

KEY CONCEPTS IN LITERATURE AND TOURISM STUDIES

Rita Baleiro | Sílvia Quinteiro



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Key concepts in literature and tourism studies
(*Estudos em literatura e turismo: Conceitos fundamentais*)

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Introduction

Research on literature and tourism must depart from a distinction between this field of research and that on travel literature. Although they both focus on the act of travelling, there are fundamental differences between these two research areas. The most obvious difference is the fact that literature and tourism studies foster the analysis of a much wider set of texts than that aggregated under the classification of “travel literature”. Furthermore, unlike the travel literature research field, which has existed for a long time, literature and tourism research is recent and, as such, not many scientific studies have been conducted. Among these, we highlight Richard Butler’s (1986) “Literature as an influence in shaping the image of tourist destinations” and D.C.D. Pocock’s (1992) “Catherine Cookson country: Tourist expectation and experience”: these two authors are pioneers in the studies in literature and tourism. At the beginning of the twenty-first century, these works stood out: *Literature and tourism* (by Mike Robinson & Hans-Christian Andersen, eds., 2002), *The literary tourist: Readers and places in Romantic and Victorian Britain* (by Nicola Watson, 2006), “Going on (literary) pilgrimage: Constructing literary trails with particular reference to KwaZulu-Natal” (by Lindy Stiebel, 2007), *Literary tourism and nineteenth-century culture* (by Nicola Watson, 2009), *Literatura y turismo* (by Luis Argüelles-Meres et al., 2011), *Turismo literario* (by Marta Magadán Díaz & Jesús Rivas García, 2011), *El libro como atractor turístico* (by Marta Magadán Díaz & Jesús Rivas García, 2013), *Lit&Tour: Essays on literature and tourism* (by Sílvia Quinteiro & Rita Baleiro, eds., 2014), and *Researching literary tourism* (by Charles Mansfield,

2015). Recently, the following books have been published: *Literature and tourism: Tourist, travellers and literary places* (by Sílvia Quinteiro, Rita Baleiro & Isabel Dâmaso Santos, eds., 2016) and *Literature and tourism: Travels, narratives and itineraries* (by Rita Baleiro, Sílvia Quinteiro & Isabel Dâmaso Santos, eds., 2016), and *Estudos em Literatura e Turismo: Conceitos fundamentais* (by Sílvia Quinteiro & Rita Baleiro, 2017; the first portuguese version of *Key concepts in literature and tourism studies*).

Despite this list of studies on literature and tourism, the research is still scarce. That is why we have decided to write this book: to fill the gap in the literature, and identify the *corpus* of the research field, as well as to offer a definition of its key concepts and a methodology for its study, with the aim of clearly identifying the boundaries of this study area, considering the common overlap between literature and tourism studies and travel literature studies. Our motivation is to contribute towards enhancing the field of research on literature and tourism, although we are aware of the challenges that come from addressing two very distinct areas and discourses. They are in fact so diverse that the only way to promote it is to conduct interdisciplinary research, despite the challenges and difficulties of this type of research. However, it is our belief that this type of research encourages new approaches often incorporating new methodological options. Consequently, it might generate new objects of study, new interpretation stances, and new contributions and meanings. As Jonathan Hart (2011: 16) points out, interdisciplinary teams perform very productive and very significant work as they present innovative contributions that would probably not exist otherwise.

Indeed, this research, carried out in the field of comparative literature, presents the difficulties, the challenges, but also, the advantages of interdisciplinary research. And one of the most important advantages is to bring literature closer to other research areas (*idem ibidem*).

Thus, if difficulties can conspire to limit us, the challenges make this field of study more attractive and pertinent, because literature must be "studied in its present modes of existence and

in the light of new cultural and social phenomena, to a large extent generated by the mutations of the contemporary world" (Buescu, Duarte & Gusmão, 2001: 10, our translation).

Interdisciplinarity encourages creativity, namely, when it conspires to overcome the challenges placed by the confluence of methodologies of two traditionally distant areas of research: that of literature and that of tourism. However, in our opinion, it is the contact between diverse methodological traditions that has the potential to enhance the analysis and the novelty of the outcome of this study process. In fact, and as we have said, in interdisciplinary research, the task of overcoming the difficulties is constant, and much more productive when researchers do not wish to annul one methodological perspective in favour of the other, but when they create bridges that enable a dialogue between different methodologies.

Thus, in methodological terms, we understand that research in literature and tourism has to adopt an approach that brings together the hermeneutic process of literary studies (a process carried out in the subjective circuit between text and reader) and the more pragmatic methodologies and methods of tourism (statistical analysis, application of economic models, interviews, content analysis, among others). The focus of the intersection varies, however, depending on whether it is a more practical or more essay-like work. In more practical research, we can begin with the analysis and interpretation of the literary text, move on to an inventory of literary elements in space, of literary places (see section 3.1), and complement the investigation with the analysis and interpretation of other literary texts, with the study of the author's biography, of the historical-cultural context and the architectural elements, for instance. This text-space movement can also be reversed, that is, one can investigate the presence of elements of geography (physical and human) in literary texts. In this line of research, we can create routes, itineraries and walks designed from the study of an author, a work and/or a character, and we can also produce literary maps and atlases of regions and/or countries. These works share a real-world oriented discourse and because of this they are often the result of the work of multidisciplinary teams.

In essay-like works, there is a more conceptual and therefore less real-world oriented discourse. In these projects, the analysis of a character as literary tourist or traveller, or the analysis of space as tourist destination requires the analysis and interpretation of the literary text with the concepts of literary studies, tourism studies, cultural studies, sociology, geography and philosophy, and others that prove to contribute to the process.

Having said this, it is now time to point out the fundamental skills a researcher in literature and tourism must have. Considering the inherent interdisciplinarity of the research field, researchers in literature and tourism must grasp:

- (i) key literature concepts (e.g. narrator, character, space);
- (ii) key tourism concepts (e.g. tourist destination, tourist experience, tourist);
- (iii) key literature and tourism concepts (e.g. literary tourist, literary place);
- (iv) literary works and their authors (e.g. physical geography associated with literary works and authors' biography).

At the same time, researchers must be able to adopt an attitude of continuous availability and curiosity to identify literary texts that bear the characteristics of tourist literature (see section 1.3.) and to identify the connections among the author, the texts and the physical space.

In addition to affirming the relevance of the research area in literature and tourism, in this book we aim to contribute to define the key concepts involved in the study of the intersections of literature and tourism, as well as to attest to its importance. We do this, in the belief that this type of research:

- (i) advances the tourism industry (by motivating reader-tourists to travel to the places where authors lived, e.g. going to the Mississippi banks where Huckleberry Finn lived his fantastic adventures or visiting Iceland to understand the geographical context of Halldor Laxness's *Independent People*);
- (ii) encourages restoration and conservation of architectural heritage (many authors' houses have been rebuilt following the creation of an itinerary or visits for literary tourists);
- (iii) fosters the act of literary reading, as the visit to a literary place can motivate the tourist to read the literary texts (e.g. to visit Stratford-upon-Avon and return home willing to

read Shakespeare's work or to visit Prague and going back home to read Franz Kafka's books).

Seemingly distant, literature and tourism are undoubtedly close: they both provide leisure time (Mansfield, 2015: 19), they imply acts of self-discovery and learning, and they offer unforgettable moments. All these have contributed to an increase of literary tourism, which, in turn, has intensified the interest in this interdisciplinary research and motivated us to write this book.

As to the organisation of this volume, we have chosen to structure it into four main parts. In the first part, we focus on the fundamental concepts of literature, tourism and tourist literature; in the second we define literary tourism, we present a brief chronology of its history, as well as some examples of literary tourism products and experiences. Also in this second part, we focus on the sustainability of this tourism niche and illustrate the discussion with some examples. In the third section, we focus on the concepts of space, place, literary place and literary destination, addressing the topics of authenticity of the literary place and commodification of literature. Lastly, the fourth part is devoted to the characters that populate tourist literature: the literary tourist, the literary traveller, and the literary pilgrim. Prior to the presentation of these four concepts, we discuss the distinction between tourist and traveller.

We wrote this book for researchers, teachers and students of tourism. Bearing in mind these recipients of our work, we have decided to begin each of the four parts of this volume with a brief introduction and a short presentation of the aims we wish to achieve, and to end with a list of discussion topics to promote a discussion on what we have written. To better illustrate the research that brings literary studies and tourism studies together, we present literary texts excerpts, outcomes of analysis and interpretation of literary texts, and examples of literary tourism products and experiences.

PART I

Literature, tourism and tourist literature

Aims

- To consider the concept of literature;
- To examine the concept of tourism;
- To learn the concept of tourist literature;
- To identify a tourist literature text.

Introduction

In this first part, we focus on the presentation of the key concepts in literature and tourism studies. Conceptualisation is paramount in any research area and process. Indeed, only a common understanding of the meaning of a word enables its use by the scientific community and only after sharing this knowledge and establishing concept boundaries, is it possible to determine the underlying theoretical principles that are necessary to study a specific phenomenon. Conceptualisation is even more pressing in an interdisciplinary research such as this one, since it contributes to situate and define the concepts that are then adopted by researchers. Otherwise, they could be working with different understandings of a same reference. Therefore, it seems fundamental to begin by clarifying what we mean by each one of the concepts in literature and tourism studies. In fact, in this first part, the systematisation of concepts, however succinct, will create a stable conceptual framework, essential in any research that aims at being coherent, and offer theoretical contributions that will facilitate the understanding of this type of research.

1.1. What is literature?

The fluid boundaries of the concept of literature make it difficult to present a final definition of this concept. As such, we begin with its etymology in the belief that this will help its definition. In the Western world, the word “literature” arises in the second half of the fifteenth century and derives epistemologically from the term “littera”, which means “letter of the alphabet”. At this

time and up until the eighteenth century, the word “literature” is used in its broadest sense, and it designates the whole of written production (in philosophy, in science or in history)¹, and the terms “poetry”, “eloquence” and “verso” referred to what is now commonly defined as literature (Aguar e Silva, [1961] 2011: 3).

At the end of the eighteenth century, when several scientific and technological advances occurred, there was a need to distinguish the scientific and technological texts from the texts of the *belles-lettres*. As such, from the 1800s onwards (Lopes, 1994: 119; Culler, 1997: 21), the meaning of the word “literature” gets closer to its current meaning and goes on to refer both to the art of writing and the set of creative texts (*i.e.* creative as a synonym of non-scientific texts) (Aguar e Silva, [1961] 2011: 11). It is also at this time that the phenomenon of literature (phenomenon in the sense that it can be perceived through the senses and consciousness) begins to be understood as a source of sensory experiences, rejecting the tendency to look at literature as a basis for rationality with social, political and moral purposes, and with the aim of promoting knowledge of the human dimension (Abrams, 1989: 4). In conclusion, if until the beginning of the nineteenth century the concept of literature refers to a textual creation that mainly promotes moral and ethical behaviours, from that moment on the concept starts to describe an aesthetic experience – lived by the reader – which, albeit, still contains the human element (Abrams, 1989: 138; Rosenblatt ([1938] 2005: 5-6).²

¹ This meaning is still present today to refer to the set of bibliography/written production on a scientific theme or area, hence the term “literature review”.

² Despite the divide between literature as aesthetic experience and literature as a promoter of ethics, the pedagogical effect of literature is not, however, definitively set aside in the early nineteenth century. Indeed, even in the twentieth century, many believed in the transformative potential of literature, in its ability to improve human nature. We refer to I.A. Richards, for instance, who, in 1924, reinforced the idea that art makes an important contribution to the building of the desirable moral system, understanding art as a record of the “appreciation of existence” after personal life experiences. He viewed art as a “basis of morality”, a perspective inspired by Matthew Arnold (“The function of criticism at the present time” (1864), according to whom the artists own idiosyncratic responses, build from life experiences, must result in attentive and informed discussion, as well as in strengthening of the moral. F.R. Leavis, a student of I.A. Richards, and his group (from *Scrutiny* magazine) from about 1930 to 1950, undertook a moral and cultural crusade to bring literature to the people, establishing a kind of literary cartography, *i.e.* a map of the literature one should read in this political-pedagogical perspective.

The concept of literature reaches the twenty-first century with this meaning. It also refers to the textual productions of various historical eras or of different regions, resulting in expressions such as "eighteenth-century literature", "Medieval literature", "North-American literature". Some of these categories include now texts that at the time of their production were not classified or read as literary texts (we refer to some religious sermons and travel reports, for instance). This fact reveals, therefore, another distinctive feature of the concept of literature: its nature of social and historical construction, *i.e.* literature refers to that written production that is thus classified by the canon in a given moment of human history, which results in a hierarchy of what does and does not have literary value (Baleiro, 2011: 87).

In its most current sense, literature also refers to a specific type of discourse, which results in one of three literary modes: lyrical, narrative, and dramatic. But are there specific characteristics of literary texts that distinguish them from the so-called non-literary texts? Is not literariness also a mark of some of the texts that are classified as non-literary?

It is not easy to answer these questions (above all, it is not easy to offer definitive and absolute answers), although there are many influential researchers who have spent years thinking about them. One of the main reasons why this difficulty persists is that literary works of art emerge in all possible shapes and sizes, resembling sometimes non-literary works rather than those texts classified as literature (Culler, 1997: 20).³

Regarding the definition of literature, Terry Eagleton (1996: 9) states that anything can be literature and that the belief that literature is a stable, well-definable entity, "as entomology is the study of insects", he says, has to be abandoned as a "chimera". In other words, there is not a stable

³ Jonathan Culler (1997: 20) offers two examples that clearly illustrate this fact. The first example is Charlotte Brontë's *Jane Eyre* (1847) which, Culler claims, resembles an autobiography rather than the idea of a literary text. The second example is Robert Burns's poem "My love is like a red, red rose" (1794), which seems more likely to be a folk song rather than a poem. Another more recent example of the unstable nature of the concept of literature is the work of Bob Dylan, who in 2016 won the Nobel Prize for Literature, once again raising the question of what is and what is not a literary text.

and definable set of characteristics that defines literary textual production. For these same reasons, E. D. Hirsch (1978: 26) declares that we only vaguely know what literature is. He goes on to say that to define it is to define boundaries, distinguishing what is literature from what is not, but our knowledge of literature does not have these defining limits.

Along the same lines, Louise M. Rosenblatt ([1978] 1993) does not surgically delimit the boundaries and features of all literary texts and reiterates the idea that these types of texts do not have an autonomous existence nor are they defined by any particular traits. In this perspective (that of the transactional theory of reader-response criticism), literary texts are those that we read as literary texts due to the work of various stimuli and motivations (namely contextual and attitudinal). This, in turn, results in different *realisations* of the literary texts (distinct transactions between written texts and their readers) in a given situation and context (Rosenblatt, [1978] 1993). From this perspective, the literary text does not exist beyond the circuit created between the reader and the text. As Vítor Aguiar e Silva (1974: 25) puts it “The literary text does not really exist outside a trans-narcissist relationship established between a sender and a receiver [,] the text does not exist on the margin of a communication circuit. ” (our translation).

Although we support the thesis that there is no literary language, we believe that there are elements and characteristics of the text (such as ambiguity and inconsistencies, formal structure, authorship, fictional character of information and intertextual dialogue) that together with a specific reading attitude (Rosenblatt, [1978] 1993: 16) result in an experience of reading a text as literature. In this perspective, a literary text is the product of a transaction between the text and the reader, when the reader chooses to observe the characteristics of a given text as traces of a literary text. Thus understood, the concept of literature corresponds to an accomplishment that manifests itself in the transaction between reader and text, in a given contextual circumstance, and what transforms any text into a literary text is the fact that we choose to read this text by understanding it as such.

Although we subscribe to most of the parameters of this definition of literature, we acknowledge that not all texts can be read as literature, because not all texts demand an attitude of aesthetic reading. We do not think it is possible to read a cookbook, for example, as if it were a literary text. The cookbook does not have this “more intense nature of literary language which rests in an indefinite domain”, that “black matter” as Manuel Frias Martins calls it (2003: 115, see also Martins, 1995).

As we mentioned at the beginning of this section, there is no single answer to the question “what is literature?”. Even so, at this point, we can affirm that, in our opinion, literature corresponds to a linguistic event (Rosenblatt, [1978] 1993: 16) in which a fictional universe governed by its own rules is created, to a type of text that calls for a particular way of reading and a specific mode of attention, that offers readers the experience of thinking about life, and the human soul. Besides, a literary text is a textual production that has the ability to offer a range of possibilities of meaning (Iser, [1978] 1980: 126) and semantic complexity (multiple layers of meaning). The main character in *The books that devoured my father* (2010), by Afonso Cruz, explains this complex nature of the literary text, in a quite straightforward way:

[...] **a** good book must have more than one skin, it must be a multi-story building. The ground floor does not serve literature. It is very good for construction, it is convenient for those who do not like to climb stairs, useful for those who cannot climb stairs, but for literature there must be floors stacked one on top of the other. Stairs and stairs, letters below, letters above. (Cruz, [2010] 2015: 14-15, our translation)

In addition to this multiplicity of meanings and sophistication in the work of the written word, we believe that for a text to be classified as literature, factors outside the text are also determinant to that classification (see Culler, 1997: 27). We refer, for example, to the context in which the text is presented: a book in a bookshop, a text in the literary section of a magazine. Furthermore, the word “literature” is also an “institutional label” (*idem ibidem*) of a given social-historical

construction; a label that attests to the literary status of a textual event and instantly persuades the reader to read the text as literary. In short, we can say that the concept of literature:

- (i) is a situated concept, insofar as it is determined by the set of conventions shared by a given community at a given time;
- (ii) refers to a multidimensional field of textual materialisation that is constantly changing, in a game between tradition and transgression/creativity;
- (iii) refers to those texts which, due to their characteristics, require the reader to adopt a specific reading attitude (aesthetic, attentive, critical, see Jean-Paul Sartre [1948] 1993: 31);
- (iv) designates the product of the transaction between reader and textual creation;
- (iv) coincides with the set of socially valued textual productions that were thus classified by the canon of a given community at a given time.

By adopting one or more of these premises we can reach a definition of literature; a definition, but not a final definition. In fact, despite the relative stability of its raw material, language (the “vehicle of all emotions, especially of the deeper ones”, as Fernando Pessoa puts it (*apud* Lopes, 1990: 85), the nature of the concept of literature is unstable, because its boundaries are unstable.

Although we are aware that much more could be said about the concept of literature, we conclude for the moment, and we move on to the second element of the binomial that sustains our study: tourism.

1.2. What is tourism?

Contrary to what happens with literature, a subject that finds its foundations in the so-called literature theory, there is no such match as tourism theory. This absence derives from the multidisciplinary nature of tourism studies that include multiple scientific areas, such as economics, management, geography, anthropology, sociology, psychology, law, spatial planning and marketing. Thus, this multiplicity of perspectives and contributions explains why the definition of

the concept of tourism is neither singular nor consensual. Despite these difficulties, in recent years there has been a growing interest in the phenomenon of tourism and a lot of research in this area has been developed, which has brought numerous and heterogeneous views on tourism. Such interest, on the one hand, is enriching, on the other, is a dispersion factor that prevents the existence of a single and final definition. As well noted by J. Christopher Holloway *et al.*, presenting a definition of the concept of tourism is an almost impossible task ([1983] 2009: 5).

Besides, there is also a distance that chronologically separates the legitimacy of literature and tourism as scientific areas. Although as early as 1958, Hans Magnus Enzensberger wrote an essay entitled “A theory of tourism”, in which he refers to the act of travelling as something as old as the history of mankind, the truth is that tourism is still a recent area of research in the process of affirming and establishing its boundaries and theoretical framework. Despite, the chronological lag and the difference in the stages of scientific and academic evolution in literature and in tourism, the concept of tourism currently designates:

- (i) a human phenomenon which implies the voluntary and temporary movement of people to places other than their habitual places of residence, motivated by the desire for leisure practices;
- (ii) a complex system of relationships between people (those who visit and those who are visited);
- (iii) a movement between geographical points instigated by curiosity or the need to travel outside the usual places of residence;
- (iv) an economic activity or industry with a huge impact on the lives of many cities, regions and countries that employs more than 100 million people worldwide;
- (v) a practice that leads to the creation and resignification of places; a process of creating and producing places.

Moreover, currently, tourism is unanimously acknowledged as one of the main economic activities. According to the *UNWTO Annual Report 2017*, in 2017 International tourist arrivals grew by 7% to reach a total of 1,323 million (UNWTO, 2018: 11). This same organisation predicts that tourism will continue to grow and that by 2030 the number international tourist arrivals will reach 1.8 billion (UNWTO, 2012: 3).

Resuming the task of defining the concept of tourism, it should be noted that, despite the above constraints, it is possible to point out a set of statements about the concept of tourism that remains stable in most of the definitions presented to date. The first is the assertion that tourism refers to a complex phenomenon, “a composite of activities, services and industries that provide travel experiences: transportation, accommodation, catering, entertainment, and other complementary facilities and services available to individuals or groups travelling outside their usual place of residence (for reasons that are not related to their professional activity)” (Gonçalves, 2012: 23, our translation).

The second and central idea to all definitions of tourism is that of the journey, *i.e.* the movement of people from one point to another; an activity as old as humanity itself that has been conditioned by its evolution, namely in technological and economic terms, as Myra Shackley states (2006: xi).

In effect, we find the first records of the journey as a tourist activity (different from the commercial journey) in Ancient Greece, when from the eighth century BC on people began to travel to attend the Olympic Games and to consult the oracles, namely the oracle of Delphi, in the southwestern slope of Mount Parnassus, in Greece. This is, however, a form of travel that is far from the tourist journey as we understand it today, since the emphasis is not so much on leisure and escape as it happens nowadays (Feifer, 1985: 8). In fact, according to Maxine Feifer, the first tourist was Herodotus, the Greek geographer and historian, who, in the fifth century BC, was a pioneer in travelling just to go sightseeing. An isolated phenomenon that says Feifer would only be more common centuries later (*idem ibidem*).

During the Roman Empire (between the first century BC and the fifth century AD), tourist journeys experienced a new impetus when Roman nobility started to travel to the seashore with the sole purpose of contemplating the sights and to Greece or Egypt to visit the pharaonic temples. These journeys were fostered by the long Roman Peace (between 20 BC and 180 AD), as well as by the increasing number of roads and inns. During this period, Seneca (4 BC - 45 AD) first pointed out one of the distinctive characteristics of tourism when he said that human beings absolutely need to travel in search of distractions, of ways to escape routine (Feifer, 1995: 9).

Centuries later, there was a new boost in the evolution of tourism. One that coincided with the Medieval Period (between the fifth and the fifteenth century), when the number of religiously motivated journeys first appeared: Christian pilgrims travelled to Santiago de Compostela, Jerusalem and Rome, and Muslims to Mecca. These pilgrimages led to the construction of many roads and inns (Barber 1993: 1). Still in the Middle Ages, the *Book of the marvels of the world* by the Venetian merchant Marco Polo, who in the second half of the thirteenth century had travelled through Central Asia and the Far East, aroused the curiosity of many, mainly because the book offered a world view (at the time inaccessible to almost everyone) combining travel accounts, legends, history and practical information. This text is an example of a travel literature text, as we will see in section 1.3..

In the fifteenth and early sixteenth century, the reading of reports similar to those of Marco Polo, as well as the technological innovations registered in navigation (in shipbuilding and in the development of orientation instruments) drove the Europeans to venture outside the Old World. However, at the time, travelling was synonymous to discoveries and commercial travel, not tourism. In the following centuries, the journey slowly began to be similar to the current understanding of a tourist trip. We refer to the new concept of travel and traveller that arose in the sixteenth century and reached its peak in the late eighteenth and early nineteenth century: the *Grand Tour* (an expression coined by Richard Lassels in *Voyage of Italy*, 1670) and the young male traveller who embarked on this journey. The young British aristocrat who travelled for months or even years towards the most important European cities in search of art, culture and the history of

Western civilisation. The purpose of this journey was to complement formal education, but also to experience worldly life and idleness in order to stay away from the ascending bourgeoisie's utilitarian mental frame (Romano, 2013: 34).

At this stage in the history of tourism, the journey is an important part of education and it is also an important step in the life of these young British aristocrats that were meant to occupy, on the return of their travels, important public positions or even represent their country abroad (Parks, 1951: 264-290). Mostly due to the advent of train travel, the *Grand Tour* became very popular, although it was just for a small number of people: the aristocrats. However, little by little, the emergence of the train and the steamboat increased the number of tourist trips, since it was then possible to travel more comfortably, quickly and for longer distances. At the same time, innovations such as the improvement of communication routes and the social transformations promoted by the Industrial Revolution (approximately between 1760 and 1860) set the stage for a new transformation in the history of tourism. From the second half of the nineteenth century, the mechanisation of labour, the improvement of the middle class economic conditions, the wider access to education, the right to statutory holidays (something that happened for the first time in the United Kingdom) and as a consequence the increase of free time motivated the demand for and the creation of leisure activities. At the same time, health tourism surfaced, when the upper and middle classes began enjoying thermal baths (e.g. in Bath, England, and Baden-Baden, Germany) and travelling to the seaside (e.g. to Scarborough, Margate and Brighton in England).

We can see that the social, scientific and technological changes of the nineteenth and twentieth centuries (paid holidays, cheaper and faster ways to travel – the train in the nineteenth century and the airplane in the twentieth century) had a major impact on the evolution of tourism. It is also important to remember that in 1841 Thomas Cook created the first travel agency – Thomas Cook & Sons –, in 1845, he presented the first organised railway trip (to Liverpool), and in 1868, he introduced a system of hotel vouchers in an attempt to get fixed prices for accommodation at selected hotel units.

From this moment on, tourist trips consistently increased, namely in Europe, and gained similar characteristics to those that currently exist. The invention of the automobile, between the two great wars, was an important landmark in the history of tourism, as well as the aviation technological developments and the growing economic prosperity of the population.

At the end of the twentieth century, the amplified access to the Internet marked another key moment in the evolution of tourism, facilitating direct sales of accommodation, transportation and activities, reducing costs and increasing the information available to those who wanted to travel. In the twenty-first century, this phenomenon, together with low-cost airlines, has democratized access to tourism travel.

To sum up, this brief review of the evolution of tourism covers the chronological landmarks (Roman Empire, Middle Ages, sixteenth and seventeenth centuries, the Industrial Revolution and twentieth and twenty first centuries) that correspond to key moments in Western history.

Regarding the concept of travel, it is important to note that, although this concept is central to the definition of tourism, tourism is not limited to travel and, of course, not all trips are synonymous with tourism. We are referring to those who travel to exchange or sell goods, those who commute daily or weekly, the diplomats, the pilgrims, the migrants, and the refugees (Medlik, [1993] 2003: vii). As Luís Romano points out, it is the intention that distinguishes the tourist trip from those other trips that happen out of “necessity, according to state activities, commercial or religious beliefs” (2013: 34, our translation). According to the same author, motivations of this kind began to decrease progressively in the early nineteenth century, and people started to travel “to go to water spas, to visit ruins of antiquity or the biblical tradition, and to undertake excursions through exotic and inhospitable places becomes an end in itself” (Romano, 2014: 19, our translation). That is, tourists’ motivations for adventure, social distinction or leisure came first and people started to travel driven by their own will and curiosity (Romano, 2013: 34). Indeed, the tourist journey corresponds to what Claudio Magris defines as a wandering around the world, a

“break from the domestic intensity, an abandonment to pleasant pauses away from home, a passive letting go [...] in the same rhythm of the flow of things” (2005: 21, our translation).

We conclude, therefore, that the tourist journey observes intrinsic peculiarities that are mirrored in most definitions: the aforementioned motivation (leisure, rest, discovery, escape); permanence (the notion that the purpose is to remain in a place different from the usual place of residence); duration (more than one day and less than a year); accommodation (staying in a space other than that of home) and all other economic activities presented under the umbrella of “tourism industry”.

At this point, we acknowledge the challenge of presenting a concerted definition of the concept of tourism. Thus, in order to overcome this absence, we have chosen to present the United Nations World Tourism Organisation (UNWTO) definition, mainly because it is the most frequently quoted:

Tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (which may be either tourists or excursionists; residents or non-residents) and tourism has to do with their activities, some of which involve tourism expenditure. (2008)

In this definition of tourism, notwithstanding the reference to the economic aspect, the human perspective of this phenomenon (that has become an industry in the course of the twentieth century) is visible, as tourism can be defined “first of all, [as] a state of mind, attitude, behaviour, personal experience” (Ferreira, 2009: 1).

Tourism is thus synonymous with the will to go further and to know more, as well as the need to avoid routine – motivations that are similar to those that stimulate the act of reading a literary text. Indeed, in our opinion, the concepts of tourism and reading are close: just like the tourist experience, the reading experience also enhances the individual cultural capital. They both transitorily transport individuals out of their usual realm, creating opportunities to know and live other lives in other spaces. Thus, both the tourist and the reader travel parallel lines between

reality and fiction or, as Marta Magadán Díaz and Jesús Rivas García note: “It can be said that literature is a form of tourism, an objective journey through the real places and a journey suggested by the outlook and rhythm of the writer. Reading is travelling with the imagination” (2011: 9, our translation). In fact, tourism, just like literary reading, is a leisure activity that pursues pleasant moments, above all, moments that are different from the ones experienced on a daily basis (Mansfield, 2015: 19).

With regards to the experience of literature and its intersections with tourism, in the following section we identify the *corpus* of literary texts studied in literature and tourism research. A distinct set of texts from the so-called tourism texts, “usually guides, postcards, travel books, brochures, advertisements.” (Crang, 2004: 77).

1.3. The concept of tourist literature

As we mentioned in the introduction, it is very common to think of travel literature when we think about literature and tourism studies. To a large extent it is a seemingly obvious association, mainly because the act of travelling is the central element from which themes and images are explored, in both cases. There are, however, differences between these two approaches to the literary text. Thus, if travel literature corresponds to a literary genre (Hooper & Youngs, 2004: 14) or subgenre (Cristovão, 2002: 35) of a set of narratives whose main characteristic is the description of a journey (real or imaginary), tourist literature refers to a set of texts that, due to intentional and semantic effects (described next), are permeable to an interdisciplinary exegesis in the field of literature and tourism. In this set of texts, we can find texts that are classified as travel literature. However, tourist literature is not limited to travel literature, an argument that we will expand on in this section.

In our view, the distinction between travel literature and tourist literature is important and necessary, however, it does not need to be categorical. That is, despite the fact that all texts belong by reference and by confluence of characteristics to a literary genre: “a text cannot belong to no

genre. Every text participates in one or several genres” (Derrida, [1980] 1992: 177-179), there is no such law as the “law of belonging” that forces a text to be fixed in a given genre. In reality, the established boundaries between genres are historically relative, as they are subject to “temporal and cultural variability” (Silva, 2005: 584, our translation). For this reason, one same text may, at some point, be labelled as belonging to a certain genre classification and later, in another context, get another classification (e.g. *The process*, by Kafka (1925); *A man without qualities*, by Musil (1930-43), and *Ulysses*, by James Joyce (1921)).

The circumstantial specificities of grouping texts into genres (as confluences of characteristics, as we have said) are particularly complicated in postmodernity, when the explosion and/or implosion of genres (by “subversion, crisis, heterogeneity, derivation, indeterminacy” (Schaeffer, 2001: 12)), have contributed to weaken the principle of genre differentiation and to give rise to the criterion of originality over regularities (Murat, 2001: 22).

The fluidity of literary genres was particularly manifest at the end of the nineteenth century and it coincided with the crisis of the novel when a large number of European writers rejected the realist-naturalist novel, and welcomed the novel-essay. In this stage of the history of literature, storytelling and diegesis lost their central role in the novel to the representation of the characters’ psychological complexity: to the mimesis of the stream of consciousness, as in James Joyce’s *Finnegans Wake* (1939).

In addition, the absence of a single definition of literature and the existence of a plurality of literary events, whose characteristics are constantly changing, as we have already seen in section 1.1., make it difficult “to establish a genre taxonomy where genres are ‘mutually exclusive entities’, or a unique genre taxonomy, taking into account the variety of criteria and regimes of literary validity” (Silva, 2005: 582, our translation).

For these reasons, with regards to textual genres and subgenres, we acknowledge the absence of frontiers that imprison texts in a given genre/subgenre – a stance resulting from a less formalist, and a more historical and communicative view of literary genres – from the belief that

the genre of a text is not defined by the existence of common constellations of textual features, but by the interaction among texts, that is, by difference and contrast (Cohen, 1986: 207), as well as by the historical context of its reception. As such, and following what we have said previously, in literature and tourism studies, we analyse more than travel literature texts. However, the *corpus* of literature and tourism research can include texts that are canonically categorised as travel literature. After all, travel literature, a (sub)genre in itself, is a hybrid, containing diversified textual typologies such as diary prose, essays, or poetry, as well as tourist literature texts.

There is another point of convergence between travel literature and tourist literature: in both cases, the written word is the best artistic expression of the travel experience and its adventures (Magris, [1986] 2010: 18).

In tourist literature, however, texts share a set of peculiar traits that are different from those of the travel literature genre: tourist literature explicitly represents tourism practices and encloses spatial representations that get the value of tourist attractions, when perceived from that angle (Hendrix, 2014: 19-29). At this point, it should be noted that this category – tourist literature – was pioneered by Harald Hendrix (2014: 22).

In this sense, tourist literature refers to those literary texts that can motivate readers to become tourists *de facto*, and to travel beyond the book, in order to feel closer to the book, author and character. That is to say, these texts manage to encourage literary tourism: a niche of cultural tourism that implies the movement towards literary places (see section 2.1.). After some years of doing research in literature and tourism, we have found other texts that, in our opinion, can also be classified as tourist literature, mainly because they are permeable to an interdisciplinary analysis and interpretation in the scope of the studies in literature and tourism. Therefore, we understand that the label “tourist literature” not only applies to literary texts whose authorship or literary representations attribute tourist value to a given place, as Hendrix (*idem ibidem*) points out, but also to those who promote an examination of the tourism industry and tourist activities, mainly, because they portray tourism practices.

Notwithstanding what we have said on the subject of genres, it should nevertheless be said that we think it is essential to acknowledge the existence of tourist literature as a virtual literary subgenre, that is, as a set of texts that contain certain features that allow a reception in the scope of literature and tourism studies. Unlike most literary (sub)genres, there is a degree of heterogeneity in the set of texts grouped under the heading of tourist literature, since in fact they belong to other genres or subgenres (i.e. non-fiction, realistic fiction, memoirs, autobiography, poetry). As a consequence, tourist literature as a (sub)genre only exists in this virtual dimension, because it all depends on the reader's reception and interpretation. In summary, tourist literature refers to texts that:

- (i) have the capacity to add tourist value to a place and therefore promote a tourist practice (referring or suggesting places and thus motivating a trip or the construction of a tourist itinerary);
- (ii) examine the tourism industry in general, as well as its stakeholders, those voluntarily involved (tourists and travellers) and those involuntarily involved (i.e. the local inhabitants at tourist destinations);
- (iii) portray tourism practices in general and literary tourism in particular.

It may happen that a single literary text contains not only one of these distinctive features, but two or even three.

We cannot, however, exclude all non-literary texts, namely some travel guides, from the research in literature and tourism. Travel guides are those texts that list, in a more or less exhaustive way tourist attractions, accommodation, catering and transport, and maps of the city, region or country to which they refer to (Martins, 2011: 2). It is common, nowadays, for some of these guides to contain excerpts of literary texts (such as the *Sintra: Guia do concelho*, see Ribeiro, 2007) which reveals an awareness of the value that results from adding literature to the common travel guide. However, this does not confer a literary dimension to these texts, nor do they fall into

the tourist literature category. In contrast, there is another type of travel guide that goes beyond informing and guiding the tourist. We are referring to those travel guides whose primary goal is to construct a positive and appealing image of the place they describe and promote, thus not entering into the more functional details of a stay in a given space, such as are the indications of accommodation and catering, among others. We speak of texts that deviate from the standard structure of travel guides, even though they are categorised under this designation (e.g. *Lisbon: What the tourist should see* (1925), by Fernando Pessoa). Textual productions, such as this, go beyond the traditional list of attractions and monuments (so specific to travel guides) and, in the context of the research conducted in literature and tourism studies, they offer important representations of history, society, politics, the economy, tourism and its history, and even meaningful representations of the concepts of visitor and heritage, for example.

In order to clarify what we mean by tourist literature, we present examples of literary texts, which we consider can be classified as tourist literature. We will identify them according to the typology and to the order that we have defined above.

Thus, as an example of texts that promote a trip or the creation of an itinerary, we point out the aforementioned Fernando Pessoa's guide: *Lisbon: What the tourist should see* (1925). Overall, reading travel guides and itineraries is somehow "insipid" (Leal, 1999: 194). They are usually texts without any artistic value, as they are a kind of "utilitarian and pedagogical literature that aims to give [...] a series of indications on the trips to be undertaken and on the spaces to be visited" (Matos & Santos, 2004, 167ss, our translation). However, Pessoa's guide cannot be more distant from this definition; albeit its high-informative value, the text has a dynamic rhythm that models the heritage landscape of Lisbon according to the vision of its author: it is Lisbon as Pessoa sees it and how he believed tourists must see it. In this work, the author is a tourist guide and he selects fragments of the landscape, history, art and culture of the Portuguese capital, and through them he crystallizes a representation of the memory of the city, and that of its time. The selected fragments generate literary places (concept that we define in section 3.1.) and contribute to creating an image of Lisbon as a tourist destination and, particularly, as a literary tourism

destination: *Lisbon as a literary city* (Lopes, Baleiro & Quinteiro, 2016: 103-118). Similar to this example, we present a contemporary of Pessoa, the Brazilian Manuel Bandeira, author of *Guide to Ouro Preto* (1938) (see Lopes, Baleiro & Quinteiro, 2017: 93-102).

Another two examples of this type of texts are: *Danube*, by Claudio Magris (1986), a text that defines the creation of a set of literary places, and in turn generates a literary map of Central Europe (Baleiro & Quinteiro, 2014: 31-44), and *Travel through the Algarve* (2014) by the Spanish writer Diego Mesa. Two texts that encourage the reader to carry out the paths of the narrators/authors, and in the case of Mesa's text, the path that had already been suggested by the Nobel prize winner, José Saramago, in *Journey to Portugal* (1981).

A small and intense text by Jamaica Kincaid, entitled *A small place* (1988), is a paradigmatic work of the second type of tourist literature texts: those that stimulate a close observation of the tourism industry, and its effects on a poor country such is the case of Antigua (see Quinteiro & Baleiro, 2017: 364-376; Baleiro & Quinteiro, 2018). In this text, the narrator addresses a white and western tourist, and speaks his truth about Antigua, and the way the tourism industry has managed to transform a country into a mixture of tourist destination, and neo-colonialist territory (McLeod, 2008: 77). By doing this, Kincaid manages to destroy the images of paradise that the tourists pursue – the cliché of tropical tourist destinations – and offers her furious lesson on colonial history and local corruption (Melas, 2007: 161), detailing the impact of the complex relations between colonizer and colonized, between Western and non-Western, and between whites and blacks. In fact, Kincaid creates a narrative that “literally and symbolically” gives voice and right of reply to those who were colonized for almost three hundred and fifty years (Osagie & Buzinde, 2011: 213). In this text, the author conveys a portrait of Antigua drawn by a narrator – a tour guide – that reveals the truth about life on this island, and what the real impact of tourism on the lives of Antiguan is. It is a text that intends to change the usual perspective of the European and/or American tourist on Antigua, forcing tourists/readers to see that the picturesque sights are, in fact, just a consequence of poverty and precariousness.

An example of the third type of tourist literature texts, those that portray (literary) tourism, is *Dublinesca*, by the Spanish writer Enrique Vila-Matas (2010). The main character in this book is Samuel Riba, a retired Catalan publisher, who is very unhappy with aging, the disappearance of great literature, of “dedicated” readers (Vila-Matas, 2010: 217) and of competent editors. In his opinion, they have all been replaced by “idiot and ill-prepared beings” (*idem*: 243, our translation), and he decides to embark on a trip to Dublin, in order to “feel” and “live” James Joyce's *Ulysses* (Figure 1.1.), and at the same time to celebrate the funeral of “true writers and talented readers” (*idem*: 97-98, our translation). His trip to Dublin is “a requiem for the Gutenberg galaxy, for this numb galaxy, of which Joyce's novel was one of his great sidereal moments” (*idem*: 97, our

Figure 1.1. James Joyce's statue, Dublin, Ireland



translation). Riba's trip is an example of this type of tourist literature text because apart from thematising the journey and having the potential to map a set of literary places, it depicts a literary journey/pilgrimage (concepts described in section 4.2.). It is indeed a trip to one of the most symbolic literary world destinations and it is there that the central character/literary tourist and pilgrim decides to hold the funeral of literature on June 16, making it coincide with the day in which the action of *Ulysses* takes place (see Quinteiro & Baleiro, 2014: 9-27).

To conclude, we emphasize the possibility of assembling literary texts, such as the ones we have just mentioned and others we will mention in the following pages of this book, under the heading of tourist literature.

Summary

In this first part, we have defined the *corpus* of literature and tourism studies as well as the two key concepts of this research area: literature and tourism. They are both difficult concepts to define: literature due to its fluid boundaries and because it is a contextually determined concept; tourism due to its multidisciplinary dimension and because it is still a recent research area that does not yet have an autonomous body of scientific knowledge.

In this first part of the book, we have intersected literature and tourism and presented a new field of research. We have done that, despite the frequent apprehensive initial reaction to this new area of study. Something we had already expected considering the Academy has a strong and long tradition of disciplinary separation. In fact, disciplines are spaces with well-defined structures and boundaries, that correspond to relatively stable and delimited fields (Bourdieu, 2004: 92). Consequently, this form of knowledge organisation can, at first, counteract the approximation between disciplines. However, Bourdieu himself ensures that disciplinary intersection can be “useful” as a platform for creating ideas (2004: 93). It is exactly in this way that we look at research in literature and tourism. In addition, we believe that learning also means being able to establish connections between different knowledge (Coll *et al.*, 2000: 150) and that the intersection between literature and tourism brings new possibilities for reading and studying literary texts.

We believe that after reading this first part of our work, the reader will have been informed about the fundamentals of literature and tourism concepts and how they can be articulated. At this point, readers will also be able to recognize the difference between travel literature and tourist literature. In addition, readers will also be aware that under the label of tourist literature are those literary texts that have the ability to make their readers critically think about the tourism industry, about the act of travelling and about those who travel, as well as those texts which are able to add tourist value to places and, even, to create literary tourism products and experiences.

Discussion topics

- How can a literary text be defined?
 - Comment the following sentence: when we consider tourism to be the result of the actions of different groups of producing agents we understand tourism as a complex, open, and dynamic system, which makes the work of those who study it quite arduous and always incomplete.
 - What texts can be classified as tourist literature?
 - How is travel literature different from tourist literature?
-

PART II

Literary tourism: History, products and experiences

Aims

- To define literary tourism;
- To provide an overview of the history of literary tourism;
- To identify literary tourism products and experiences;
- To understand literary tourism as a type of sustainable tourism.

Introduction

In the first part of this book we learned that the multidimensional nature of tourism makes it difficult to define the concept. However, despite this difficulty, we can acknowledge that it entails a dynamic element – the movement of people to places outside their usual environment – and a static element: the stay. In regard to the definition of literary tourism, the dynamic and the static elements of the concept of tourism persist, and it is the literary dimension that marks the difference even in comparison to other cultural tourism niches.

Having said this, in this second part, we are going to contextualize and present the concept of literary tourism, explain its genealogy and identify the multiple forms it can take. Finally, we will identify and explain how literary tourism can in fact be a type of sustainable tourism.

2.1. Definition of literary tourism

If we want to define the concept of literary tourism, we must first contextualize it. Hence, let us examine the work of Anne Hoppen (2011: 12-13), who like most researchers, places this concept in the realm of cultural and heritage tourism, highlighting the strong link between literary tourism and cultural tourism, and presenting the former as a subsidiary form of the latter (see also Magadán Díaz & Rivas García, 2011: 22).

In discussing the concept of cultural tourism, we look to the leading researcher in this area: Greg Richards, who has stressed how difficult it is to define this concept, because (i) it involves two

other complex concepts: culture and tourism; and because (ii) it has an unstable and plural nature (1996: 21 and 2001: 6). One of the foundations of Richards's definition (2001: 7) is the rejection of the idea that cultural tourism translates only in visits to museums and monuments – a traditional (and outdated, we might add) understanding of this type of tourism. According to this researcher, cultural tourism implies experiencing the way of life of the places and collecting new knowledge and information (Richards, 2001: 7). As such, he goes on to define the concept of cultural tourism as follows: "The movement of people towards cultural attractions far from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs" (Richards, 1996: 24).

Thus, cultural tourism implies not only the consumption of cultural products from the past, but also the cultural phenomena and artifacts of the present as well as the way of life of a people or a region (Richards, 2000: 188). In short, cultural tourism can be interpreted as the mix of heritage tourism and art tourism (*idem ibidem*). When Richards magnifies the concept of cultural tourism to art tourism, as he does in *Cultural tourism in Europe* (Richards, 1996), he includes the reference to a literary dimension (as in literary museums, literary landscapes, literary festivals) in cultural tourism.

Along the same lines, Mike Robinson and Hans-Christian Andersen (2002: xiii-xiv) understand literary tourism as a niche of cultural tourism or as a type of tourism that is inexorably associated with cultural tourism. However, in addition to presenting literary tourism as a niche for cultural tourism, these authors consider, as does Anne Hoppen, that literary tourism can also be included in the niche of creative tourism, mainly because it is a type of tourism that is based upon a type of creative art: literature. From our point of view, literary tourism cannot be considered *a priori* a form of creative tourism, since, contrary to what these researchers propose, we believe that creative tourism is synonymous to experiential tourism (Richards & Raymond, 2000: 16-20; Prentice, 2001: 5-26), that is, a type of tourism that implies the tourists' hands-on participation in the activities carried out during a tourism experience. In the case of literary tourism, these activities can range from joining a creative writing workshop to taking part in a recital, for instance.

According to Robinson and Andersen (2002: xiii-xiv), literary tourism is a type of cultural tourism, both in its aesthetic dimension and in its anthropological dimension. Aesthetic, because the substance of literary tourism is a creative art; anthropological because visitors go through a self-identification process while in contact with the Other(s), and they manage to find and create meaning through that contact, in order to understand and learn different cultural values as well as the importance of the figures who have become a part of the places' cultural mythologies.

In addition to the connection between literary tourism and cultural tourism, there are authors, such as Shelagh J. Squire (1996: 116) and David Herbert (2001: 312-333), who place literary tourism in context with heritage tourism. A type of tourism that according to the National Trust for Historic Preservation (2011) is similar to cultural tourism because their characteristics often overlap. One of the few distinguishing features of heritage tourism is that in comparison to cultural tourism, it is a type of tourism that is fundamentally centred on space and places (Hoppen, 2011: 12). Although like cultural tourism, heritage tourism also develops around architecture, people, artifacts, traditions and local histories. There is, therefore, a considerable number of overlaps between cultural tourism and heritage tourism, which is also valid for literary tourism, since it refers to a type of tourism in which we identify cultural tourism attributes (e.g. writers and fictional characters that have become cultural attractions), and heritage tourism characteristics (e.g. a visit to writers' houses, and other key literary places). This happens because the concept of place plays a central role in literary tourism, and because some literary places are heritage elements, even if they were not considered heritage prior to their connection to literature, as we will explain in Part III.

Having said this, we conclude that literary tourism can be placed both in the context of cultural tourism and heritage tourism, and potentially in the context of creative tourism. In order to simplify this complex network of associations, we have defined literary tourism as a niche of cultural tourism that involves travelling to places that somehow have a connection with literature.

It is a form of tourism that, over the last thirty years, has gradually attracted the attention of the academic community, and resulted in a multiple contextualisation within tourism studies, but

also in a plurality of definitions. Among the most relevant is Richard Butler's, who defines literary tourism as a form of tourism whose main motivation is to visit places that are related to literature. This may include visiting old or current writers' houses (living or deceased authors), places that have inspired the writing of a novel, a play, a poem, and places that are somehow associated with a literary fictional character and a plot event (2000: 360). However, note that Butler does not specify whether literary tourism is, in his view, a niche of cultural tourism or heritage tourism. The same is true of Squire's short definition of literary tourism: "a form of tourism associated with places celebrated for literary depictions and/or connections with literary figures" (1996: 119).

We would like to cite a definition that, to a certain extent, complements that of Butler's: Graham Busby and Julia Klug's definition (2001: 316-332). According to these authors literary tourism is a phenomenon that happens when authors, texts or even fictional characters become so popular that there are people who voluntarily travel to the sites associated with these authors, their texts and characters, or geographical settings (see also Hendrix, 2007: 15-30). We understand, however, that this definition is not entirely accurate because, contrary to what Busby and Klug claim, literary tourism is not limited to travelling in search of authors or fictional characters who have become popular. In fact, a good deal of literary tourism products and experiences are focused on lesser-known texts, lesser-known authors, whose quality and connections to a particular place warrant the creation of such proposals and are capable of attracting visitors who not only seek what they already know but who are also willing to discover new authors, new texts and new literary places.

Let us also add to these definitions the fact that literary tourism refers to a reversal of the primacy of the journey over the text, when literature is the main motivation to go on a tourist journey (Brinkmann, 2006: 1). In other words, we speak of literary tourism when the text generates the journey and not when the journey generates a text in which, for instance, landscapes and episodes are depicted, as happens with the so-called *Literature of the Grand Tour*, a time when the act of travelling was the motive and literature the motivation (Towner, 2002: 232).

In fact, regardless of the definition of literary tourism that we use, literature always appears as the stem for the act of travel, as a guide for tourist itineraries, insofar as it offers a mapping of symbolic places brought to the scene through (tangible and intangible) heritage that configure the identity profile of a place to be visited (Simões, 2004).

Literary tourism is a new form of cultural tourism that intertwines fiction with the real world (Magadán Díaz & Rivas García, 2012: 177) which arises from the intersection between reality (physical geographical space, author's biography), fiction and the reader's imagination. As such, visiting these places allow readers to interact with the authors and/or the fictional characters they admire, giving them an opportunity to examine and touch their belongings, see where the authors wrote their texts, the bed they slept in or their final resting places (Busby & Klug, 2001: 316-332). By travelling *de facto*, and not only through the pages of a book, the reader becomes a tourist, a traveller or even a pilgrim, materializing places or locations that were, up until that moment, imaginary images crafted from reading literature.

So, following the definitions of Squire (1996: 119) and Nicola Watson (2009: 2), we can state that literary tourism refers to a type of tourism associated with the places that were celebrated in literary representations, or places that bear a connection to the literary realm (see also Quinteiro & Baleiro, 2017a: 137).

Now that we have discussed the concept of literary tourism, we dedicate the next section of the book to the genealogy of this type of tourism.

2.2. The history of literary tourism

In *Going places: The ways of the tourist from Imperial Rome to the present day* (1985), a cornerstone in the history of tourism, Maxine Feifer describes a practice of Imperial Roman tourists when they visited Troy that we have identified as a practice of literary tourism:

The tourist had to go on a guided tour to appreciate Troy, since little met the eye. Literate guides quoted chapter and verse from the *Iliad* to the parties as they visited the Greek landing beaches, the cave of Paris, the big fig tree by the gates, the tombs of Ajax and Achilles, the place where Zeus carried off Ganymede, the stone where Cassandra was tied [...]. (Feifer, 1985: 21)

In this case, the literary depictions were associated with what educated Roman tourists observed from the memory they had of the space, a memory conveyed by Homer's work, and the reading of those literary quotes on site helped them to fill in the gaps left by the temporal distance between the text and themselves.

Although some researchers, such as Feifer (1985), Robinson and Andersen (2002: xiv) and Smith ([1989] 1977: 1) consider that the beginning of literary tourism in Europe dates back to the Roman Empire, according to the majority (Herbert, 2001, Hoppen, 2011, Mansfield, 2015) the genesis of literary tourism goes back to the Middle Ages, when religious devotees went on a pilgrimage to York (London) and Paris to witness the Mysteries (*i.e.* representations of Bible stories presented in Latin on church premises).

As early as the fifteenth century, many undertook a pilgrimage from Southwark in London to Canterbury Cathedral in Kent County, South West England, inspired by Chaucer's *Canterbury tales* (1342/3 - 1400), to visit St. Thomas Becket's tomb (Westover, 2008: 65). We believe that these examples are primordial forms of literary tourism, although they were motivated by religious texts or travel accounts, rather than literary texts, and they were very different from current literary tourism practices (described in section 2.3.).

Back in the fifteenth century, there were already accounts of visits to writers' houses, such as those motivated by the admiration for Francesco Petrarca (Hendrix, 2007: 15-30), the Italian Renaissance poet, whose sonnets had inspired hundreds of lyric compositions. According to Hendrix (2014: 26-27), the fact that readers had begun to read literary texts as a means of thinking about life, highlighted the authors' biography as well as their geographical context, and that in turn

has driven this kind of practice forward thereby increasing the referential dimension of literary texts, even when these texts were clearly fictional.

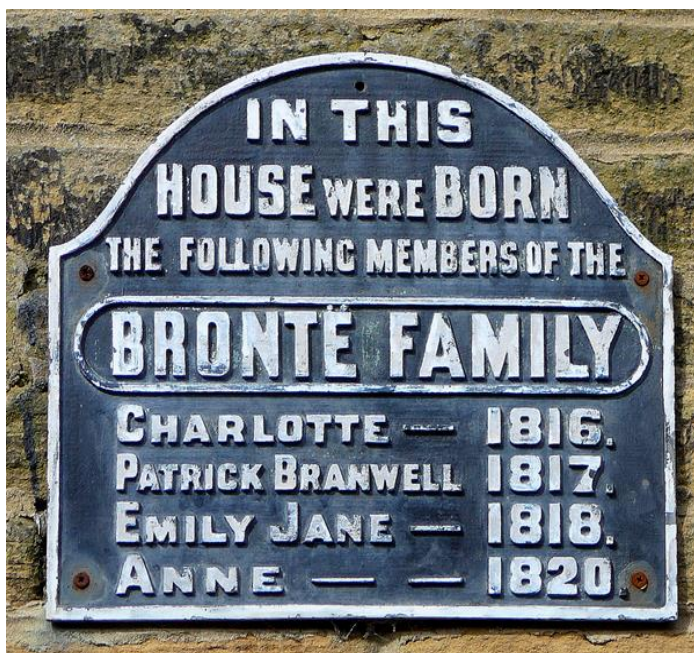
Throughout the seventeenth, eighteenth and nineteenth centuries, the biographies of writers became increasingly more attractive to readers, and to understand the authors' geography was often a motivation for travelling (Watson, 2006: 201).

Although there are records of literary tourism practices prior to the *Grand Tour*, such as those held in the fifteenth century to visit Petrarca's house and grave, the *Grand Tour* undoubtedly marked the beginning of the trip with literary motivation.

At this stage in the history of literary tourism, the journey was interpreted as both a form of apprenticeship and a pilgrimage towards the genius of the author. Indeed, in these initial forms of literary tourism there was a prevalence for the cult of the author, a worship of the literary celebrity that impels and motivates the tourist to visit the author's places. In short, there was a desire to feel what the author felt and even to come physically closer to the author, and that is the reason why visiting the author's grave became so popular. In this context, literary tourism is a way of paying homage to the author, and "it creates a tourism of the personal, of the real, and provides a touchstone for the understanding of what is an otherwise quasi-mystical process of creating a novel, poem or play." (Robinson, 2002: 62). This movement towards the authors had the effect of, from the nineteenth century onwards, transforming cities and regions synonymous with authors: Stratford-upon-Avon and William Shakespeare; Yorkshire and the Brontë sisters (Figure 2.1.); Northumberland and Catherine Cookson; Wessex and Thomas Hardy; London and Charles Dickens, and Edinburgh and Robert Louis Stevenson. There is a paradigmatic example — that of the Lake District associated to William Wordsworth — which dates back to 1841, when a travel guide for this region was published, highlighting all the author's places, and the literary sites depicted in his poems (Yoshikawa, 2014: 1).

Until the beginning of the twentieth century, literary tourism translated into a pilgrimage of devotion to the figure of the author, but in the following decades, and in the twenty-first century, the places represented in the literary texts also became an attraction and a reason to go on a literary journey. The tourists stopped focusing exclusively on the author and started to travel towards literary landscapes and in search of fictional characters.

Figure 2.1. Plaque signalling the house of the Brontë family, Bradford, Yorkshire, England.



Source: <http://openplaques.org/plaques/12964>

Although there is no statistical data to quantify the growth of literary tourism in recent years, there are clear signs of its progressive expansion, such as researchers' increasing interest for this type of tourism, and the growing number of literary guides⁴, web pages on this subject⁵, and online literary *souvenirs* shops⁶, as well as the increasing media focus on this type of tourism, and the cumulative forms of *film-induced literary tourism* (Busby & Klug, 2001: 316-332; Connell, 2012: 6-7)⁷,

⁴ For example: *Literary Britain and Ireland: A guide to the places that inspired poets, playwrights and novelists* (Struthers & Coe, 2005); *The Oxford guide to literary Britain and Ireland* (Hahn & Robins, 2008); *Sur les pas des écrivains* (Éditions Alexandrines, 2012-2013); *Orange County: A literary field guide* (Alvarez & Tonkovich, 2017); *Bretagne: Eine literarische Einladung* (Bender, 2017); *A literary guide to KwaZulu-Natal* (McNulty & Stiebel, 2017).

⁵ For instance: literaryplaces.com; literarytraveler.com; literarytourist.com. These webpages provide all kinds of information to literary tourists: virtual literary maps, specialized bookstores and literary events in several parts of the world.

⁶ For instance: the-literary-gift-company.com; writersgifts.com; bookishengland.co.uk.

⁷ Examples of film-induced tourism are *The Lord of the Rings Tours* (New Zealand), *Dracula Tours* (Romania), *The Da Vinci Code Tours* (Italy and France), *Game of Thrones Tours* (Ireland and Croatia), *Hunger Games Tours* (USA) or a Warner Bros Studio Tour dedicated to Harry Potter (England).

not to mention the large numbers of literary parks⁸, literary festivals and specialized travel agencies.⁹

In sum, the history of literary tourism has been determined by the motivations of those who go on these types of journeys: in search of the author, in search of the literary text and in search of an intellectual and cultural status. In addition, just as Mansfield (2015: 78-79) points out, there are cases in which the authors themselves intervene by opening their homes to visitors, and others in which local authorities play a decisive role in the creation of literary places. We believe that when creating literary tourism products, there is however a third dimension to consider. It does not lie in matching supply to demand but does instead, as noted by Martino Alba, lie in creating supply that in itself is capable of generating a previously non-existent demand:

[...] the need to create a specific demand leads us to conclude that it is extremely useful to encourage the creation of new products based on the great literary authors. For example, by creatively implementing products that may be enhanced by staging and representing parts of texts, and through the playful use of new technologies such as holograms to imaginary conversations with the authors, whose clues we must follow to create new tourism products. (Martino Alba, 2017: 60, our translation)

In this regard, in the following section, we will present some of the products and literary tourism experiences.

2.3. Products and literary tourism experiences

The tangible dimension of the intersection between literature and tourism translates into the creation and signalling of literary sites (as we shall explain in detail in Part III) and, from this to the

⁸ A few and less known examples to show the diversity in these kinds of parks: King Arthur's Round Table - Literary Park (Hopkinsville, Kentucky, USA); Stefano d'Arrigo Giovanni Verga, Elio Vittorini, Nino Savarese, Leonardo Sciascia, Luigi Pirandello e Tomasi di (Sicily, Italy); Homer Literary Park (Latina, Italy), and Kyongni Literary park (Wonju, South Korea).

⁹ For instance, the Canadian travel agency Classical Pursuits and the North-American Endless Travel Literary Tours.

creation of multiple and varied tourism products and experiences. This diversity results from many factors, however there are two that stand out: the target audience and the literary genre from which these products and experiences are conceived:

Even the most superficial investigation of literary tourism points to certain genres dominating the tourism-literature relationship. Children's fiction, for instance, metamorphosed into theme parks, and the genre of the crime mystery has given rise to a plethora of short-break holiday products, loosely based upon Agatha Christie, Conan Doyle and P. D. James thrillers. These allow tourists to "solve" crimes in role-play situations, usually within the evocative and pleasant surroundings of a country house hotel. (Robinson, 2002: 46)

In Robinson's view, which we endorse, the genre of the literary text can determine the type of products and experiences created for the literary tourist. In fact, although there are texts that almost inevitably correspond to a certain type of offer, the truth is that the limit to its creation and diversity lies in the imagination of the producer and in his/her ability to establish connections between the literary references and the physical space associated with it. So, any list of literary products and experiences will have to always be open to the inclusion of new items. As such, in this section, and following Busby (2004: 5), Busby and Klug (2001: 321), and Mansfield (2015: 44-46), we have updated the list of literary tourism products and experiences (see Table 2.1), although we are aware that this will always be an open-ended list.

Table 2.1. Literary tourism products and experiences

Literary tourism products and experiences	Description
Visits to authors' houses	Travel to visit the houses where authors were born, lived or died, the places where they wrote, the schools where they studied, the cafés, restaurants and hotels they went to, the churches where they were baptized, married or had their funerary ceremonies, and their graves.
Visits to the places of the literary text	Travel to visit the places where the action unfolds, see the statues of the characters, the places where the work was written or places where texts were staged.

Table 2.1. Literary tourism products and experiences (cont.)

Literary walks	Tours through the authors' and/or the characters' places/routes (e.g. places that were once the site of writers' inspiration and/or the route taken by a character: Leopold Bloom's promenades around Dublin or Mrs. Dalloway's journeys across London. These tours can either have a guide or be self-guided. In these situations, tourists have a map-brochure that helps them follow the right route (sometimes there may be signs at each stopping point on the literary walk).
Literary pub crawls	Tours taken in several historical pubs, with professional actors performing the works of famous writers (e.g. Dublin Literary Pub Crawl and Edinburgh Literary Pub Crawl).
Visits to literary festivals	Travel to participate in literary festival activities (lectures, dinners, walks, and many other creative activities with writers and performers).
Visits to libraries	Tours to libraries to visit the library building for its beauty and architecture and/or to see a rare first edition or a historic manuscript. ¹⁰
Visits to bookshops	Tours to bookshops because of their beauty, original concept or because the places are associated to a text or author. ¹¹
Visits to literary parks	Visits to parks, whose design was inspired by literary texts and/or their authors. Most of these parks are associated with children's literature, although parks for adults are increasingly common.
Stays in literary hotels	Stays at hotels that are somehow related to literature, an author, a work or a character.
Stays in library-hotels	Stays in hotels that have a strong literary connection, either because they place a vast book collection at the disposal of their guests or because they were once the house of writers and poets (e.g. John Fowles's house, the author of <i>The French Lieutenant's Woman</i> , is now a literary lodging). These spaces are meant to be privileged reading places, where guests can go on a literary retreat.
Visits to literary cities/villages	Visits to the United Nations Educational, Scientific and Cultural Organisation (UNESCO) literary cities as well as others that due to their strong association with literature can be classified as literary cities/villages/towns.
Participation in literary competitions	Participation in literature inspired competitions, such as literary paper-chases, literary quizzes and detective games inspired by police narratives.

¹⁰ Charles Mansfield (2015: 31) explains that if the motivation to make this visit has something to do with a professional activity, it is not possible to classify this activity as a literary tourism practice.

¹¹ In New York (USA), literary tourists can go on a tour to visit small, independent bookshops, and in Oporto (Portugal), there are many visitors to the Lello Bookshop, as its staircase is said to have inspired Harry Potter's library in Hogwarts (J.K. Rowling lived in Oporto in the early 1990s).

Table 2.1. Literary tourism products and experiences (cont.)

Participation in literary dinners	Participation in dinners where an author, work or character is celebrated. The dishes that are served, the guests' outfits and the readings are all literary inspired.
Participation in lectures and reading sessions	Participation in reading sessions or lectures where an author, a text or a character is discussed and celebrated. In these sessions, the tourist can actively participate or just attend.
Attendance of literary text staging/performances	The staging of texts in places associated with the text and/or the author. In these sessions, the tourist can actively participate or just attend.

We cannot ignore the fact that many of these practices are influenced by cinema, by the cinematographic or television adaptation of a literary text. And when that happens, we must detail them as products and experiences of film-induced literary tourism (Busby & Klug, 2001: 316-332), not literary tourism (see note 7). These motivations are, however, very difficult to disentangle and there are several cases, such as that of Harry Potter, where it is difficult to conclude whether literary tourism is motivated by reading the book or by seeing the film at the cinema.

2.4. Literary tourism and sustainability

Contrary to the film-induced literary tourism that has been attracting larger and larger crowds, and drawing on the problems of mass tourism (remember the situation of Dubrovnik and the phenomenon unleashed on this city due to the success of the *Game of thrones* series), literary tourism shares the characteristics of a sustainable form of tourism. This happens, because literary tourism will never be synonymous with hordes of tourists and it does not cause any kind of negative impact on the places and/or communities. On the contrary, it is totally compatible with these needs and practices of the communities, as we will see in this section. In fact, it can even concur to help overburdened tourist spots by directing some of these tourists to areas that are, in general, less visited by tourists and do not benefit from the positive effects of tourism. In addition, literary tourism is sustainable because it encourages education, the preservation of customs, arts, local

crafts and built heritage. Furthermore, as with other types of niche tourism, it promotes employment throughout the year and as such it “can significantly compensate for damages inflicted by the demands of seasonal tourism” (Farmaki, Altinay & Yaşarata, 2016: 37).

As Harrison and Sharpley state, “Capitalism and international tourism are likely to continue into the foreseeable future [and] virtually all forms of 'alternative' tourism will remain linked to, and dependent on, mass tourism and none of them will replace it” (2017: 6). It seems reasonable to say that inevitably mass tourism is and will be the norm, as tourism practices such as literary tourism are not substantial enough to support the tourism industry. Undeniably, although some authors argue for a decline in mass tourism (MacLeod, Hayes & Slater, 2009: 156), we subscribe to the more consensual idea that in the last decade a new type of tourist has emerged, but it did not replace the mass tourist. Indeed, tourists’ profiles have changed and many have increasingly become more sophisticated consumers: searching for more authentic experiences, placing the emphasis on a relational experience with the local community and trying local products, *i.e.* looking for the local “atmosphere” as Richards calls it (2017: 173-174). These tourists are aware of the importance of their choices and attitudes and their behaviour as consumers is conditioned by ethical concerns. As Weeden (2002: 142) points out, it is a specific type of consumer (*i.e.* tourist) for whom ethics and ethical products may be an opportunity for differentiation at a time when so many competing brand products are at times difficult to differentiate. In fact, ethical tourism products (in which we include literary tourism products and experiences) are those that tourists experiment in the belief that their presence translates into results that will promote the sustainable development of the destination (Wright, 2016: 121).

As a rule, literary tourism products and experiences are examples of ethical tourism products and experiences, since, in addition to the aforementioned aspects, they promote environmental sustainability and they involve local communities. Often the locals may even take on the role of “the providers of tourist experiences” and “interpret the places they live in for the tourist, a function that in the past was often carried out by the guide travelling with the tourists” (Richards, 2017: 173).

In “Sharing the new localities of tourism” (2017), Richards is not discussing literary tourism, however his reasoning is especially suited to this niche, because Richards examines the issue of a collaborative (or shared) economy in the tourism sector, a model of horizontal networks and community participation, as is clearly the case with most literary tourism practices. Literary tourism creates opportunities to diversify the local economy and provide equitable income and other economic benefits, which meet the definition of collaborative economy tourism, but also that of community-based tourism: an effective economic and social development tool, especially in rural and underdeveloped areas where options for alternative economic development are limited by geographic and economic factors (Tuan-Anh, Weaver & Lawton, 2016: 161-162).

The creation of literary tourism experiences is necessarily structured by specialists or specialized organisations and must count on the official identities for the recovery of built heritage elements and the positioning of signage, and promotion. It is also essential that there is interaction and communication between the various stakeholders, namely with external entities such as investors and private entrepreneurs, and public entities. However, the maintenance and success of literary tourism experiences depends heavily on the involvement of the community (citizens, educational institutions and local cultural associations) and on it being able to take on the role of main agent in this process. In truth, the local community can and should directly benefit from the presence of tourists, for example, by guiding the tours, promoting workshops on local activities and products, creating micro-companies to produce and market literary *souvenirs*, and articulating these new offers with other types of tourism (heritage and gastronomy, for example) and other forms of tourism (such as ecotourism, nature tourism and rural tourism).

Regarding the sustainability of literary tourism, we also emphasize that most of its products and experiences encourage tourist/host interaction, enhancing their encounter and, thus, contributing towards dissolving the boundaries that often separate tourists and locals. In addition, these experiences and products (see Table 2.1.) have a strong educational potential for the local community and they can also have a positive impact on the economic well-being of the local community, while preserving traditional culture and protecting the natural environment (Tuan-Anh

et al., 2016: 177). This also reinforces the host's identity (see the example of the village of Alte, in the Algarve, Portugal, in section 3.1.2.) and differentiates destinations as it creates distinct territorial brands.

Summary

We can state that literary tourism is at least 400 years old, as its beginning coincided with the *Grand Tour* (in the late sixteenth century), when the education of young aristocrats implied, among other activities, visiting the houses and graves of canonical authors. However, despite the longevity of this practice, this line of interdisciplinary research in literature and tourism is, as we have seen, very recent. It was not until the 1980s, with Richard Butler (1986), that the first academic studies on this cultural tourism niche emerged. In fact, there has only been an increase in the interest of researchers in regard to the intersections between tourism and literature, in the twenty-first century. This growth is a clear consequence of the recent recognition for the economic potential of literary tourism (Robinson, 2002: 65). Nevertheless, more conceptual studies focused on critically thinking the relationship between literature, tourism, society, and the individual are still surprisingly scarce.

Considering that in the first decades of the twenty-first century, there has been a significant number of tourists seeking knowledge, personal enrichment and an opportunity to participate in exclusive experiences at the holiday destination (Goytia Prat & Aspiunza, 2012: 22), literary tourism is expected to increase because this cultural tourism niche, in its diverse manifestations and possibilities, corresponds in a sustainable way to these demands. Therefore, and because there are no statistics that allow us to proceed with quantitative data, we have tried to identify a set of initiatives whose growth can be interpreted as synonymous with an increase in the interest for literary tourism. We refer to the explosion of literary guides, parks and festivals, as well as websites, online shops and specialized travel agencies. In this second part of the book, we have also

presented a list of literary tourism products and experiences and we are aware that, as is the case with cultural tourism products and experiences, in (almost) all of them tourists become actively involved and participate in the co-creation of their tourism practice/experience.

Discussion topics

- Why can literary tourism be contextualised in cultural tourism?
 - In the analysis of the genealogy of literary tourism, how do you evaluate the strength of the symbolic power of literature?
 - In the evolutionary path of literary tourism, was there a shift of the tourists' interest away from the author and closer to the book, or, on the contrary, was there only a diversification of the practices of literary tourists?
 - What can justify the increased popularity of literary tourism?
 - Can you imagine other literary tourism products and experiences (than the ones we have presented in table 2.1.)?
 - From the list of products and experiences, which ones have the greatest growth potential and why?
 - Why can we say that literary tourism is a sustainable form of tourism?
-

PART III

Space, place, literary itineraries and destinations

Aims

- To define the concept of space;
 - To explain the concept of place;
 - To explain the difference between space and place;
 - To identify a literary place;
 - To define the concept of literary itinerary;
 - To identify the characteristics of a literary destination.
-

Introduction

This third part is dedicated to the concept of “space”: one of the most important categories in literature and tourism studies.

In fictional texts, the plot unfolds and the characters move (Reis & Lopes, 1987: 129) within the limits of a given physical space. Tourists (visitors and travellers) also move within a space, acting and interacting permanently with places and their elements.

In the context of tourism, the main focus of the category – (space) – is particularly obvious, since tourism is above all a spatial practice in which the movements of the subject in the physical space are crucial. In fact, as we mentioned in the first part of this volume, tourism implies a voluntary and temporary movement of people to places other than their habitual places of residence; in other words, movement in space is inherent to tourism.

At the confluence between literature and tourism, the depiction of space in a literary text, as well as the characters and their actions, can generate a new image/meaning for that space. Hence, space is always under construction, it is not static, since the inscription of literature in space and/or the representation of places in literary texts (Collot, 2012: 18) together with the reception of these literary constructs promote the creation of new images of physical space. From this prism, space representations in literary texts or literary references in space (namely via the author’s biography) create new readings of the space, and for that reason it is possible to superimpose a new map on

top of an already existing one. That is the case with literary maps, as they derive from the reception of an artistic act of inscribing stories onto a territory. Within the boundaries of a literary map, it is possible to identify literary places and to design literary routes, circuits, walks and itineraries.

In fact, Robert Tally Jr. (2013: 4) points out that to draw a map is the same as to tell a story, just as telling a story is the same as drawing a map. From this perspective, a map (as well as a route, a circuit, a walk or an itinerary) is a communication instrument, a tool that allows us to read space. This is the reason why the design of a map, just like the act of telling a story, always departs from a subjective outlook which defines the perspective, the framing, and the elements (those we select and those we choose to ignore).

This is the reason why we must also speak about selection, subjectivity and construction when we refer to the concept of landscape: another vital literary category in the intersection of literature and tourism. This concept, which was very popular in the eighteenth century as an expression of the growing interest in understanding how landscape is perceived and constructed, influenced the direction taken by artistic creation, namely in literature, but also in increasing the desire to travel to the landscapes which were literarily depicted. The increasing popularity of the concept of landscape corresponds (understandably) to the heyday of the *Grand Tour*, when there was a change in the taste of the public, a new appreciation for a type of literary representation that focused less on the acts of the subject, and more on the description of landscapes that, at least to some extent, could potentially become maps which guided the journeys of those who sought (in the real world) an encounter with the landscapes represented in literary texts. An author's literary cartography is therefore the map that guides the reader's gaze, imagination and footsteps towards literary places and literary destinations.

In this third section of our book, we will present the concepts of space and place to define the concept of literary place – one of the central concepts in literature and tourism studies – as literary places are the units from which all sorts of literary maps, literary travels and the concept of literary

destinations. Still in this third part, we will discuss the topic of authenticity and literary places, and also that of the commodification of literature in its relation with literary tourism.

3.1. The concepts of space, place, and literary place

In the intersection between literature and tourism, space is the tangible element which tourist-readers wish to access when they want an encounter with the fictional characters, the text or the author. In this process, tourist-readers define an itinerary designed by a list of places to visit according to the suggestions made by the text: places whose meaning stems from their connection to the literary, as we have mentioned before.

This process of place resignification, which is simultaneously a process of space resignification, is not stable, as it is constantly being updated through new readings, new texts and new authors, which in turn motivate other representations and perceptions of space and, consequently, the creation of new literary places. The changeable character of this process generated by the revisiting and resignification of the mapped spaces is particularly clear in literary tourism experiences, in which new places are continually being named and “produced”, to use Lefebvre's term ([1974] 1991: 42).

From this perspective, place is an “anthropological place” (Augé, [1992] 2000: 26-42), because it has meaning for individuals: for those who inhabit the place and for those who visit it (Merriman, 2011: 27). This is also why we define literary place as a segment of space whose significance emerges from the individual's knowledge of the literary text and the author's biography. This knowledge will act as a reading protocol for the space and as a stimulus for the identification or even creation of literary places. Considering that space is an abstraction, it is the knowledge of the literary references that enables the production of this space, because it outlines its boundaries, it assigns meaning, and thereby (re)organizes space into literary places.

To better define the concept of literary place, we must distinguish between “space” and “place”, two close and complementary terms, but whose differences must be pointed out. Briefly, and as we have somehow anticipated in previous paragraphs, place designates a fraction of space that is isolated, produced and named (in the context of a signification process that can be both individual and collective). If that process of isolation, production and meaning creation does not happen, place will never take shape, and space is the only thing there is.

What is then at the basis of this act of isolating a given fragment of space? In the opinion of the humanist geographer Yi-Fu Tuan ([1977] 2001), space gets the status of place after becoming familiar to the individual or individuals, *i.e.* place is the lived space of experience, it is the subjective, emotional and affective space. It is the place of memory, as researcher Michel Collot tells us, quoting Proust in *Du côté de chez Swann, À la recherche du temps perdu*, for it is there that we keep “the deep deposits of (our) mental territory” (1987: 182, our translation). Therefore, in the foundations of the act of isolating a section of space, there is always a human experience (manifest in affection and familiarity) that determines the isolation of a certain segment of space, as Tim Cresswell explains:

An advertisement for a large furniture shop in my Sunday paper read ‘Transforming space into place.’ Such an advertisement cannot rely on an in-depth understanding of the development of the concept of place and yet it speaks to one of the central themes in work on place. The ad suggests that we might want to take the rooms we have recently bought or rented and make them mean something to us by arranging furniture in them – making them comfortable literally and experientially. Humanistic geographers are unlikely to agree that the mere purchase of furniture is going to enact such a transformation but they will recognize the intent. Space is a more abstract concept than place. When we speak of space we tend to think of outer-space or the spaces of geometry. Spaces have areas and volumes. Places have space between them. (2015: 15)

Departing from the example of an advertisement in a furniture shop that promises to transform space into place, this geographer explains the idea of place as that of a fraction of space that is

appropriated by the subject, which makes it his/her own, just like when we buy furniture to turn an empty house (space) into a home (place).

As in the case of literary places, the knowledge of the literary text and of its author is the basis of the creation and identification process. Consequently, the writing, the authorship and the knowledge of the literary reference(s) are the boundaries that outline literary places. It is a reference to a place in the textual fabric, or in the biographical path of the author, that is “dragged” (Rojek, 1997: 52-74) to the physical landscape and allows the creation of a literary place. Dieter Müller (2001), a professor of social and economic geography, calls this reference that the reader brings to landscape a “marker”.

As an example of the process of constructing a literary place, we transcribe a passage by Marc Augé ([1977] 1998: 11) in which the author refers how, as a child, the reading of works by the Countess of Ségur generated in him a whole new meaning of the Normandy castles, transmuting them into a literary place and this into a dream holiday destination:

Holidays

This title of the Rose Library and the Countess of Ségur awakens in me a double and artificial nostalgia. The nostalgia of the Norman castles I imagined when at the age of seven or eight I read the countess; that was the ideal setting for my dream holidays. ([1977] 1998: 11, our translation)

The literary reading experience motivates nostalgia for a place where one has never been to physically, and it is central in the process of transforming the literary place into a tourist experience, as we shall see ahead.

In short, we can say that the literary place is a fraction of space in which tourist-readers identify a literary marker. This identification alters the perception of space (Westphal, 2007) and generates a new representation of this same space, with new meanings, as we have been saying. There is, therefore, an overlapping of the literary space/map on the actual map (made possible by the indication of literary places), and on this new map tourist-readers will move, trying to find the

fictional characters they have met and loved, the locations featured in the literary works they have enjoyed, the landscape that has inspired the author to write the book or just trying to find the author. At the intersection between tourism and literature, literary places are, as we said at the beginning of this section, the only tangible elements that tourist-readers can access, visit and include in their itinerary. Therefore, literary places are the privileged meeting points for tourist-readers and authors, literary works and fictional characters.

Literary places can take on a wide collection of shapes and forms. However, all these different shapes and forms can be organized into different types of literary places: the first includes places depicted in literary texts or places that have inspired the author to write (Fawcett & Cormack, 2001: 687); the second, and the most popular, is clearly associated with the author. In the first type of literary place, the literary tourist (a concept we will expand on in section 4.2.) is motivated by the desire to find in the physical geography what he/she has read in the pages of a book, seeking the product of imagination in the reality of the physical world; in the second type of literary places, the literary tourist pursues, above all, an encounter with the author.

Table 3.1. features a typology of literary places as well as several examples to better explain and understand them.

Table 3.1. Types and examples of literary places

Types of literary places	Examples
Authors' houses	Jack London's ranch in Glen Ellen, California (USA); Mark Twain's house in Hartford, Connecticut (USA); Lope de Vega's house-museum in Madrid (Spain); Fernando Pessoa's house in Lisbon (Portugal); Charles Dickens' s house in London (England); Victor Hugo's house in Paris (France).
Authors' foundations	The Foundation of the 1998 Nobel prize winner, José Saramago, in Lisbon (Portugal) and the Foundation of the 1989 Nobel prize winner, Camilo José Cela, in Padrón (Spain).
Authors' graves	Keats's grave in Cimitero Acattolico, in Rome (Italy); Oscar Wilde's in Père Lachaise, Paris (France); Sylvia Plath's in Heptonstall, Yorkshire (England); Cecil Day-Lewis's in St. Michael's Churchyard, Stinsford, Dorset (England); Cervantes's grave in the Convent of the Barefoot Trinitarians, in Madrid (Spain).

Table 3.1. Types and examples of literary places (cont.)

Authors' working places	The house, called Casa de Medrano in Argamasilla de Alba (Spain) shelters a humble and rustic cave, where Cervantes was imprisoned and where he wrote part of <i>Don Quixote</i> ; Pablo Neruda's office studio at his house in Isla Negra (Chile); Goethe's house, in Weimar (Germany); the (replica) of William Shakespeare's Globe Theatre, in London (England).
Places authors visited	The Gran Hotel La Perla, em Pamplona (Spain), where Ernest Hemingway stayed; the Antico Caffé Greco in Rome (Italy) hosted writers like Lord Byron, John Keats, Henrik Ibsen and Hans Christian Andersen; Café les Deux Magots, one of the oldest cafés in Paris (France), where Jean-Paul Sartre, Simone de Beauvoir, Rimbaud, André Gide, Jean Giraudoux, and many other writers used to go and spend much of their time; St. Petersburg's Literary Cafe (Russia) entertained many top Russian writers, such as Chernyshevsky and Dostoevsky, and it is said to be the last place Alexander Pushkin has visited before dying in a duel.
Places of inspiration	Del Poblenou cemetery, in Barcelona (Spain), one of the places that has inspired Hans Christian Andersen to write <i>Spanish travels</i> ; Top Withens, a farmhouse in Haworth (English), that has said to have inspired Emily Brontë's representation of the farmhouse in <i>Wuthering heights</i> .
Places depicted in literary texts	Cartagena de las Indias (Colombia) in <i>One hundred years of solitude</i> by Gabriel García Márquez; Dublin (Ireland) in Enrique Vila-Matas's <i>Dublinesque</i> ; Iceland in Halldór Laxness' <i>Independent people</i> ; Anne Frank's house (Amsterdam, Holland).
References to fictional characters in the landscape	The sign that marks the birthplace of Leopold Bloom, the fictional character in James Joyce's <i>Ulysses</i> , in Dublin (Ireland); the statue of the main fictional character in <i>La Regenta</i> , by Clarín, in Oviedo (Spain); the statue of Hans-Christian Andersen's Little Mermaid in Copenhagen, Denmark.
References to authors in the landscape	The monument dedicated to Miguel de Cervantes, in Madrid, (Spain); the statue of Oscar Wilde in Dublin (Ireland); the statue of Carlos Drummond de Andrade in Rio de Janeiro (Brazil).
Literary parks	Astrid Lindgren's theme park in Vimmerby (Sweden), a recreation of the author's storybook imaginary, namely based on the popular Pipi Longstocking character; Jorge Amado Quarter in Ilhéus (Brazil); the Kim You-Jeong Park in Chuncheon (South Korea); Popeye's Village in Mellieha (Malta).
Literary districts	Barrio de las Letras, in Madrid (Spain); Boston Literary District, in Boston (USA); Iowa Literary Walk (USA); Bloomsbury, in London, made famous by a group of turn-of-the-century writers which included Virginia Woolf and Charles Darwin, and the Lake District forever associated with the "Lake poets": William Wordsworth, Samuel Taylor Coleridge, and Robert Southey.

Table 3.1. Types and examples of literary places (cont.)

Library tourism landmarks	The British Library in London, where tourists can see Shakespeare's First Folio (the first collected edition of his plays, collated and published in 1623, seven years after his death); the New York Public Library (New York), whose rare books division displays the Rosin Collection of German Literature filled with first editions of Goethe, Schiller, Heine, and their contemporaries; the Laurentian Library in Florence (Italy), designed by Michelangelo in the 1500s; the National Library of Spain (Madrid), where we can see the first edition of <i>Impresiones y paisajes</i> , by Federico García Lorca; Gladstone's Library, in Hawarden (Wales), where visitors can enjoy a unique overnight stay.
Bookshop tourism landmarks	Lello bookshop in Oporto (Portugal); Bardon bookshop, in Madrid (Spain); El Ateneo bookshop, in Buenos Aires (Argentina); El Péndulo bookshop-café in Mexico City (Mexico).
Literary museums	Malacca Literature Museum, in Malacca (Malaysia); Casa Museo de la Literatura, in Lima (Peru); Dublin Writers Museum, in Dublin (Ireland); the Koshinokuni Museum of Literature, in Toyama (Japan); Literatuurmuseum, in Hagen (Holland); Petöfi Literary Museum, in Budapest (Hungary); Odessa State Literature Museum, in Odessa (Ukraine).

There is still a third type of literary places: the ones that are produced following an association between a literary text (e.g. a poem about abandoned windmills or a poem about rock roses) and a given physical element in space (the actual windmills on the hill tops of inland Algarve (Portugal) or the actual rock roses shrubs). The confluence of the literary text reference with the object in the physical territory produces this third type of literary place.

To sum up, literary places have meaning through the intersection of the fictional work and the geographic territory, and they can be perceived and constructed within those space fragments, where this intersection is the clearest. This process of removing the boundaries that separate two very distant universes also has the effect of altering the fictional aura of the literary work, since tourist-readers can see and feel the author, the fictional characters and the settings where the plot unfolds. It is a threefold experience involving the reader, the literary text and the physical geography, that generates new interpretations of space and of the literary text. This happens because the act of reading can resignify a place and even generate new places, and the act of visiting these places has an effect in the mind of tourist-readers, as well as in experiencing the

reception of the literary work, altering it and completing it. We therefore can speak of a dialectic back-and-forth process.

Because of the connections that literary places establish between the real and the imaginary, the emotions associated to them and the unique passions that they may awaken, these places are easily converted into tourist attractions. A phenomenon which, as we have already mentioned, is gaining more and more enthusiasts, but which leads us to debate two important topics: (1) authenticity and (2) commodification of the literary work of art; two topics which we are going to discuss in the following sections of this book.

3.1.1. Literary places and authenticity

When the tourism industry appropriates culture, there is usually a process of place staging. This process can be done to a smaller or larger degree, and it brings forward the topic of authenticity (a complex and not consensual concept, see Belhassen, Caton & Steward, 2008: 669, and Cohen & Cohen, 2012 1295-1314).

In the case of literary places, the breadth of its diversity is great, as there are places that are signalled with just one marker in the landscape (e.g. authors' places of birth and death), in which authenticity translates into the presence of personal objects (original objects that carry an aura of authenticity, Walter Benjamin, [1935] 2001: 48-71), and there are places that are constructed or signalled on the physical space after a reference in the literary text. An example of this last type of places is the plaque that signals Leopold Bloom's birthplace – the central character of *Ulysses* by James Joyce (Figure 3.1.) – in Dublin. Another example of this type of literary place is the one marked by the plaque at the Reichenbach falls (Switzerland) that signals the defeat of Moriarty by Sherlock Holmes (two fictional characters created by Sir Arthur Conan Doyle) or even Sherlock Holmes's house/museum at 221B Baker Street, London, the fictional home of the detective for twenty-five years. In this last example, there is an obvious strategy of reinforcing the (illusion of) authenticity and of the passage of time, as the objects on display show evidence of being worn.

The success of this literary place lies in “its simulation of ‘authentic’ biographical [objects] for an entirely fictional subject. [...] So in this instance, the narrative underlying the display is more important than the authenticity of the objects. However, the two may not be the opposites first supposed but instead inextricably intertwined. The line between the authentic and fictional could be blurred in this form of displaying objects.” (Morris, 2017: 21).

These three examples are close to the concept of Samuel Taylor Coleridge’s “willing suspension of

Figure 3.1. Plaque signalling the house where Leopold Bloom was born, in Dublin, Ireland



disbelief” (coined in 1817).¹² This early nineteenth-century concept refers to the notion that the unreal should be presented in such a way that it could be taken for real. However, currently, and as in the context of the tourism industry, the burden is not so much on the producer, but rather on the consumer. This means that the producer stages the imagined to make it more “real” and the consumer willingly chooses to temporarily

engage in the illusion and suspend disbelief for the sake of the experience.

These three examples are also close to another concept, that of hyper-reality by the French sociologist Jean Baudrillard ([1970] 1997). A concept that designates the overlapping of various models of reality over the “real”, so that the subject ceases to have the ability to distinguish

¹² “In this idea originated the plan of the *Lyrical Ballads*; in which it was agreed, that my endeavours should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that *willing suspension of disbelief* for the moment, which constitutes poetic faith. Mr. Wordsworth, on the other hand, was to propose to himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind's attention to the lethargy of custom, and directing it to the loveliness and the wonders of the world before us; an inexhaustible treasure, but for which, in consequence of the film of familiarity and selfish solicitude, we have eyes, yet see not, ears that hear not, and hearts that neither feel nor understand.” (Coleridge, 1817, Chapter XIV of *Biographia Literaria*).

between fantasy and reality, and engages with the imagined – i.e. the hyper-real – as if it were “reality”.

In order to better illustrate this concept, we recall a text by Jorge Luís Borges, entitled “On exactitude in science” ([1946] 1998: 325), in which the art of cartography is so perfect that the world is reduced to its representation, i.e. the map is so exact and coincident with its referent that for some time the inhabitants of the Empire choose to live based on this representation and not in reality:

...In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point by point with it. The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that that vast map was Useless, and not without some Pitilessness was it, that they delivered it up to the Inclemencies of Sun and Winters. In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography. (Suárez Miranda, *Viajes de varones prudentes*, libro quarto, cap. XLV, Lérida, 1658, our translation).

The submission of the “real” to the “representation” is voluntary (and temporary)¹³, just as the act of not distinguishing between the true/authentic and the artificial/constructed in the context of the tourist experience, namely in post-modernity, when the difference between the true and the false, the object and its representation seems to be tenuous (Urry 1990: 85). A very clear example of the voluntary acceptance of the representation over the search for the original is that of the tourists who visit the Chauvet-Pont-d'Arc Cave in the south of France, where tourists can access a “so exact” replica that still has the effect of “dazzling” and “arousing emotions”, in the words of Jean Clottes, a French historian (reproduced in Canelas, 2015).

¹³ Once again this is close to Coleridge’s concept of *willing suspension of disbelief*.

Another expressive example of this predisposition to accept representation and to ascribe it a “real” value is the success of the touring exhibition of Tutankhamun’s replica burial chamber held in several countries other than its original context (i.e. Egypt and the pyramids). Still another example of this willing to suspend disbelief is another travelling exhibition, this time the reproduction of the Terracotta Army, the Xi’an Warriors, which consists of 150 replicas of the statues that were found in 1974 in the mausoleum of China’s first emperor, Qin Shi Huang.

In fact, the consumption of signs and representations is increasingly recurrent, which, in turn, has the effect of making the representations more “real” than the referent, that is, visitors are willing to perceive the symbol as more realistic than the reality to which it refers. As a way of illustrating this tendency, Baudrillard uses the map and territory metaphor, according to which there is a substitution of reality by another reality ([1970] 1997: 9).

Concerning the tourist’s predisposition to join this game of accepting hyper-reality as the object and space of the tourist experience, Mike Crang mentions something he witnessed in the Lake District in England: a region famous for its literary connections and literary places. The geographer declares he saw a sign on a house parodying the recurring artifice of the tourism industry, on it he could read the following sentence: “This house has absolutely nothing to do with Wordsworth” (2004: 77). Crang is, thus, mocking the fact that (literary-) tourism value of literary places (namely in the Lake District) does not always derive from their intrinsic qualities, but rather from the meaning stakeholders decide to attribute to them when they establish a connection with literature, often just for tourism purposes. To this end, Crang summons Barbara Kirshenblatt-Gimblett (2011: 211), who asserts that there is a ghost landscape of associations underlying the landscape we observe, in which the production of places is dependent on a virtual dimension, in such a way that, more and more, we travel to real destinations to experience virtual places.

A paradigmatic example of a literary place that encloses characteristics of a “ghost landscape” constructed with hyper-reality features is that of the *Literary Park Jorge Amado Quarter* (in Ilhéus, Brazil). As in the last examples we mentioned, the literary references of Jorge Amado’s texts were

the foundations of the park – *Gabriela, clove and cinnamon* (1958), *São Jorge dos Ilhéus* (1944), and *The violent land* (1943). Each of these texts feature descriptions of buildings that actually existed in a given physical space (e.g. the Vesuvius, the Bataclan, the colonels' mansions, and the church) and the *Jorge Amado Quarter* is a clipping of the historic centre of the town of Ilhéus (one of the municipalities in the state of Bahia), which simulates a new space for tourism purposes. This literary park is thus a literary map on the 1:1 scale of the three novels by Jorge Amado (Figures 3.2., 3.3., and 3.4.). It is effectively a map that visitors traverse, choosing, just as the characters in Borges's short story "On exactitude in science", to observe and live that (real) space as the space of fictional

Figure 3.2. Map of Jorge Amado Quarter, Ilhéus, Brazil



Source: http://www.equiponaya.com.ar/turismo/congreso2005/ponencias/Juliana_Santos_Menezes.htm

Figure 3.3. Jorge Amado Quarter (the church), Ilhéus, Brazil



Source: <https://catracalivre.com.br>

Figure 3.4. Jorge Amado Quarter (Bataclan), Ilhéus, Brazil



Source: <http://tresilhasilheos.blogspot.pt>

characters. In other words, the act of production of this park is intended to create a space that will lead tourists to believe that those places are those of the fictional characters.

In this context, tourists begin their visit willing to suspend the frontiers between real and imaginary, in search of the fictional characters and their places in the several real architectural elements. Effects like these are often promoted by the tourism industry, for even the post-modern tourist, whose ambition for authenticity is consciously placed in the background, as we have said, still wishes to live tourist experiences in which authenticity is evident (and the staging is apparently minor), as Dean MacCannell tells us ([1976] 1989: 104). In this case, and in the specific context of literary tourism, tourists choose to visit the authors' graves and houses. Most objects in writers' houses are their own objects, and they contribute to the construction of a greater sense of authenticity, they sort of validate the literary site because they are like an extension of the author. However, in many of these houses, tourists will not find objects that belonged to the author (or even replicas of those objects), they will find objects, or replicas of objects, from the time in history when the authors have lived. In these situations, the houses are: "a benevolent facsimile, a composite constructed at a specific time and based on a specific interpretation of newspaper reports, memoirs, biographies, literary criticism, and photographs" (Emery, 2012: 212).

In Portugal and Spain, these houses are called "memory-houses" (in England the term would probably be "writers' house museums") and in them visitors could see an authentic assortment of objects from the author's time and region. Elizabeth Emery argues that this type of houses can be valuable in that they preserve "antiques that might otherwise have no home. Furthermore, they allow the public to learn more about the decorating practices and customs of earlier eras." (*idem ibidem*). This is the reason why Harald Hendrix points out that writers' houses have meaning beyond the "documentary value" of the writers' lives, they are a "medium of expression and of remembrance" (Hendrix, 2012: 1).

These options illustrate the absence of the "aura", i.e. the substance of the object/of the work both in space and time – to which Walter Benjamin refers ([1935] 2001: 48-71) – yet they enable

visitors to observe tangible elements that allow them to better contextualize the author and his/her work both in space and time and that facilitates the much-desired access to the author. Just

Figure 3.5. Saramago's study, at the Foundation José Saramago, Lisbon, Portugal



Source: <https://viagemlazerrecultura.wordpress.com/2017/08/>

as Elizabeth Emery states, visitors “seek emotional stimulation – the ‘shiver’ of contact with the past – [because of that] they find furnished houses much more compelling, for producing this effect, than empty ones.” (Emery, 2012: 212). Overall, in this current post-modern era, which is characterized by the constant presence of “simulacrum” (Baudrillard, [1981] 1983: 4), of play and lack of definition between the real and fictional dimensions, we consider that in the context of the tourism industry, namely as far as literary tourism is concerned, it makes much more sense to speak of degrees of authenticity rather than authenticity. José Saramago’s study at the author’s foundation (Figure 3.5.), in Lisbon, where a selection of objects which belonged to the Portuguese Nobel prize of Literature are displayed (his books, desk, typewriter, among others), is a good example of what we mean: on the one hand the objects convey a strong aura of authenticity, on the other hand all these (authentic) objects are out of their original context (*i.e.* Saramago’s house in Lanzarote), which corrupt authenticity. Therefore, we believe that when we discuss literary places, we should talk about gradations (or degrees) of authentic, of a game of replicas and

staging, rather than authenticity (an impossibility, as we have previously mentioned). In this sense, the simulacrum constitutes a propeller for literary tourists and contributes to shaping places, as well as the way tourists feel and interpret them. Thus, literature, as the foundation for a tourism experience, acquires a physical dimension, and it becomes a tangible mediator between the physical world and that of imagination (Hendrix, 2014: 21).

Although many late 1970's researchers (e.g. MacCannell, [1976] 1989: 104) argued that tourists persist in searching for authentic experiences, the truth is that from the end of the twentieth century there have been many tourists who seek inauthenticity and simulacrum and for these, reality is always a (re)creation of reality (Ritzer & Liska, [1997] 2003: 107). We find, therefore, that these post-modern tourists – the “post-tourists” (Feifer, 1985: 259-268) – carry above all the expectation of simulacra, because they have learned to appreciate “the fakery, the games of simulation and the virtual imaginary” (Franklin, 2003: 9). These post-modern cultural forms are consumed as a form of entertainment and not as a state of contemplation, as culture traditionally used to be consumed (Urry, [1990] 2002: 84-85).

Having the capacity to derive pleasure from the inauthentic, post-tourists let themselves be entertained by a set of artifice, and by the discourse of the tourism industry. In this context (which is the current one), the inauthentic leaves such an imprint that George Ritzer and Allan Liska ([1997] 2003: 107), attesting to Urry's arguments ([1990] 2002: 12), add that postmodern tourists would not recognize an “authentic experience” even if it were staring them in the face. In fact, as Mike Crang (2006: 54-55) notes, in the dynamics of the tourist experience, the (tourism) discourse is responsible for creating places of interest to visit, attributing to them a meaning that tourists will take away from a landscape, a place and, we add, any object, because the tourism industry discourse directs the tourists' attention towards what it wants, and when and how that attention should be directed.

Manipulation by the tourism industry and the consumers' willingness to accept it are both a consequence and a cause of the current desacralisation of art, which often manifests itself in an

increasing commodification of culture and, in the specific case of literary tourism, of literature. In the next section, we are going to discuss this issue.

3.1.2. Literary places and commodification of literature

Bringing together literature and tourism, as well as connecting the act of reading and the act of leisure travel is widely accepted as something positive. However, using literature and literary markers as resources in the tourism industry deserves some consideration as it makes us question the categorical affirmation of its benevolence.

When considered exclusively from the tourism industry angle, the articulation between literature and tourism presents a set of positive aspects:

- (i) the promotion of writers and their work to new audiences;
- (ii) the economic benefit for both the tourism industry and the authors;
- (iii) the incentive to renovate and maintain built heritage;
- (iv) the capacity to bring value and dynamism to spaces and places associated with literature;
- (v) the promotion of a literary education to locals and visitors;
- (vi) the involvement of the community (via community-based tourism and volunteer work).

We will now present some examples of literary places that have benefited from their redefinition, as well as from literary tourism from which they have originated. As regards, for example, the preservation of architectural heritage, we will highlight the most obvious and common cases: those of authors' houses, namely those that have been transformed into museums, such as John Keats's House in London (England); Honoré de Balzac's House in Paris (France); Boris Pasternak's House in Peredelkino (Russia); Teixeira de Pascoaes's House in Amarante (Portugal) (Figure 3.6.); Jorge Amado's and Zélia Gattai's House in Salvador (Brazil); Truman Capote's Apartment in Brooklyn (USA); and William Shakespeare's House in Stratford-upon-Avon (England)

(Figure 3.7.). We chose to highlight the latter, because its financing depends entirely on revenues of the ticket office and on the community (through donations and volunteer work). It is, in fact, an exemplary situation in what regards community participation, because it is solely up to the locals to carry out all the necessary work to maintain the writer's house as a tourist attraction. Volunteers submit their application online on the Shakespeare Birthplace Trust website, where they can find information about the several advantages to participating in this experience such as enhancing their CVs with new skills and quality references, enjoying a fun and fulfilling pastime, building their self-confidence, keeping active, meeting new people and enjoying discounts at various Statford-upon-Avon retailers. Volunteering at this independent charity enables people to learn a multitude of skills such as

gardening activities, welcoming and escorting visitors, holding workshops, and researching, designing and making historical costumes.

These activities do not require all volunteers to be experts on William Shakespeare, his work and his time, however, all volunteers do show a similar degree of awareness regarding the value of his legacy, and the need to work towards its preservation. In this way, not only is the existence of

Figure 3.6. Teixeira de Pascoaes's House, in Amarante, Portugal



Source: <https://informaticahb.blogspot.pt>

Figure 3.7. Shakespeare's House, in Stratford-upon-Avon, England



Source: <http://www.thecotswoldsguide.com/Stratford-upon-Avon/>

a tourist resource, of vital importance to this city guaranteed, but also the preservation of its tangible and intangible heritage.

There is a very similar example in Cordisburgo, in Brazil. Here, the community's effort does not involve the preservation of the architectural heritage, as it is guaranteed by government institutions, but just the promotion of the writer – João Guimarães Rosa – and his work. With this in mind, in 1995, one of the author's relatives, along with the Guimarães Rosa House, created the Miguilim Group (or the Miguilins¹⁴), to foster the reading of Guimarães Rosa's work, as well as to accompany visitors to the House Museum.

This group consists of about thirty young people, between the ages of thirteen and eighteen, who, for a two-year period, learn how to recite literary fragments from the writer's works (Figures 3.8. and 3.9.). From the age of eleven, teenagers are encouraged to participate in narration workshops, and two years later they can join the Miguilins, and carry out narration sessions at the

Figure 3.8. Miguilim Group, Cordisburgo, Brazil (1) **Figure 3.9.** Miguilim Group, Cordisburgo, Brazil (2)



Source: Ronaldo Alves



Source: Ronaldo Alves

Museum and on the streets of Cordisburgo (Lopes, 2008: 57-59). This way they inspire visits from tourists, and ultimately the development of literary tourism in the region.

All these examples unequivocally illustrate the positive effects resulting from the association of literature and tourism, which in turn benefit the literary tourism industry, the local populations,

¹⁴ Miguilin is the main character in Rosa's *Manuelzão and Miguilin* (1964).

as well as local cultural heritage (which ultimately reflects the identity of a region/a country). However, some of these literary tourism practices are commercial operations of tourism industry, and they entail the commodification of literary places and of literature itself, which might displease those who are faithful admirers of the literary art or dedicated readers of literary texts. To answer the two questions, in the following paragraphs, we will discuss these issues:

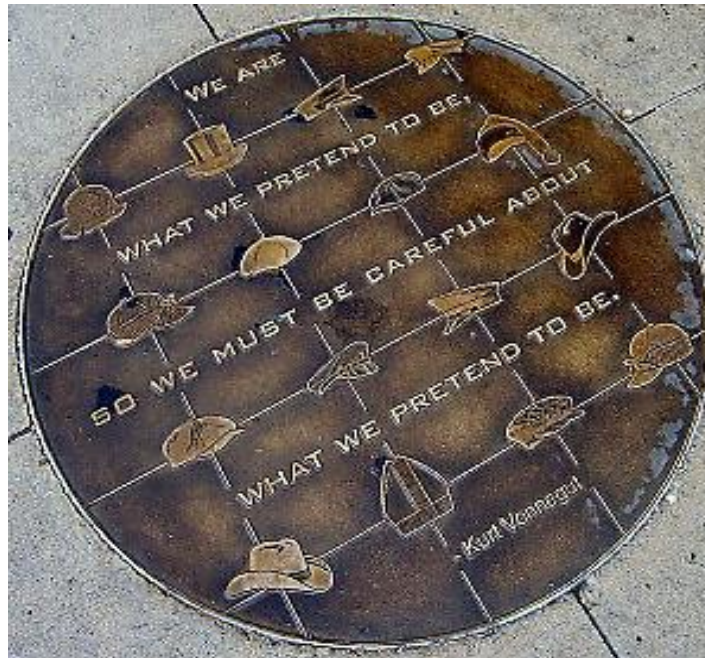
- (i) Are we not destroying the literary text when we fragment it, isolate and decontextualise extracts to engrave them on a given place or to imprint them on a tourist leaflet?
- (ii) Is the creation of literary tourism products preceded by a value judgment that is less related to the literary quality of the text and the author than to its commercial potential?

It often happens that art (in its several forms) is used for commercial purposes and art commodification is a common practice: artistic objects are the products of the art market and, as such, they bear a transaction value, they are bought, sold and displayed in museums. Literature is no exception, and the disappearance of patronage in the eighteenth century has propelled book publishers, whose interest is above all economic, to take action and transform literature into a tradable product, just like any other commodity. Publishers are the employers, and writers as their employees are responsible for producing a good that is intended to be marketable and profitable (Hauser, 1982: 700).

When we bring literature into the context of the economy of tourism, the commodification of this art form aims to create a set of profitable products: literary theme parks, literary itineraries, literary festivals and many other products that reveal how literary tourism is grounded not only on the commodification of the imaginary, but also on the designers of this imaginary (Robinson & Andersen, 2002: 15). In other words, this means that when we transform literary texts into literary

tourism products we are no longer talking about the transaction of the book, but also, if not fundamentally, in the marketing of its essence, of its imagination.¹⁵

Figure 3.10. Iowa Literary Walk, plaque with a quote by Kurt Vonnegut, USA



Source: Ken Mohnern

Composing a literary tourism product implies, as we have seen, fragmenting the literary work, or, if we wish, manipulating extracts according to the value they are going to attribute to a given place; a place which those fragments help to frame, signal and make exist. Two examples of this practice are: the Barrio de las Letras in Madrid, and the Iowa Literary Walk in Iowa (Figure 3.10.), where quotes from literary texts are reproduced on the pavement of the streets.

This process implies a decontextualisation of passages in the text, and it is exactly here where we could question and debate whether this practice is respectful of the authors and their art.

Although we might feel uncomfortable about being economically motivated to isolate and decontextualise quotes from literary texts, we believe that this kind of presentation of literary texts

¹⁵ To further investigate the topic of art commodification by the tourism industry, see Davydd. J. Greenwood [1977] (1989). *Culture by the pound: An anthropological perspective on tourism as cultural commoditization*. In Valene. L. Smith (Ed.), *Hosts and guests: The anthropology of tourism* (pp. 129-139). Philadelphia: University of Pennsylvania Press.

has the potential to generate new readers, to value and resignify places, to promote authors, and to economically boost regions and villages that needed this impulse, and that makes the outcome clearly positive. In fact, even very popular writers such as Franz Kafka or William Shakespeare are able to inspire new readers to follow a tourist visit to a literary tourism site.

Besides, less popular authors can clearly benefit from the production of literary walks and itineraries as their texts can be translated and read by a much wider audience. This is the case of the *Cândido Guerreiro Literary walk* in the village of Alte (Algarve, Portugal). Because of this literary walk, Cândido Guerreiro's (1871-1953) poems were translated into French and English (Baleiro & Quinteiro, 2017: 48-71) for the first time, and at every stopping point along the walk tourists can access the translations via QR Codes on the signs displayed (Figure 3.11.). Whether literary tourism

Figure 3.11. Plaque signalling stopping point no. 3 “Cândido Guerreiro Literary Walk”, Algarve (Portugal)



products should be created based on their potential commercial appeal or their literary quality brings us to the difficult and controversial discussion of what good literature or a good author is. Although very often city councils, tourist agents, publishers (amongst other promoters) tend to choose canonical authors and bestsellers, because they are more likely to attract visitors and increase profits, in our view, this should not always be a priority, and literary tourism must also be observed as an opportunity to promote lesser known authors and local culture.

In conclusion, even if decontextualizing and fragmenting literary texts corrupts the unity of the literary work, we believe this tourism niche has positive effects, since the presentation and interpretation of literary places has the potential to increase the visitor's knowledge of literature, and in this light, literature gains much more than it loses (Robinson & Andersen, 2002 15).

Besides, in addition to the potential increase in the knowledge of the literary, the contact with literary works (even if only with some excerpts) can invite readers to discover and read the full texts and benefit from the many gains of the literary reading experience, namely: to increase awareness of their own identity and that of others, and ultimately to foster intercultural communication between visitors and locals, and to facilitate the understanding and immersion, even if temporary, in the culture of the Other.

This way, the products and experiences derived from literary tourism can also be perceived as a counterweight to a globalized world and to a tourism industry that is sometimes much standardized and less authentic.

In the context of literary tourism products and experiences, literary itineraries play a key role. For this reason, in the next section we will introduce their definition and examples of literary itineraries, and we will comment on their role in shaping a literary destination.

3.2. Literary itineraries and literary destinations

As we have seen in previous pages, in the context of literary tourism, literary texts take the form of tour guides, creating and signalling places, drawing maps from which the tourist/reader can move around and take different types of routes (even if this was not the intention of the author when he/she first wrote the text).

In the next two sections we will analyse and describe the routes drawn after the reading of a literary work and/or after the knowledge of an author. We also define the concept of literary destination.

3.2.1. Literary itineraries

Robert Tally Jr. (2013: 46) argues that a map can also be made of words, for a map is not just a grid-like geometric figure or a visual file. As far as literary cartography is concerned, there are two simultaneous dimensions: the figurative (that of the meaning of the text) and the referential (that of the representation of real space), and the writers implied in such a project do not need to consciously draw a map using their own words. Although, sometimes the very act of telling a story is also the process of producing a map (Tally, 2013: 46), it is an aftermost process when there is a wish to build a route of any kind. When that happens, these maps of words are placed on the physical map, and that allows for the construction of itineraries after a selection of literary places, which are sometimes built, amplified or staged to attract tourists, as mentioned in section 3.1..

However, designing a literary itinerary involves more than simply listing literary places from literary texts. There are other elements that can and should be integrated into these itineraries, such as references to other forms of cultural heritage, and leisure and recreational activities, for example. In fact, itineraries, namely literary ones, are created from a process that goes through the inventory of resources that have tourism potential, the inclusion of other existing tourist resources, and the design of new resources (Figueira, 2013: 20). There is, therefore, apart from the inventory, a creation of a network of connections that, resulting from a process of selection, integration and omission (inherent in any representation of space), gives shape to the final product. Thus, the map – which is always a construction mechanism of meaning and a reading instrument of space – guides the visitor in the accomplishment of the literary itinerary, insofar as it incorporates a set of information, enhancing the meaning of literary places (that may be otherwise undefined), and consequently enhancing the tourist experience. This network of elements makes up the literary itinerary and distinguishes it from other types of literary maps, which record in detail all the literary landscapes on a physical map. Two examples of the latter would be the *Ein literarischer Atlas Europas*, coordinated by Barbara Piatti, and the *Atlas of Literary Landscapes of Continental Portugal*, founded by Ana Isabel Queiroz and coordinated by Natália Constâncio and Daniel Alves.

Although there are several tourism texts that define the concepts of itinerary, route, and circuit (see for instance Gomez Prieto & González-Quijano, 1991, and Figueira, 2013), there is not a final definition that clearly differentiates these concepts. That may happen for two reasons: all three are structuring elements of the several types of products offered by a tourist destination (Figueira, 2013: 25) and all three are instruments for the valorisation and development of the territories (*idem*: 20). In this volume, we use the word itinerary to describe a trail and its set of places of interest to visit. We also present a few proposals that we identify as literary itineraries although they are sometimes promoted with different labels (e.g. *Cândido Guerreiro Literary walk*).

After a brief analysis of the advertisements for literary itineraries available on the internet, we have concluded that, as far as duration is concerned, there are *short itineraries* (they can be done in a few hours), *standard itineraries* (lasting one day), and *long itineraries* (lasting up to several days or even one or two weeks). When it comes to their shape, there are *linear itineraries* (the starting point differs from the point of arrival), and nodal itineraries (the starting and finishing points are the same). As to coverage there are some itineraries that are local (within a village/town/city), others regional (within the limits of a region) and some are national and, consequently, the form of travel can also vary: by foot, road, rail, water, air (*idem*: 89-91).

Among the itineraries that cover a wider physical and temporal space, we highlight the proposals that were designed at a national level, focusing, as a rule, on multiple authors. This type of itinerary lasts several days and is complemented by artistic, gastronomic and nature tourism experiences. Examples of this type of itinerary are: *Literary tour of Ireland*; *Literary Iceland: From ancient epic to modern novel*; *In search of literary France: A book lover's tour of Paris*; *Canada: A literary tour*, and *Poised between proud tradition and global modernity* (Portugal).

On a smaller scale, but with a similar model, there are several regional itineraries, such as: *Kwazulu-literary route* (South Africa); *Os caminhos de Jorge Amado* (Bahia, Brazil), and the *Lake District literary trail* (England).

The most common itineraries are those that take place within the physical limits of a village/town/city or just a quarter or neighbourhood. They usually focus on one single author and, as a rule, they do not take more than one day to do. Some examples of this type of itinerary are: *Cândido Guerreiro Literary Walk* (Portugal); *Da Vinci Code Paris: Walking group tour* (France); *Cervantes Alcalá* (Spain), and *Robert Louis Stevenson Itinerary* (Scotland).

In addition to the duration, shape and coverage of the itineraries, we can still define itineraries according to the way they reach the public. Depending on the promoter, the itinerary can be a product which the tourist can access for free or not. In the case of private promoters, itineraries involve at least a tour guide. When it is promoted by public organisations, the literary itinerary is, as a rule, a way of adding value to a space and its heritage and attracting visitors. In these cases, the purpose of creating the itinerary is to attract visitors and extend their stay in that space. In these circumstances, there may be an on-site guide, whose services are provided free of charge by the promoter or there can be a brochure which allows the visitor to follow the itinerary autonomously. This is one of the most common options, and we can find it in several writers' houses, but also in some independent organisations, where visitors to blogs or websites can download a brochure for free and go on a paper-based itinerary. This solution was adopted by the *Fernando Pessoa House* (Lisbon, Portugal), and by the *Green Mobility Institute and São Paulo Library* (Brazil).

Nowadays, new media also allow these itineraries to be communicated by means of computer applications which tourists can download onto their mobile phones (as in the case of literary routes in the Netherlands) or the installation of signs with QR Codes¹⁶ at all stopping points in an itinerary, such as the example we have previously mentioned in the village of Alte (Algarve, Portugal). In addition, the use of new technologies makes it possible to carry out literary itineraries without leaving home, even if it is a limited version of those itineraries. To become a virtual literary tourist,

¹⁶ In regard to the use of QR Codes in promoting interaction with literature in urban spaces, see the chapter on "Exhibiting poetry in public places using a network of scattered QR Codes", by Theodoros Papatheodorou and Ioannis Dimitriadis (2013).

readers just have to visit the webpages where pictures and information about the authors' houses are offered, for example, or view one of the numerous videos available on Youtube dedicated to authors and their cities, such as Will Self's *Kafka Journey: A Prague Walking Tour* or Fernando Savater's *Lugares con genio*.

The existence of literary itineraries and a panoply of other activities, directly or indirectly linked to literature, concentrated in a single space, is the origin of literary destinations, a topic we will discuss in the next section.

3.2.2. Literary destinations

To define the concept of literary destination, we must depart from the concept of tourist destination, which refers to a space that is structured and organised with the purpose of attracting visitors and/or tourists, and with the intention of selling one or more tourism products. Regardless of the size of the destination, what determines a tourist destination is the fact that it motivates the visitor to travel, and that it features tourist attractions and resources, accessibilities, hospitality units, facilities, and equipment and services to meet the needs of visitors.

The concept of tourist destination has two dimensions: (i) the tangible, which corresponds to the space and the physical elements that make up the destination, and (ii) the intangible, *i.e.* the socio-cultural entity to which correspond a historical context, a memory, traditions and ways of life (Di Méo, 2007).

The subsistence and growth of a tourism destination is dependent on an organisation that articulates (or coordinates) the actions of multiple public and private actors, creates a brand image for the destination and defines a common marketing strategy. In fact, creating a brand destination image is critical, because what is being sold to tourists is much more than what they can find at the destination. We refer to the mental construction of the destination which is generated by the narrative of all the actors involved in this process. In the words of Luís Mota Figueira, “The image

of a destination is perceived and ‘created’ on the Demand side, from the moment the tourist first accesses information and details about it” (2013: 22-23, our translation, uppercase in the original).

Although literary tourism continues to be a form of niche tourism, currently, there are literary tourism-spaces which are no longer designed (only) for a minority and there are more and more tourists who, directly or indirectly, consume this product (Robinson & Andersen, 2002: 14). A clear example of a space that was produced with the intention of becoming a literary tourism destination is Hay-on-Wye. The image and the organisation of this small Welsh village were resignified after the decision, in 1988, to open several bookshops and hold a literary festival, which attracts about 80,000 visitors each year (Figure 3.12.).

Figure 3.12. Hay Festival, 2009, Hay-on-Wye, Wales



Source: Giles Morgans

However, as a literary tourism destination Hay-on-Wye attracts more than a million visitors, something that would not have happened had they not created the connection with literature. Hay-on-Wye is also a very good example of how literary tourism in rural areas is an excellent option to help develop these areas.

A very similar case to that of Hay-on-Wye is that of Óbidos, in Portugal. Recently, this small Portuguese town was reinvented under the name of Óbidos Literary Village and its image recreated through the opening of bookshops, of the self-acclaimed largest literary hotel in the world – *The Literary Man* (Figure 3.13.), and the organisation of a literary festival – FOLIO – which is currently the largest Portuguese literary festival. In addition, Óbidos is part of UNESCO's Creative Cities Network of Literature since 2015, which has contributed successfully to Óbidos' s rebranding.

Hay-on-Wye and Óbidos are two literary destinations that have established themselves as such from the definition and implementation of a common strategy. Neither had a strong literary heritage, and both were redesigned (in a process that resembles the theme parks mentioned in section 3.1.1.). And although most literary destinations are grounded on memory, on memory spaces, and attracting tourists to the memories they evoke, these two destinations have literature which is in itself a privileged register of memory, and “dragging” it into the physical space adds stories to History, memories to Memory, and it intensifies the potential of the destination.

Regarding the village of Hay-on-Wye and the town of Óbidos, it should be stressed that these are two situations that demonstrate the potential of literary tourism to counteract the common trend on cultural tourism: that of focusing on internationally recognized landmarks, on the most famous monuments and artists, on immediate economic return, and thus amplifying the imbalances that already exist among tourist destinations.

Figure 3.13. The Literary Man Hotel, Óbidos, Portugal



Source: <http://obidosvilaliteraria.com/literary-man-hotel/>

We cannot, however, speak about literary destinations without referring to one of their most important paradigms: Dublin, the “city of memory” (Augé, [1977] 1998: 112). Based on Tally Jr.’s (2013: 4) statement that drawing a map is to tell a story, and vice versa, drawing the literary map of James Joyce’s hometown, as well as the hometown of Samuel Beckett, W.B. Yeats, Oscar Wilde, George Bernard Shaw, Brendan Behan, Jonathan Swift, and Sean O’Casey, is undoubtedly more

than pointing out the literary places at this destination or even telling the literary history of Dublin; it is to tell the recent history of Dublin in the light of literature, because the city and the creative dimension of literature are inextricably intertwined.

Apart from this, James Joyce, was not only born in Dublin, he wrote such a detailed narrative map of Dublin – *Ulysses* – that if the city were to disappear from the face of the earth, it would be possible to reconstruct it based on this text, Joyce said (Budgen, 1972: 69).

Despite the impossibility of Joyce's ambition, because fictional spaces do not coincide with geo-space, for there is always an omission, a reinterpretation (Piatti 2008: 22-23 *apud* Tally, 2013: 52), Joyce and his characters, as well as those of Oscar Wilde or Bernard Shaw, sit throughout many corners of the city, and are immortalized on numerous commemorative plaques on the streets and in the gardens, signalling authors' houses, their places of birth or death, the statues and photographs that represent them. A visit to Dublin is undoubtedly an intense stimulus to the imagination of literary tourists who always feel they are plunging into places (with all their colours and sounds) that were once frequented by some of the most creative writers in the history of Western literature.

There are other cities with a literary heritage as rich as Dublin's, but there is no such production of space in any of them (Figures 3.14. to 3.29.).

Figure 3.14. Molly Malone statue, Dublin, Ireland

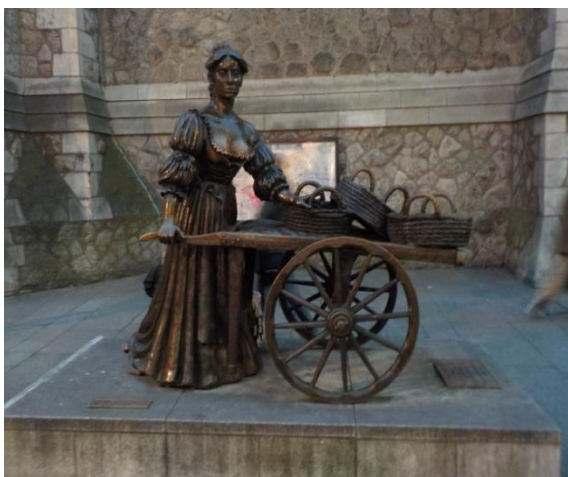


Figure 3.15. Oscar Wilde statue, Dublin, Ireland



Figure 3.16. Plaque dedicated to W. B. Yeats, St. Patrick's Park: Literary parade, Dublin, Ireland



Figure 3.17. Plaque dedicated to Oscar Wilde, St. Patrick's Park: Literary parade, Dublin, Ireland

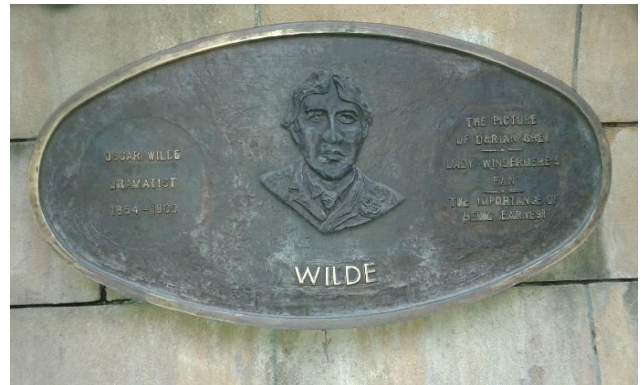


Figure 3.18. Plaque dedicated to Johnathan Swift, St. Patrick's Park: Literary parade, Dublin, Ireland



Figure 3.19. Plaque dedicated to James Joyce, St. Patrick's Park: Literary parade, Dublin, Ireland



Figure 3.20. Plaque dedicated to Austin Clarke, St. Patrick's Park: Literary parade, Dublin, Ireland



Figure 3.21. Plaque dedicated to Samuel Beckett, St. Patrick's Park: Literary parade, Dublin, Ireland



Figure 3.22. Plaque dedicated to Bernard Shaw, St. Patrick's Park: Literary parade, Dublin, Ireland



Figure 3.23. Plaque dedicated to Eilís Dillon, St. Patrick's Park: Literary parade, Dublin, Ireland



Figure 3.24. Outside Sweny's bookshop, Dublin, Ireland



Figure 3.25. Lemon soap, Sweny's bookshop, Dublin, Ireland



Figure 3.26. Inside Sweny's bookshop, Dublin, Ireland



Figure 3.27. Announcement of *Ulysses* reading session in Portuguese in Sweny's bookshop, Dublin, Ireland



Figure 3.28. James Joyce Centre, Dublin, Ireland



Figure 3.29. Plaque signalling Oscar Wilde's house, Dublin, Ireland



There are many other examples of literary destinations, either as a consequence of the authors' dimension and/or the literary works associated with them: the Lisbon of Fernando Pessoa and José Saramago; the Antigua of Jamaica Kincaid; the Patagonia of Bruce Chatwin; the Prague of Kafka; La Mancha of Cervantes; the Australian Outback of Colleen McCullough; the Santiago de Chile of Pablo Neruda; the Colombia of the Magical Realism.

Summary

The distinction between the concepts of space and place is paramount in literature and tourism studies, as it is the basis for the definition of the concept of literary place: a fraction of space whose frontiers are established after a subject's or subjects' knowledge of the literary. A concept from which literary tourism products and experiences are created and analysed, and other concepts derived, such as itinerary and literary destination.

In short, a literary place is a portion of space whose meaning is mediated by literature. In this context, literature resignifies places and consequently adds tourist value to them.

When literary visitors travel to a literary place or places, they attribute other dimensions to the uni-dimensionality of the page of the book and this possibility constitutes a great deal of the literary place's and the literary destination's power of attraction.

In the last chapter of this book we will identify these visitors (the real ones and those represented in literary texts), who embark on trips in order to get closer to the authors, to the texts, and to the places they know from the pages of the literary text.

Discussion topics

- What is a place and how does it differ from a space?
 - What are the features of literary places?
 - How is a literary destination created?
 - Please comment on the following statement: the preservation of heritage is one of the main advantages of literary tourism.
 - What other benefits could come from the implementation of this tourism niche?
-

PART IV

Figures and main characters

Aims

- To list the distinctions between tourists and travellers;
 - To describe the stereotype of a tourist;
 - To define tourist, traveller and pilgrim in the scope of literary tourism studies;
 - To offer examples of tourists, travellers, and pilgrims in literary texts.
-

Introduction

When we analyse the figures (both factual and fictional) that inhabit and traverse space in search of literary places, we find a universe populated by tourists, travellers, pilgrims, literary tourists, literary travellers and literary pilgrims. Each of them takes on a distinct role, both in the scope of tourism studies as well as literary tourism studies. However, it is not always clear what distinguishes them from one another, nor which criteria underlie the choice of one name over another. Therefore, in this fourth part, we have decided to attempt to clarify the nature of each of these figures. We will do that by identifying the factors that set them apart and the factors that bring them together.

We begin with the distinction between tourist and traveller because of the fundamental role they represent in literature and tourism studies, and also because they are two independent concepts, although sometimes they overlap or are presented as synonyms. At last, we will offer examples of literary characters who have taken on the role of tourist, traveller or pilgrim.

4.1. Tourists and travellers

Very often, these two figures are presented as synonyms, mainly because:

- (i) They both move between geographical points;
- (ii) They both move out of their usual place of residence;

- (iii) They both travel motivated by leisure;
- (iv) They both consider the trip transitory (as opposed to that of migrants, exiles and refugees);
- (v) They both have a temporary status, since they always return home.

Regarding this last attribute, sociologist Chris Rojek ([1997] 2000: 70) argues that such a return is the key requirement for a pleasant tourist experience. An idea Stendhal had already conveyed in *Mémoires d'un touriste* ([1834] 1854: 89), when the narrator states: “What I love about the journey is the astonishment of the return” (our translation).

Despite the convergence of features in tourists and travellers, it is the differences that stand out when we think about the meaning of these two concepts. In this exercise of evoking contrasts, the first and the most obvious distinction is that the tourist, unlike the traveller, does not normally enjoy a good reputation. Stephen L. J. Smith (2004: 26) recalls that this word (which first appeared in a 1780 English advertisement) has had a negative connotation from the beginning, due to its association with the nineteenth century English working classes that began to undertake leisure trips, whereas “traveller” was associated with members of the upper classes.

From a different perspective, Jean-Didier Urbain argues that in the eighteenth century, when the word first appeared in the *Shorter Oxford English Dictionary*¹⁷, the term was synonymous with traveller (Urbain, [1991] 2002: 41). Bruno Lecoquierre (2010: 3) also states that the less courteous connotation of the word “tourist” emerged only at the end of the nineteenth century, and gained a more negative connotation from the end of World War I, when the act of travelling became more accessible to many, enhancing the development of (mass) tourism and the emergence of tourism

¹⁷ Tourist is “one who makes a tour or tours. One who does this for recreation; one who travels for pleasure or culture, visiting a number of places for their objects of interest, scenery, or the like” (rep. in Fuster, 1971)

services that made travelling potentially available to all, not just to an elite, as had hitherto been the case.

However, as early as 1926 in *Auf Reisen*, the Austrian writer Stephan Zweig reports on the lack of prestige associated with the act of tourism (and, consequently, with the tourist). In this text, Zweig argues that tourism has become trivialized, available to anyone, and has ceased to involve any prior thoughtful preparation. Stephan Zweig thus associates the tourist's disregard to the growing percentage of individuals who travel with little ambition for cultural enrichment or for the massification of the act of travel. Transformations that have mutated the *voyageurs* (i.e. travellers) into *voyagés* ("people who travel", i.e. tourists), according to Zweig.

In the same vein, the writer Henry James (1843-1916) describes the tourist as "vulgar, vulgar, vulgar" (reproduced in Pearce & Moscardo, 1986: 21), although he himself had so often been a tourist in Europe, as underlined by researcher Justin D. Edwards (1998: 66).

This devaluation of the tourist has also served to heighten the perception of the negative consequences of tourism on the environment, on localities and their people (Lanquar & Lanquar, 1985: 71), the understanding of tourism as a form of neo-imperialism and the consequent imbalance of the relationship between visitors and hosts (Nash, 1977: 37-52). In other words, there is an overall tendency to confuse tourism and its less favourable impacts with tourists, and consequently tourists' reputations are tainted and damaged. Currently, this phenomenon is particularly acute as the number of tourists have increased tremendously. This situation reaches the point in which the local populations forget the benefits of tourism and have an extremely negative reaction to the presence of these visitors, as shown in Figures 4.1., 4.2. and 4.3., published in the Spanish broad sheet *El País* (2017, 28 May). These photos could however have been taken from countless other publications that have been reporting on the multiplication of this phenomenon of overtourism, especially in overburdened tourist destinations such as Venice or Dubrovnik (see section 2.4.).

Figure 4.1. Tourismphobia /Overtourism in Barcelona (1)



Source: Blanchar & Pellicer (2017, 29 may). Turismofobia: La cara menos amable de una industria millonaria. [Tourismphobia: The less friendly face of a multi-million-Euro industry.] *El País*.

Figure 4.2. Tourismphobia/Overtourism in Barcelona (2)



Source: Blanchar & Pellicer (2017, 29 may). Turismofobia: La cara menos amable de una industria millonaria. [Tourismphobia: The less friendly face of a multi-million-Euro industry.] *El País*.

Figure 4.3. Tourismphobia/Overtourism in Barcelona (3)



Source: Blanchar & Pellicer (2017, 29 may). Turismofobia: La cara menos amable de una industria millonaria. [Tourismphobia: The less friendly face of a multi-million-Euro industry.] *El País*.

From this perspective, the tourist is regarded as superficial, futile and disrespectful, someone who is “content with obviously inauthentic experiences” promoted by the tourism industry (MacCannell, [1976] 1989: 94). The stereotype is that tourists just follow the crowd, they are hurried, frivolous, hollow fellows who do not stop to observe and apprehend, they are only concerned about moving on, eager to tally-up as many visits to monuments and places. This is why Todorov states that tourists tend to prefer “monuments to human beings” (Todorov, 1989: 378). Thus, according to the stereotype, tourists do not make an effort to adapt to new languages, rhythms and realities. They will always be “amateur travellers” because they bear a weak cultural background and, consequently, they “trivialize the world” (Urbain, 1991: 81). Tourists only seek the pleasurable dimension of travelling and reject any possibilities of self-discovery and of learning about the Other whose country they visit (Urry, [1990] 2002: 2, 82). For all these reasons, tourists are often negatively perceived and the target of caricatures that ridicule and diminish them. Therefore (almost) no one self-identifies as a tourist (Urbain, [1991] 2002: 16), although most of us have been tourists (Feifer, 1985: 219).

Tourism theorists such as Erik Cohen (1974, 1979a, 1979b), Auliana Poon (1993) and Stanley C. Plog (2001), for instance, have designed taxonomies of tourists, at both micro and macro levels. However, human beings’ complexity and the volatility of human ambitions lead to the failure of most of these taxonomies, since they cannot contemplate the potentially transitory character of each of these types of tourists (Crang, 2005: 39). In fact, we all acknowledge that on the same trip we can take on different roles: hedonist, tourist, cultural tourist, traveller, gourmand, among others, all in a short space of time.

In short, notwithstanding the conviction that we can all adopt the role of tourist and traveller intermittently, we will now list the four most frequent distinguishing features of these two figures. The first is the nature of their quest, the way they achieve happiness, and the speed with which they “consume” the tourist destination. Thus, on the one hand, there is the traveller, who prepares for his/her trip in advance and who travels distances in search of the elements that allow him/her to connect past, present and future, and truly understand the destination. Travellers go in search

of the unknown (even if it is unknown only to themselves, of course), they are open to unplanned paths and schedules and seek immersion in the host's culture. On the other hand, in an antagonistic position, the tourist undertakes a frivolous and momentary search, avoiding, at any cost, any effort, difficulty or work that might disturb the desire to do nothing. Tourists are just looking for the security of pre-prepared and pre-tested travel package: comfortable transportation and accommodation, quality food, safe itineraries and guided tours (preferably in their own native language).

The second distinguishing feature relates to the way they learn about the places they visit: if travellers do so with their eyes and senses wide open (Magris, 2005: 19), studying brochures, catalogues and notes they have taken, even after returning home (Magris, [1986] 2010: 18), tourists are short-sighted travellers (Urbain, [1991] 2002: 112). They see only the broader signs, *i.e.* the monuments and attractions that others have told them to see or rather they will see the images (the signs) that others have defined for them (MacCannell, [1976] 1989: 41). In this regard, Jonathan Culler, in *Semiotics of tourism* (1981: 128-129), states that travellers seek to experience the authentic and tourists the simulacrum, *i.e.* the “staging of the authentic” (see section 3.1.1.). For this reason, Luís Romano calls tourists “backward narrators”, because they have “no wisdom to convey” (2013: 44, our translation). From this point of view, the contingencies of the evolution of the mass tourism industry might have condemned many travellers to extinction and turned them all into tourists, since it led most visitors to consume the inauthentic, to see what has already been seen, narrated, trodden and discovered by others.

The third distinction between travellers and tourists is the type of journey they undertake: tourists make a circular and classical journey and travellers a potentially continuous journey, as the author of *L'infinito viaggiare* explains opposing Ulysses's traditionally circular journey to that of Robert Musil's, which takes him towards the infinite, like an arrow that tears the air apart (Magris, 2005: 5-6). Thus, if tourists hurry back home after a few weeks, travellers move slowly for years, moving from one place to another and belonging to none (Bowles, 1949: 10).

Finally, the fourth distinctive feature is intertwined with the former and concerns the leisure/effort dichotomy. Indeed, if the concept of tourist is associated with a movement that occurs in a leisure context, the concept of traveller, on the contrary, implies the notions of exploration, discovery, effort and work. As the travel writer Paul Theroux argues, “Travel is not a vacation, it is often the opposite of rest.” ([1979] 2012: 36).

Regarding tourists, Zygmunt Bauman (1996: 29-30) points out that the world they inhabit is structured by aesthetic criteria, which means that tourists only have the ability to appreciate the beauty, never what has the potential to affect them negatively or profoundly. Up to a point, the immersion in the Other’s culture is desired, but only as far as it is an experience of beauty (natural or built).

Along the same vein, we transcribe a passage from the chronicle “Rome, tourists and travellers”, by Brazilian writer, Cecília Meireles, who portrays tourists as people who are just interested in the luminous side of the world and life. For this reason, Cecília Meireles argues that tourists are:

[...] **happy** creatures, who set off in this world with a camera, a guide in their pocket, a brief vocabulary between their teeth: their destiny is to walk the surface of things, with enough curiosity to go from one point to another, looking at what others have signalled for them, buying what pleases them, sending out many postcards, everything pleasantly flowing, without attachment or commitment, since they already know from experience that there will always be a landscape after another, and the next day will give them as many surprises as the day before. ([1953] 1998-99: 101, our translation)

Cecilia Meireles describes tourists as superficial, oblivious, hedonistic people who show little or no interest in the (darker) reality of the countries they visit. It is this type of tourist that the Antiguan writer, Jamaica Kincaid, addresses in *A Small Place* (1988): a tourist who coincides with the pejorative stereotype of the white Western tourists who travel to exotic destinations, like the island of Antigua, with the motivation to break the routine of their personal and professional life, mainly looking for leisure and fun (Jayapalan, 2001: 24). They are tourists who voluntarily remain

alienated from the local culture and the hosts, keeping to their worldview and never seeking to know and understand the locals' culture (Young, 2005: 12). Cohen (1972: 167) defines this type of tourists as "organized mass tourists". In Cohen's view they are just interested in replicating the familiarity and comfort of their home at the destination, and for that reason they reproduce the type of bars they have back home, they go to places where they will find tourists of their own nationality, and to places where the locals speak their language.

In this regard we recall the American writer Bill Bryson (1998 [1991]: 248) who underlines this bizarre nature of tourist activity, because, he says, we fly to a strange land, eagerly wanting to leave our house, to immediately spend huge amounts of money and time in an almost useless effort to regain the comfort we left behind. A type of comfort which we would not have lost had we not left our homes. This criticism is also conveyed by *A small place's* narrator (a tourist guide), who highlights the fact that the English transform all the places they visit into a small England (Kincaid, 1988: 24). A phenomenon that George Ritzer and Allan Liska describe as the "McDonaldization" of tourism ([1997] 2003: 97, 99-100). In *A small place*, Kincaid conveys the image of tourists as arrogant neo-colonisers: people who, once a year, have the opportunity to show their economic superiority in a land of the poor (Kincaid, 1988: 18-19), ostensibly and consciously, ignoring the difficulties the locals have to face on a daily basis.

Mike Crang states that there is a certain degree of transgression in the act of travelling, in the sense that those who travel are freed from the bonds and constraints of everyday life (2005: 34-49). As such, there is a search for new experiences and a take on attitudes that are sometimes contrary to those of everyday life, which can reach an excessive and even disrespectful dimension in the eyes of the inhabitants of the tourist destination. It is the "tourist syndrome" that Bauman refers to (2003: 207), and that comes up when one is displaced to a space where no one knows you and you have no responsibilities. All this favours the transgression of the principles that are often professed when one is "at home". In *A small place*, Jamaica Kincaid not only represents this type of tourists, but insults them. For this reason, the narrator cries out in outrage, recalling that their selfishness and unconsciousness, together with the financial motivation and the ambition of tourist

agencies and politicians, foster the humiliation of a people who, in order to survive, preserve a relationship that easily resembles that of master and servant.

The way tourists are represented in Kincaid's text thus reflects despicable, selfish and unethical beings who travel mainly to feel good about themselves, never wishing to find and understand the Other's culture and identity. These tourists take pleasure in being seen, not in seeing. In addition, the Others' economic shortcomings make them feel superior, not only in regard to their hosts, but also to themselves, which they left at home the moment they checked in (Kincaid, 1988: 18-19). For tourists such as these, travelling is the temptation of irresponsibility, because they do not want to be implicated in the reality that they are temporarily experiencing (Magris, 2005: 20-21). This transitory character of the tourist's status is also emphasized in Jamaica Kincaid's final pages, where the narrator states that the moment the trip ends, the condition of tourist and that of host end.

Notwithstanding the fallacious nature of the distinctions between tourists and travellers (considering that the human being's complex and volatile character is an obstacle for definitive distinctions), we recognize that it may be useful to point out these differences, especially when it comes to the interpretation of literary characters.

In Table 4.1. we have summarized and listed the most common, stereotyped differences often pointed out between tourists and travellers. Overall, these distinctions are anchored on three axes: attitude, motivation and type of trip.

Table 4.1. Tourists versus travellers

Tourists	Travellers
Tourists are not curious about the local culture of the tourist destination.	Travellers seek to know and understand the places they visit.
Tourists look for the security that package tours offer: comfortable transport and accommodation; good quality food; safe itineraries and guided tours (preferably in their native language).	Travellers look for the unknown and are prepared for unplanned routes and schedules.

Table 4.1. Tourists versus travellers (cont.)

Tourists appreciate the democratisation of the act of travelling.	Travellers understand tourism as an odious way of trivialising the world (Urbain, [1991] 2002: 88).
Tourists' priorities are resting and having fun.	Travellers are willing to be tested and take the consequences of facing the unforeseen.
Tourists go on a round, classic and conservative trip (Magris, 2005: 5-6).	Travellers take a trip, always moving forward (Magris, 2005: 5-6).
Tourists want to visit whatever is in the guidebook that they brought from home.	Travellers wish to visit what is not in the usual travel guides.
Tourists travel in a group.	Travellers travel alone or with just one other person.
Tourists are ordinary and unmemorable.	Travellers are mythical figures and many have become historical figures: Herodotus and Marco Polo are just two of many examples.
Tourists prefer to travel by plane because that is the fastest way to get to the tourist destination and back home.	Travellers prefer to travel by sea and land, because they want to enjoy the route, not just the destination.

In the words of the Portuguese Nobel Prize for Literature – José Saramago – “the traveller is not a tourist, he is a traveller. There is a big difference” ([1981] 2006: 287, our translation). Even if the line separating these two concepts may sometimes be tenuous and Saramago's distinction reductive, the truth is that establishing this type of opposition helps define concepts by contrast and helps us identify one and the other more clearly in literary texts, as we have previously said.

Portugal, by Miguel Torga (1950), is an example of a literary text, whose narrator is at times a tourist and a traveller. Thus, if the narrator feels like a traveller when he visits the country, when he gets to the southernmost region of mainland Portugal – the Algarve¹⁸ – he claims to be a tourist. To these two identities correspond two different attitudes: when he identifies himself as a traveller

¹⁸ The Algarve is Portugal's southernmost region, and one of the most popular holiday destinations in Europe. In September 2017 the Algarve was elected, for the fifth time as “The best beach destination in Europe” by the World Travel Awards. The region has a superb coastline and some of the country's best and most beautiful beaches. This province enjoys hot, dry summers and short, mild winters.

his attitude is that of being interested in understanding the country and its people, and of feeling empathy with those who suffer and work the land. However, as soon as he gets to the Algarve his attitude is relaxed and hedonistic, and, he feels like a tourist, “as if someone has taken a burden off [his] shoulders. [He feels] free, relieved and content, and [he] usually [is] all gloom and sorrow” (*idem ibidem*, our translation).

Recalling Cecília Meireles’s definition of a traveller, we can say that, before arriving in the Algarve, Torga’s traveller-narrator is a “less happy creature, of slower movements, all entangled in affections, wanting to live in everything, and descend to the origin of everything [...]” ([1953] 1998-99: 101, our translation). It is the concept of traveller as someone who tries to experience the authentic (“to descend to the origin of everything”). A notion that is contrary to the tourist who is “content” with the repetition of images and narratives, and who very much prefers to go along paths that have been previously trodden by others (Culler, 1981: 127-140).

To be a tourist is, therefore, a necessarily provisional state, as it is clear in Torga's “literary journey” (Matthew, 2009: 233). In this text, it is the Algarve’s physical geography that compels the narrator to act and feel like a tourist: “In my view, the Algarve is always a holiday at home”, states the narrator (Torga, 1950: 131, our translation). This association between space and leisure can derive from the preconception that the Algarvians are always on holiday, and that only those Portuguese who live north of the Algarve, work hard. Therefore, the Algarve is portrayed as a place where one lives effortlessly, enjoying the luck of living “of the grace that is granted by a couple of rare places in the world”, “where everything is easy, beautiful and spring-like” (Torga, [1950] 1986: 132, our translation).

What really appeals to this narrator is the fact that he feels that he is in a place where (at least from his point of view) “politics have never entered”, where “there has never been a war”, where “there is no literature”, a territory where “forgetfulness shelves disgrace” (*idem*: 134, our translation). A place that is and is not Portugal, a limbo within which the narrator never considers himself “obligated to any civism, to any telluric or human plotting” (*idem*: 131, our translation). This

attitude is one that conveys an absence of obligations and responsibility. That is why the American writer Don DeLillo states that “to be a tourist is to flee from responsibility” ([1982] 2003: 48); a condition Torga’s narrator takes up when he says that “in the Algarve a poet has the feeling that one can live off of air, without having to think about tomorrow.” (Torga, [1950] 1986: 132, our translation) (see Baleiro & Quinteiro, 2016: 13-26.).

With this quote, we have reached the final part of this section, in which we tried to define the most obvious distinctions between the concepts of tourist and traveller, fully aware that this (categorical) division is often artificial, since a single individual can alternately assume the attitude of tourist and traveller. However, as we have said, this distinction is very useful (and necessary) to interpret the characters in tourist literature.

4.2. Literary tourists, literary travellers, and literary pilgrims

From the 1990s, the UNWTO defines tourists (from its definition of tourism) as temporary visitors travelling to and staying in places outside their usual environment for at least twenty-four hours and less than a consecutive year, for reasons of leisure, business or other purposes not related to the exercise of an activity remunerated from within the place visited (www.unwto.org). Based on this definition, and as previously mentioned in section 4.1., there are many others, as well as diverse taxonomies of tourists. In table 4.2. we present very brief definitions of some types of tourists according to their movement and interest.

Table 4.2. Defining tourists according to their movement and interests

On the basis of their movement	Definition
Domestic tourist	A visitor who travels within his/her country of residence for less than a year.
International tourist	A visitor who travels to a country where he/she is a non-resident for reasons of leisure.
Adventure tourist	A visitor who wishes for unusual and exciting experience (e.g. rock climbing, river rafting, skydiving, cave diving and bungee jumping).

Table 4.2. Defining tourists according to their movement and interests (cont.)

Special interest tourist (SIT)	A visitor who has a specific interest (e.g. bird watching, food and wine, flowers, fishing, literature, book fairs).
Religious tourist	A visitor who wants to see and experience places of religious importance (e.g. Jerusalem in Israel, Varanasi in India, and the Vatican in Italy).
Leisure and holiday tourist	A visitor who wants to rest and relax and have a break from the usual routine (e.g. going on a cruise liner, relaxing on the beach).
Sport and recreation tourist	A visitor who wishes to participate in or watch sporting events.

Source: Adapted from the UNWTO's *Understanding tourism: Basic glossary* (2008).

The UNWTO's definition understands tourists from a technical point of view, focusing on the minimum and maximum duration of the stay, the displacement outside the usual place of residence and on the tourists' interests. In this taxonomy, the literary tourist would fall under the label of special interest tourism and his/her special interest is literature. Therefore, a literary tourist can be described as someone who moves between different geographical points with the motivation to visit literary places. Like the literary traveller and literary pilgrim, he/she is permeable to the influence of literature (Robinson & Andersen, 2002: 304). However, they are different from the traveller and the pilgrim because they are less knowledgeable of literature and authors. Literary tourists take a more passive attitude in the sense that they do not look for new places to decipher, they do not seek new paths and experiences, they are consumers and, as such, they tend to prefer pre-prepared literary products that are placed at their disposal, such as literary itineraries, guided tours, literary festivals and guided tours in houses of authors. Literary tourists may even be those who did not travel with that motivation, but at some point during the trip have opted to take part in a literary tourism activity. It is what Verena Biesalski refers to as the "also-literary-tourist" (2011: 60, our translation).

The literary traveller is knowledgeable of the literary and the literary physical geography (but also of philosophy, history, politics, architecture, among others domains) and has the capacity to plan and live his/her trip according to a literary text/a set of literary texts and/or an author. An example of this class of traveller is the main character in Claudio Magris's *Danube* (1986), who has an unusually rich cultural background and intellectual capacity, with which he steers the reader along the Danube river paths and landscapes. In this book – a mosaic of history, anecdotes, philosophy, art and literature – Magris helps define the complex and widely studied concept of *Mitteleuropa*. In short, the literary traveller is a cultured traveller, a *connoisseur* of literature, someone versed in the classics, who is willing to travel long distances to be in places where literature and physical geography meet. It is someone whose cultural capital allows for the identification, appreciation and understanding of literary places.

The literary pilgrim is a variation on the figure of the literary traveller, and similar to the latter he/she is profoundly acquainted with literary works and authors. David Herbert describes the literary pilgrim as a “dedicated scholar” (Herbert, 2001: 312-313), who seeks, in the fate of his/her journey, an approximation to the author's places and the places of the literary texts almost in an experience of communion and proximity to the “sacred” (Roberston & Radford, 2009: 206). Literary pilgrims have their origins in the *Grand Tour* and are moved by a deep admiration for an “Author-god” (Barthes, 1977: 146), and they are willing to go long distances voluntarily with the main purpose of experimenting, first hand, a communion with the author they admire, to see what the author saw, to feel what the author felt, to be where the author lived, where the author wrote, where the author died, and is buried, to sit where the author sat, and to observe and touch his/her objects. This proximity to the author's places and objects helps the literary pilgrim overcome the irremediable temporal distance between different orders of reality: that of the reader and that of the author (Westover, 2008: 67). For this reason, these literary places are often experienced as sanctuaries and the author's objects as relics.

Here we take the expression of Roland Barthes – “Author-god” – to emphasize the devotional character of the literary pilgrim's journey to whom the author is undoubtedly the inspiring element

of the journey, since it is with the author that the literary pilgrim seeks an imaginary encounter, often in a desire to be associated with the author's genius and thus rise to the writer's intellectual and cultural level (Dávidházi, 1998: 63).

In literary studies, there are several texts in which we find this figure. A good example is *Dublinesca*'s main character by Enrique Vila-Matas. Indeed, Samuel Riba, a Catalan publisher plagued by the disappearance of good writers, "dedicated" readers (Vila-Matas, 2010: 217) and editors of great literature, moves to Dublin to "feel" and "experience" the author and the work he is so devoted to: James Joyce and *Ulysses*. The trip to Dublin also aims to celebrate the funeral of literature "of the literary edition [...] of real writers and talented readers" (*idem*: 97-98). It is "a requiem for the Gutenberg galaxy, for this current pale fire galaxy of which Joyce's novel was one of its great sidereal moments" (*idem*: 97, our translation).

The literary pilgrim Samuel Riba, just like Paulo, the character in Carlos Drummond de Andrade's poem "The inability to be true", has a profoundly poetic mind (sometimes incomprehensible to others) and an ability to be carried away by his imagination allowing him to immerse himself in a universe of his own:

Paul was reputed to be a liar. One day he came home saying he had seen two independence dragons out in the field spitting fire and reading graphic novels.

His mother punished him, but the following day he came and said a piece of moon had fallen in the schoolyard, all full of little holes, made of cheese, and he tasted, and it really tasted like cheese.

This time not only was Paul without dessert, he was banned from playing football for fifteen days. When the boy came back saying that all the butterflies of the earth had passed through the house of Mrs. Elpidia and wanted to form a flying carpet to transport him to the seventh heaven, the mother decided to take him to the doctor.

After the examination, Dr. Epaminondas shook his head:

– There's nothing to do, Mrs. Coló. This boy is really a case of poetry.

(Carlos Drummond de Andrade, 2003: 44, our translation)

The clearest difference between literary tourist, literary traveller and literary pilgrim is that the first two have, at the outset, a less sentimental and more rational connection with literary places. Just like the literary pilgrim, the literary tourist and the literary traveller are (to a greater or lesser degree) literarily informed, they travel with the ambition to seek out, identify and confirm previous knowledge that, ultimately, contributes to the construction of the literary place, considering that they can decode and appreciate it. However, unlike the literary pilgrim, the literary tourist and the literary traveller place a greater emphasis on the expansion of their symbolic capital, conscious that the consumption of literature is in itself a class differentiator (Baudrillard, [1970] 1997: 59). The literary tourist and the literary traveller are more aware of how they can capitalize on the value of their interest for the literary, since they recognize that, among all the products at their disposal, the legitimately recognized works of art are the ones that most positively distinguish individuals (Bourdieu, 1984: 103). The literary pilgrim, on the other hand, is motivated by passion, by the illusion of belonging to the universe of the author/ work /character and by being able to be involved in and interact with this sphere. The poetic mind of the literary pilgrim makes him/her see and touch the author, the characters and the unfolding of the narratives in the space where they are passing through. The “gaze” (Urry, [1990] 2002) through which the literary tourist, the literary traveller and literary pilgrim see and experience the material and symbolic landscape is diverse. This is one of the traits that differentiates them, and it corresponds to equally distinct attitudes and practices. There even seems to be a gradation in the intensity of that gaze, which starts with the literary tourist and culminates in the literary pilgrim.

Summary

In summary, we may state that the tourist often enjoys a negative reputation that is deeply associated with the pernicious consequences of mass tourism, whereas travellers enjoy a mystified aura of ethical behaviour because they resist the speed of modern life and security to venture in

discovery, in attentive observation of the self and of the world, in a respectful attitude for the host and the host's space. From this perspective, the distinction between tourist and traveller is clear and the first is clearly at a disadvantage, since tourists do not benefit from the trip's self-knowledge dimension, from the possibility of confronting the heterogeneous reality of the organisation of the world, and from the detachment of control and security to live the discovery of uncertainty (Lecoquierre, 2010: 5-7).

Post-modernism has, however, challenged this uni-dimensionality of tourist representation by recognising different motivations and diverse manifestations that deviate from the absolute and reductive values previously attributed to the tourist and, by contrast, to the traveller. Thus, a post-modern perspective and analysis diverge from the homogenising trends in the initial tourism theories, highlighting the multiplicity and coexistence of motivations, experiences and contexts (see also Feifer, 1985: 259-271). It is also contrary to modernist theories, which advocate that different types of people do different types of tourism activities (e.g. Cohen, 1979). That is, modernist theories are closer to the context of literary fiction, in which the (sometimes stereotyped) representations of the tourist and the traveller persist in being presented as categorically opposed and incompatible.

Discussion topics

- Present the reasons that often predetermine the (stereotyped) distinction between tourist and traveller;
- Explain to what extent literary tourism can help clarify the distinction between tourist and traveller;
- Define tourist, traveller and pilgrim in the context of literary tourism.

Final remarks

Studies in literature and tourism have come forward as a new field for research, still finding its boundaries, building its theoretical core, defining its own methodologies. This book thus emerges within an area in which much is yet to be accomplished.

With *Key concepts in literature and tourism studies* we have tried to provide a first thrive towards the definition of literature and tourism as a scientific area on its own. Starting from the conceptual framework from each of the two areas considered, we suggest a definition for the concepts within the studies in literature and tourism. Bearing this in mind, we have sought to determine the scope of this field of research, namely by describing its *corpus*, and suggesting a methodology that would prove adequate to the particulars of a field that produces both theoretical and practical research.

We aim that this book should be easy to use, either in a classroom or for individual study. We hope that our text would act as a source for valid information, as well as a starting point for independent research about any of the topics we have tackled. As this book is based on defining and presenting core concepts, we expect to encourage our readers to further develop interdisciplinary research in literature and tourism.

As this type of research is still an open place, and because tourism and literature are constantly changing and being updated, we are confident that there is still much theoretical thinking to be discovered, multiple ways to intersect these fields and new products and experiences to be imagined.

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Literature and tourism studies are an emerging research area. Therefore, there is much to be done, as it is important to develop a theoretical body and define a methodology. In this context, we have decided to write this book with the aim of contributing to the definition of literature and tourism studies as an autonomous scientific area. So, first, we set the conceptual framework for both literature and tourism, and then we proceed to describe the corpus and the key concepts of this research cluster. We hope this book will become an easy-to-use tool for use both in the classroom, as well as in an autonomous study context. In both cases, we would like our text to be a source of information and a starting point for a discussion on each of the topics covered. We also hope to encourage our readers to further expand interdisciplinary research in literature and tourism.



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