manufacturing and high-technology enterprises, concentrated on the eastern coast and the Pearl River Delta, including Special Administrative Regions such as Hong Kong and Macau”* (*‘China Travel Guide: China — Business’, the iExplore of the USA*).

Within the information from the first paragraph, a few inferences can be made. The first paragraph claims China as “the world’s factory”. This means China’s stopping of export its products can cause crisis in the global scope. As a result, China has been viewed as a threat to the West. The phrases “advanced manufacturing” and “high-technology enterprises” in text (16) reiterated China’s development.

In a word, China is as characterized as a new economic power and a threat as well to some degrees. If you begin to question the above interpretations of China, let us move to the discussion part to help you understand with reference to our theories and concepts.

6.2.2 Discussion

The conflicting images of China typified in the above analysis of our source material are best understood in the context of the writers’ positions and the audiences to whom the discourse of the information are addressed. In brief, we have to comprehend them in the background of the theories and central concepts put forward in the theoretical chapter.

As we mentioned previously, the term post-colonialism does not simply refer to the literal meaning of post-colonial, the period after colonialism. Instead, it can be related to what occurs or exists in both the period of colonization and the era after decolonization. Young has made it clear that post-colonialism is a mere response to colonialism rather a system. Post-colonialism insists that economic development should be inextricably connected with cultural decolonization. On the other hand, the post-colonial theories try to attribute the continuation of European and American

cultural hegemony to such phenomena as globalization and universalism advocated by European, especially American Orientalist (Young, 2001). Postcolonial theory is rooted in the belief that colonialism has been and continues to be “one of the most compelling influences on the West’s interpretation of and interactions with people from different (mainly non-Western) cultures” (Echtner & Prasad, 2003, p. 66).

Said argues that the Europeans divided the world into two parts: the West and the East, which in fact is an artificial boundary on the basis of the concepts of us and them. The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences. But in the case of Orientalism, the Europeans define themselves as the superior race by producing the Orient as irrational, depraved, childlike and thus, different (Said, 2003). Such an image created a bias in the western attitude to the East, which can be widely found in Orientalists as well as in their scientific research and literary works. It is the Europeans who give the name China. These names are not just pure descriptive terms, but the ones with value judgment imbedded in them. Chinese comes to signify not only ethnic membership, but also reticence, impassive, and poverty (Allport, 1994). Herder once claims that Chinese culture is one that has not evolved for centuries, the vestiges of a distant past, a country without a present, just like Egyptian hieroglyphics, which belong to a dead culture. Put another way, China is viewed as an empire that remains outside historical processes, with neither evolution nor progress, inert, passive and incapable of self-governing. And China's economic backwardness and low living standards are the key elements to indicate its development status. The West is the one that can make the Chinese emerge from this situation. The Western world, therefore, becomes a necessary and sufficient factor in the transformation of East Asian countries, which becomes the intellectual justification for the colonial actions of the great Euro-American powers in the Pacific and Asia. All the texts which, from the second half of the 19th century, attempt to analyze the modern history of China share this epistemological paradigm, which turned China into an apprentice of the civilizing lessons of Western countries (Martinez-Robles, 2008).

We generalize perceptions of China from the material, and point out these perceptions which include: China a country with 5,000-year civilization whose people own lots of virtues, a developing economic power, a not so democratic socialist country, a

potential threat and a global actor with increasing influences. It is suggested that while the representations of China have gradually changed into more positive ones. But it is no wonder that China, despite its accelerating pace of modernization, remains “the ageless reign” in travel writing, such as Chinese traditional culture has been influenced by the West. It is grounded in Western dominance and authority over the East which has in turn produced a stereotypical Oriental image that can hardly be subverted.

It is often noted that the agencies that produce their promotional materials are motivated, at least to some degree, either by personal financial gain or by the quest for economic development of an area through tourism (e.g. Bruner, 1991; Cohen, 1995). In this sense, the images of China in our case are to satisfy the tourist gaze. Put it another way, the images of China in our empirical data intend to fit imagination or stereotyped picture in the mind of Westerners since it belongs to tourist material with the purpose of attracting and catering to clients’ preference. On the other hand, we have mentioned in the literature review part that according to Urry when tourists go on a holiday and consume the goods and services of tourism, it is about getting away and experiencing something or some place that is different from the everyday experiences. The tourists gaze at places, scenes and landscapes that are unlike the ordinary (Urry, 2002). Therefore, to Westerners, China is a destination that remains a consumer’s delight since it is the most representative country of Orient featured with a lot key exoticisms.

In addition, there are some interesting findings that we would like to explain in detail. First of all, we explain that to Westerners, Chinese people are not treated as equal humans as themselves, in response to the phenomenon of lacking enough knowledge about Chinese people. And we argue that the image of the Chinese it presents with the limited content is relatively negative, though it mentions some basic virtue such as kind, warm, and friendly. The pictures figure three Chinese people: a hardworking man, an old women and a lady with a child. All these three photos indicate the status of Chinese people in the perspective of Westerners: miserable, and superficial. The clues can be found within the context of post-colonialism, that is, “system of discourse by which the ‘world’ is divided, administered, plundered, by which

humanity is thrust into pigeonholes, by which ‘we’ are ‘human’ and ‘they’ are not” (Said, 1976, p. 41). It is a form of ethnocentrism.

Moreover, we find the material focuses on China’s exotic feature and praises its traditional culture and history. In the framework of Orientalism, admiration for Chinese art, tradition and beauty often conceals a mechanism of defense, an attempt to reify the ethnic ‘Other’ in order to disempower it, and to project an image of backwardness against which the modernity of the West can be measured. Additionally, defining others’ essential differences force the world to be divided according to the patterns of empire. And other findings of Chinese culture show that it is excessively authoritarian and hierarchical but it is becoming westernized, liberal, open and democratic. On one hand, it tries to stress that third World countries continue to be dependent on the West. On the other hand, it can be interpreted to be the Euro-American impact on societies of the Orient in the name of globalization, indicating the West continues to bear strong traces of Euro-centrism and the Orient is often used as a cultural backdrop against which to create and celebrate theirs.

Additionally, we learn that the material also give a formulation of new China, new stereotypes have emerged that a developing economic power, and a global actor with increasing influences. However, China’s economic success is also perceived, and represented as a threat to the West, by differentiating China from Western countries in order to relegate it to a subaltern position and provide Westerners with fixed images of China as backward, violent, and inhuman. Namely, we can view the Euro-American impact on Chinese societies primarily as an impact of Western ideas and institutions on China for their own countries’ interests. And Westerners have tended to stereotype and denigrate images cannot be disputed.

In sum, our findings concerning Chinese culture and China’s development concordant with the items displayed in the analytical framework. Whereas, images of Chinese people are kind of difference. They are not characterized as intellectual and tireless workers. But the item “they are special” may be revealed when stating the Chinese as non-westerners and the open item ‘other’ can be filled with that they are hardworking, uncivilized, miserable, superficial, conservative, friendly, and warm. Meanwhile, the

open 'other' box of Chinese culture can be added that western stereotype of being excessively authoritarian, hierarchical.

7. Conclusions

The purpose of the current study is to measure the destination image of China by discourse analysis of Western tourist material. More specifically, we asked the questions 1) How are Chinese people portrayed? 2) How is Chinese culture constructed? 3) How is China's development depicted? The question we asked were concerning the stereotype images and orientalist images.

Our conclusion with regards to the first question shows that, to Westerners, Chinese people are not treated as equal humans as themselves in response to the phenomenon of lacking enough knowledge about Chinese people. And we argue that the image of Chinese people it presents with the limited content is relatively negative, though it mentions some basic virtue such as kind, warm, and friendly. The pictures figure three Chinese people: a hardworking man, an old women and a lady with a child. All these three photos indicate the status of Chinese people in the perspective of Westerners: miserable, and superficial.

Additionally, Chinese culture is constructed as being ancient, mysterious, unique, exotic, and rich .The material focuses on China's exotic feature and praises its traditional culture and history. In the framework of Orientalism, admiration for Chinese art, tradition and beauty often conceals a mechanism of defense, an attempt to reify the ethnic 'Other' in order to disempower it, and to project an image of backwardness against which the modernity of the West can be measured. At the same time, defining others' essential differences force the world to be divided according to the patterns of empire and prove they have the capacity of helping the third world countries develop.

The last question is answered that with the rapid growth, China has been seen in new images: developing economic power, a global actor with increasing influences as well as a threat to the West. We learn that the material also give a picture of new China, new stereotypes have emerged that a developing economic power, and a global actor with increasing influences. However, China's economic success is also perceived, and represented as a threat to the West, by differentiating China from Western countries in

order to relegate it to a subaltern position and provide Westerners with fixed images of China as backward, violent, and inhuman.

Thus far, with the empirical analyses, this research found that the received images of China from the tourist material reflect the idea of Orientalists and stereotypes, in spite of the fact that the language and images used are highly selective to portray China as an interesting and attractive place to visit. Obviously, it points out that the West continues to think of the East in Orientalist-terms. And the historic problem of Orientalist stereotyping is sustained by means of the literary process of characterization. Therefore, these stereotypes, which defy historical change by persisting in western representations of China over the course of a century, require analysis and explication. The importance of our research is laid on the fact of exploring China's image in a distinctive perspective, namely, through analyzing western tourist material. We believe our thesis contributes to the existing literature on the China research and tourism research— marketing and political implications for its national image improvement and tourism development.

Without any doubt, this study is not immune to limitations. Discourse analysis relies on subjective judgment, which involved potential bias. In addition, the generalizability of this study was limited for several reasons. First, the travel office websites used in this study are not collected from a random sample of all travel material about China. Instead, they were collected from searching major two travel sites. Secondly, only two countries were analyzed. Therefore, the images depicted in this study cannot fully represent the all West. In the future, researchers can apply the same procedure to tourist material written in other language, such as Swedish, French, etc., to obtain a completed understanding of China's image.

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