A 'LANGUAGE' OF MODERN ENCHANTMENTS: THE MAGIC OF LITERATURE IN TOURISM

Çağdaş Bir Büyü 'Dili': Turizmde Edebiyatın Sihri

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Abstract

Tourism with regard to literature is one of the oldest forms of media tourism. Literary tourism is a type of cultural tourism that deals with places and events from fictional texts as well as the lives of their authors. Thus the business of literary tourism could be defined as the interconnected practices of visiting and marking sites associated with writers and their work. Today there are many different destinations and cities in the world that one may wish to visit where literature meets tourism via literary tourism. Many literary tours are organized by tourism firms and agencies for the book lovers who have a great taste in literature. Because those people seek ways to escape during their holidays in different styles, for example bookish style. However literary tourism studies are not a vibrant field of social sciences. In spite of the continuing popularity of literary tourism and its rich history, relatively little attention has been paid to this phenomenon in the academic literature. Infact "literary" and "tourism" provide a selection of cutting-edge cross-disciplinary research for the sustainable future of tourism. The main aim of this research study is therefore to investigate and analyse the phenomenon behind literary tourism as an emergent and vibrant field within literary and cultural studies, and also to put forward how it makes a crucial contribution to sustainable tourism as an innovative approach. This research study will focus upon the significance of literary tourism as an interdisciplinary field of study comprising literature, history and tourism.

Keywords: tourism, literature, cultural tourism, literary tourism, cultural image studies.

Özet

Literatür açısından turizm, medya turizminin en eski formlarından biridir. Edebiyat turizmi kurmaca metinlerin yanı sıra yazarlarının hayatlarıyla ilgili olay ve yerleri ele alan bir kültür turizmi türüdür. Dolayısıyla edebiyat turizmi işi, yazarlarla ve eserleriyle bağlantılı ziyaret ve işaretleme alanlarının birbirine bağlı uygulamaları olarak tanımlanabilir. Bugün dünyada edebiyatın edebiyat turizmi yoluyla turizmle buluştuğu ve insanların ziyaret etmek isteyebileceği pek çok farklı hedef ve şehir var. Edebiyata büyük beğeni duyan kitapseverler için turizm firmaları ve acenteleri tarafından birçok edebi tur düzenlenmektedir. Çünkü insanlar tatillerinde farklı stillerde kaçma yolları aramaktadırlar, örneğin kitap tarzı. Bununla birlikte, edebiyat turizmi çalışmaları, sosyal bilimlerin canlı bir alanı değildir. Edebiyat turizminin ve zengin tarihinin popülerliğinin devam etmesine rağmen, akademik literatürde bu fenomene nispeten az ilgi görülmüştür. Aslında "edebiyat" ve "turizm", turizmin sürdürülebilir geleceği için son derece farklı disiplinlerarası araştırma seçimi sağlamaktadır. Bu araştırmanın temel amacı, edebi ve kültürel araştırmalarda canlı ve yükselen bir alan olarak edebiyat turizminin ardındaki fenomeni incelemek ve analiz etmek ve sürdürülebilir turizme yenilikçi bir yaklaşımla nasıl önemli katkı sağladığını ortaya koymaktır. Bu araştırma çalışması edebiyat turizminin, edebiyat, tarih ve turizmden oluşan disiplinlerarası bir çalışma alanı olarak önemine odaklanacaktır.

Anahtar Kelimeler: turizm, edebiyat, kültürel turizm, edebiyat turizmi, kültürel imge araştırmaları.

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"To travel hopefully is better than to arrive."
(Stevenson, 1881)

Introduction

Working with specialised forms of tourism represents a mature and efficient approach toward the sustainable promotion of a destination's cultural heritage. Thus literary tourism is a phenomenon that can be studied. The novelist, Marcel Proust (1913 (1987-9): 386), in the epigraph below, expresses the effect literary texts have upon the places described within them, at least in the minds of certain readers (Mansfield, 2015: 19):

> Going to the Champs-Élysées Garden was unbearable for me. If only Bergotte had described it in one of his novels, I would probably have wanted to get to know it, like all those things whose 'double' had been planted in my imagination. Description warmed the things, made them live, gave them a personality, and I wanted to find them again in reality; but in this public garden nothing was attached to my dreams.[3]

Writing and travel have represented one of the greatest hobbies of civilized man, the two playing an important role in shaping and defining one's intellect by first broadening his horizon of the World. Even though their original purpose has not yet been fully elucidated, somewhere along the way, literature and travel have common purposes; both answering man's need to escape the daily routine of life. It is impossible for one who discovers literature or travel not to come across the other at some point in his journey.

Through free will and most of all through imagination the two were joined together forming what is known today as literary tourism. A fusion of two worlds, seemingly so far apart but at the same time so close to each other, acting as an extension of man's understating process regarding not only himself but also what surrounds him.

Literature's relationship with tourism has already been consecrated through "Literary Tourism", but this marriage of worlds has yet to be described from a geographical perspective. In order to validate this point of view many States' literary icons have been brought up because of their crucial role in shaping the related country's image and people (Ghetau and Esanu, 2011: 345-346). Thus this research would be responsible of drawing attention to a new form of tourism for many States; one which focuses on promoting aspects and personalities form the literary world. The state is hoping literary tourists will promote business and enhance property values in their own eclectic, well-educated way. The state stands to benefit financially by attracting bookish tourists to bookish places.

This research mainly approaches literary tourism initially from an historical perspective in order to define the phenomenon through a review of the existing academic literature in the field. The forms and thus cultural power of literary tourism are analysed to provide a typology and from this the value of literary tourism is explained both from the visitor's point of view and the destination manager's. Current theories underpinning the existing literature on literary tourism, including Bourdieu's (1972; 1977; 1980; 1984) concept of cultural capital are reviewed. Tourism and cultural geography have often made much of how visitors use and appropriate tourist sites as a means of cultural identity and distinction (Mansfield, 2015: 5). The scope of this research aims to look at how, in a

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[3] "*Aller aux Champs-Élysées me fut insupportable. Si seulement Bergotte les eût décrits dans un de ses livres, sans doute j'aurais désiré de les connaître, comme toutes les choses dont on avait commencé par mettre le « double » dans mon imagination. Elle les réchauffait, les faisait vivre, leur donnait une personnalité, et je voulais les retrouver dans la réalité; mais dans ce jardin public rien ne se rattachait à mes rêves.*" [excerpt from Marcel Proust (1913, 386) *À la Recherche du temps perd*]

globalized world where access to such once high-cultural geographic sites becomes more democratized, certain tourist groups have to resort to alternative strategies in order to maintain their high-cultural requirements for the touristic experience. In its conclusion and recommendations, the research will endeavour to propose uses for the knowledge it creates; a gap often exists between academic research and the use of knowledge in the tourism and leisure industries (Xiao and Smith, 2007) and yet knowledge use is essential for decision-making, by the visitor, by the tourism business, and during policy-making, by the larger regional Destination Management Organization (Xiao and Smith, 2007).

Qualitative research was chosen as the research approach for this study of literary tourism context, typology and motivations. This is because it is predicated upon subjectivity and because it adopts an interpretive approach to culture and society. Thus research methodology of this study will mainly be conducted through qualitative research methods such as document and content analysis mainly based on secondary data resources like related books and articles, diaries and some historical archives.

Literary Tourism in Context and History

Literary tourism is a complex cultural phenomenon which presents in a variety of forms, showing its lively connections with past and contemporary culture and its capacity to create experiences for different audiences (Gentile and Brown, 2015: 25). In this context, the word "tourist" has been used to mean travelers, for about two centuries, and tourism as a market has passed many ups and downs and has had great changes. Nowadays millions of people go on tours and billions of dollars are circulated in global tourism. Demands of tourism marketing are expanding rapidly and they are not limited to certain types of tourism such as travel to beaches neither for some predetermined purposes anymore. The formation of different tourism types like agritourism, ecotourism, adventure travel, geotourism, and literary tourism that indicate the wide range and extent of global demand in tourism market. Such an extended market provides the opportunity for different tourism destinations to attract tourists from its global market regarding compatibilities and priorities (Bidaki and Hosseini, 2014: 1).

Literary tourism is a niche business, but more cities are partaking in it. Thus writers might have to get used to the idea that their craft is also an appealing decorative theme. The relationship between literature and tourism dates back at least to Roman times and is believed to have been revived by Petrarch (Hendrix, 2009). Notwithstanding this long history, it appears that it was not until the end of the last century that literary tourism attracted scholarly interest (O'Connor and Kim, 2014), which, moreover, has been steadily increasing ever since, as the number of publications now available on this subject shows. These publications seem to have this in common: they show that literature creates dreams while tourism actualizes those dreams. Thus a laborious process of trans-codification of actual or imaginary events into emotions and memories underlies the concept of literary tourism (Drabble, 2009). Literary tourism originated in the United Kingdom making its presence felt around the second part of the 18th century and well into the early beginning of the 19th century when it started to be seen as a very popular form of travel for the youth of that time. Throughout time the phenomenon spread quite rapidly to other parts of Europe and even to Russia and the United States of America capturing the attention not only of enthusiast readers of all ages, but also of the academic world.

Scholars like Stephen Coan, Mike Robinson, Randy Malamud or Nicola J. Watson all rose to the challenge and over time elaborated numerous scientific articles and books regarding the importance or validity of literary tourism. And as with any other phenomenon that increases its popularity it started to attract both positive and negative feedback, some considering it to be the next step in the bonding process between a reader

and the author's work while critics look at this form of travel as being a cheap appropriation. Although the opinions regarding literary tourism's utility are divided, one quality must not be overlooked; it's potential for conservation and proper promotion of literary icons along with their associated destinations, aspects which overlap with the main purpose of this study. Literature is a form of spiritual travel, while tourism is the ink with which it is written (Ghetau and Esanu, 2011: 346).

Due to the pandemic tourism of the day, all social, economic, cultural, and political aspects of people's lives are influenced worldwide. Literary tourism is one of demanded global tourism types in this market in its different especial patterns. "*Tourism development in the tourism literature is generally described as a mixed blessing. It can create new service jobs, provide people with greater income, and help develop the local infrastructure.*" (Werner, 2003: 143)

Nowadays literary tourism is flourishing especially places that have cultural background and long precedence. Based on studies of trip advisor, the world's largest travel site and as an official website for global tourism destinations, the first global literary tourism destination is London, in the next rank of favorite cities for literature lover tourists are New York, Paris, San Francisco, and also Rome in Italy. In these cities at least one famous writer, artist or poet has lived. Their nations are satisfied not only because they have presented great famous literary figures, but also they have got economic benefit of reputation and their artworks as literary tourism. Literary tourism is not a modern activity and the graves of literary figures have always been important places in European grand tours of 18th and 19th centuries. Tourists in first grand tours followed the paths that have explained by classic writers. Later, paths of visitors have inspired by Romantic poets such as Byron and Shelley (Bidaki and Hosseini, 2014: 2).

The numerous definitions of literary tourism available suggest that this concept has not been formalised yet (Smith, 2012); therefore, it presently appears as a set of more intuitive ideas advanced by different researchers. Squire (1993), for example, initially described literary tourism in terms of travelling to destinations linked to writers and their works. A later redefinition highlights the interactive nature of literary sites and their being ideal vehicles for the transmission of ideas, customs, beliefs, and traditions of both bygone and contemporary ages (Squire, 1994). This implies that those sites are construed as social creations earmarked for tourists. Squire's definitions, however, do not seem to provide an exhaustive explanation of literary tourism as they leave aside the connection, peculiar to this kind of tourism, between real venues and fictitious spaces (Herbert, 1995, 2001; Smith, 2003) as well as the relationship that literary tourism establishes between authors, texts and visitors. The centrality of this relationship, on the contrary, has been stressed especially by Robinson and Andersen (2002a) while Stiebel (2004) runs through the link among texts, readers and places, maintaining that the activity of reading catalyses the visit and appreciation of literary sites.

The essential role played by literature and its products in prompting literary tourism has also been emphasised by Müller (2006), who contends that literature is the sine qua non for arousing interest among tourists and for imparting meaning to places. Westover (2008), on the other hand, found that the 'trait d'union' between sites, authors' works and readers - apart from typifying a secular form of pilgrimage to places of literary worship - is somewhat ambiguous. This is because while the act of reading links writers and their audience, it simultaneously emphasises their mutual remoteness, especially when their ontological conditions are different; i.e., the former are dead. This temporal distance, widening a gap between different orders of reality, de facto triggers a desire for intimacy that eventually prompts increasing numbers of tourist-readers to travel to dead authors'

places. Here they expect to "'see' literature in the material world" (Westover, 2008: 67), which basically implies the translation of intangible ideas into visible representations.

Despite the foregoing ambiguity identified by Westover, Watson's (2009) definition of literary tourism foregrounds the close interconnection among sites, authors, and visitors, whereas Mintel (2011) highlights the multifarious nature of this kind of tourism. A more exhaustive conceptualisation of literary tourism is attempted by Smith (2012: 9), who noted that most of the definitions of this type of tourism usually neglect events, which, in addition to "literary depictions and the writing of creative literature", should be considered as integral parts of literary tourism.

The analysis of the above definitions - which are probably among the most representative of literary tourism - illustrates a lack of an explicit focus on the powerful, iconic language of literary tourism, resulting from its ability to merge words and images, and turning language into spectacle and making literature and art more accessible to wider audiences. We contend that the tremendous educational potential of literary tourism should be addressed and, therefore, propose to further define this type of tourism as a set of activities aiming at the popularization of literature and other forms of art through intertwining display with discourse in order to link more intimately art with ordinary life (Gentile and Brown, 2015: 26-27).

The earliest known occurrence of literary tourism practices has been traced to the ancient Roman world. Cicero (106-43 BC) wrote of it in his De legibus, stating that he contemplated writers' tombs with reverence (Hendrix, 2009), and Virgil's tomb in Posillipo outside Naples was reputedly a touristic lure after the poet's death in 19 BC (Watson, 2006). Hendrix (2009: 14) locates ancient literary tourism as part of a more "*comprehensive practice dedicated to honouring illustrious men whose intellectual heritage was considered particularly present in the places where they lived, worked and died.*" He argues that the practice originated in both "*admiration for the author's work*" and "*dissatisfaction with the limits of that very work*", thus resulting in "*a desire to go beyond it.*" This combination, he maintains, is not paradoxical as "*the dissatisfaction is caused by the desire to have more of the same.*" Many ancient Roman writers, like Horace, Cicero and Martial, certainly achieved widespread fame and high esteem in their own lifetimes. This was no doubt aided by a bookselling industry hinged on slave labour for speedy transcription that provided copies of literary works at low cost relatively quickly to virtually all corners of the Roman Empire (Mumby, 1956). Therefore, the practice of literary tourism, especially where graves are concerned, was likely more prevalent than what contemporary records can account for.

Tourism with regard to literature is one of the oldest forms of media tourism. One of the earliest accounts of literary tourism is said to be connected to the writings of Petrarch in the south of Europe during the fifteenth century. In the centuries which followed, literature continued to play a central role in both instigating and directing literary pilgrimages and tours – mainly by and for the English elite who were undertaking their Grand Tour of continental Europe as a 'rite of passage' to return to home enriched with experiences and knowledge of the cultural elites of France and Italy.

These earlier forms of tourism are based on distinctively non-fictional narratives – philosophical, religious, travel accounts – and are fundamentally different from more modern accounts of literary tourism. Located in the beginning of the nineteenth century, literary tourists were going in search of the locations of popular novels. At first, they were mainly interested in birthplaces, residences and graves of the writers, but over time, the locations of the fictional stories themselves became the focus of attention. This way, whole regions came to be synonymous with specific authors and their works, as in the case of Shakespeare's Stratford and Brontë's Haworth. Even today, literary locations hold

a strong attraction. Not only do popular novels still lead to significant tourist streams, but of the films that prompt tourism, a substantial number are adaptations of literary works.

In spite of the continuing popularity of literary tourism and its rich history, relatively little attention has been paid to this phenomenon in the academic literature. Recently, this has been changing and various studies of literary tourism have emerged. However, there are still two significant gaps in this research domain. Firstly, the focus lies predominantly on British authors and novels from the nineteenth century. Little has been written about present-day forms of literary tourism one the one hand, and non-British instances of literary tourism on the other. Secondly, nearly all the studies are based on textual analysis: interpretation of literary texts themselves or of 'secondary texts', such as biographies, travelogues and guidebooks. Ethnographic research barely exists, the result of which is that little is known about the meanings attached to engaging in literary tourism by the people who are actively involved in it, such as tourists, residents, local (cultural and/or commercial) organizations and tourism bureaus.

The multi-method and interdisciplinary approach adopted in this project promises to fill that gap. By scrutinizing contemporary examples of literary tourism and by combining textual analyses of the novels with ethnographic fieldwork conducted among tourists, local administrators, museums, writers and residents, a unique and varied perspective on present-day forms of literary tourism will be created.[4]

The Forms and Cultural Value of Literary Tourism

Culture gains new meanings and functions along with the change of life. Because of this, culture should be studied with comparative approaches. The relationship between tourism and literature is a main issue of comparative and cultural studies focusing the cross fields and becoming clear as a multi-disciplinary social science. Literary works is one of the main dynamics that improves cultural tourism. A city or a country can become the center of the cultural tourism through the literary works. With the works of writers or the poets the cities or the countries can easily be the trademarks of the world's cultural tourism. These works help the constructing process of the images and identities (Özdemir, 2009: 32).

It is in fact an outcome of motivations related to the interest and recognition of literary figures and artists who are famous and have created well-known works. In line with this, many countries have defined tours to visit these places named the famous figures not only supporting them, but also supporting well-known artists associated with their birth, life, literary career, and grave places, and persuade interested tourists to travel to their countries. The Kafka touristic tour can be an example including travel to Prague. Touristic paths are defined for literary tourism in this city supporting this idea, and tourists visit the squares and cafes where this famous global author had passed and reposed.

In the postmodern era when meta-narratives are in their weakest period, the identity crisis has entangled most global communities, and people are abandoned in their confusion, just those nations could guarantee their survival and can maintain their progress which govern their own history and past, and can transfer these two to its citizens and others in the form of a heritage through an intellectual, original, narrative like, and audience-based interpretation. This attempt results in recognition, interaction, convergence, and a uniform and powerful identity formation despite maintaining the differences. In fact, achieving these purposes requires a nation's consecutive attempt

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[4] Nicky van Es, "Literary Tourism", retrieved at http://www.locatingimagination.com/literary-tourism/ on June 30, 2017.

which will herald material and spiritual progress of that country. Tourism has also been beneficial for local cultures. It is frequently associated with a revival of artistic traditions that were previously in decline, as well as the emergence of new forms of cultural expression (Werner, 2003: 145-6).

One of these important heritages or maybe the most important one is the literature of each nation. Literature is the creation manifestation or the self-belief emblem of nations when they decided to be themselves and not to be afraid of expressing themselves. Naturally, some nations

have acted better and some others have been worse in this regard. One of these methods, having a variety of approaches to the society, is attaching the tourism industry to a nation's literary heritage. The auspicious association of these subjects is named literary tourism as phenomena in tourism literature. It might be better to call it literary heritage tourism having an advancing progress in the world especially in developing countries. Literary tourism is an activity born from an interest in a writer, a literary work or climate, and/or the literary heritage of a destination including the birth places and graves of literary figures, literary museums and other places related to writers and literary works, and also surveying paths with literary themes (Bidaki and Hosseini, 2014: 3).

Literary tourism can be analyzed in destination and path dimensions. Literary tourists, as consumers of literary tourism product, prefer various local experiences over big global projects, and greatly regard subcultures and their literature in destinations. Not only they are not unintentional creatures subject to marketing in touristic destinations, but also they want to gain more recognition and knowledge on each of the well-known figures and artists in the designed literary tourism paths, and remember an appropriate trip experience. Locations that had been homes for well-known literary figures and artists with their precedence are mostly considered as literary tourism destinations. Through highlighting the life climate of these famous literary figures and marketing and advertisement about them, these locations act in attracting tourists from the demanding market of global literary tourism. Interested tourists around the world are highly eager to visit the birth place and work creation of their popular writer and suppose to have the same nature as that great writer to some extent. Shakespeare is an appropriate instance in this regard. Many are eager to travel to his birth and life places and visit them closely.

In a report by trip advisor, Stratford City as Shakespeare's hometown have also been named as the chief aim of global literary eagers, there visitors can observe Royal Shakespeare Company or the grave of modern literature father. Regarding these issues, the destination in literary tourism is considered from tourism product dimension. That is, the literary tourism destinations must produce the literary tourism product recognizing their own capacities. A tourism product is a combination of attractions, accessibilities, fundamental facilities and conveniences, hospitality services, and institutional and organizational elements.

Therefore, the tourism product is not formed only by the attraction itself, but it needs those five mentioned pillars. Literary tourism product must also be formed in literary tourism destinations. The second dimension in literary tourism structure is the touristic path and pivot. The best type of literary tourism is the organized tours in its own framework. What is basically important in these tours is considering a definition of a touristic path. According to experts, defining a path for literary tourism requires performing scientific research, defining basic concepts, and reviving historical identity. Despite that, many travel agencies and tourism activists try to operationalize and imitate something just by hearing a name without passing the scientific process. This procedure will harm literary tourism development. Defining touristic paths for literary tourism requires special skill which must be done scientifically. The realization of this important

issue requires education, reformation, and playing some animations for reviving historical identity for this type of tourism. This type of tourism has recently become more general due to the expansion of its attraction variety and number. Literary tourism attractions are usually manifested in the three following forms (Bidaki and Hosseini, 2014: 2-3):

(1) Real Places: These places have real relationship with a writer's life, and are usually their birth, life, work creation, death, and burial places. Samples of these include Jane Austen's house in Chawton, Hampshire, England; Robert Burns birth place in Alloway, Scotland; NimaYushij's birth place in Yush, Iran; and Shahriar's house in Tabriz, Iran;

(2) Fictional Places: These places are the expression or manifestation of a novel, drama, or poetry. Samples of these include Dublin streets in Ulysses by James Joyce; the fantasy house of Sherlock Holmes by Sir Arthur Conan Doyle; castles and forts and other places named in traditional Iranian Literature;

(3) Built Places: These are places created intentionally to attract visitors. Samples of these include Dickens World opened recently in Chatham; and The World of Beatrix Potter in Windermere.

Literary places can be defined in various ways, but principally they acquire meaning from links with writers and the settings of their novels. Such places attract tourists and form part of the landscape of heritage tourism. Several key concepts involving heritage are applicable to literary places, and empirical studies allow a greater understanding of their relevance. Places acquire meanings from imaginative worlds, but these meanings and the emotions they engender are real to the beholder. Stories excite interest, feelings and involvement, and landscapes can be related to their narratives. Literary places can be "created" with these fictional worlds in mind and tourists may be less concerned with distinctions between fiction and reality than with what stirs their imaginations and raises their interests. Shields (1991) noted Foucault's lack of interest in the distinction between reality and fiction and his belief that both were products of a continuing discourse. Daniels and Rycroft (1993: 460) argued that there were no simple dichotomies but "*...a field of textual genres - the novel, the poem, the travel guide, the map, the regional monograph -with complex overlaps and connections.*"

Literary tourism describes tourism activity that is motivated by interest in an author, a literary creation or setting, or the literary heritage of a destination. Literary tourism has a number of dimensions as the definition above suggests. Tourists enjoy visiting birthplaces, burial sites, museums, literary trails and other sites associated with authors or literary creations. William Worsdworth's cottage, Thomas Hardy's birthplace and Shakespeare's tomb are all popular visitor destinations in the UK. Tourists also enjoy attractions with more generic literary associations such as Jamaica Inn on Bodmin Moor in Cornwall or the guided literary pub tours of Edinburgh. The representations of countries and their culture within literature can also inspire visits as a 'language' of modern enchantments, that is to say, the magic of literature in tourism.

Thus the benefits of literary tourism development in any State could be summarized as follows (Lanquar, 1997: 13-14; 1989: 25-40):

(1) Creating enjoyable leisure time and full of profitable educations which will be the concern for leisure time in near future.

(2) Try to make domestic and foreign visitors familiar with literary honors of this country and their accomplishments.

(3) Strengthening and expediting the education current, or motivating curiosity in visitors through presented interpretations by knowing guides of these regions.

(4) Making the educational contents strong and rich for children and teenagers through defining and determining organized educational tours to attractions and literary sources of this country.

(5) A powerful visual and attractive representation reflecting rich cultural, traditional, and literature of cultural domain in this country for domestic and foreign tourists.

(6) Clearing modernity destructive effects such as cultural self-alienation and the lack of self-belief in people.

(7) Strengthening correlation, national union, and maintaining group nostology.

(8) Familiarity of foreign tourists with other powerful touristic potentials in the related country such as ecotourism, Alpinism, and feting during their visiting path and informing them to attract other tourists this way.

(9) Guarding artistic and aesthetic values of that country.

(10) Enabling national and domestic populations psychologically, training honor and pride in them towards cultural and literary properties and attempting to keep and add to these valuable properties.

(11) Enabling rural people socially because tourism can change mentality of people nevertheless they are from countries where send tourist or accept them.

Characteristics of Literary Tourism Attractions

Tourism came to be absorbed into the capitalist system during the first half of the nineteenth century, leading to an increase in different types of tourism or leisure activities (Chambers, 2000). This was reflected in a concurrent increase in the varieties of tourism sites and destinations. According to Robinson and Andersen (2002a: 14), "*the tourism industry has long claimed literary sites and associations as part of its increasingly diverse resource base.*" This growing demand for greater diversity in tourist attractions and sites has led to such notions as the 'production of space' (Lefebve, 1991) and 'staged authenticity' (MacCannel, 1976) in the quest for capital accretion. Consequently, encounters with literary attractions are no longer passive, informal, perhaps even incidental in nature, and limited to the travelling minorities primarily interested in literature and places with literary associations, but are in fact deliberate creations of literary spaces to be consumed by the travelling majorities (Robinson and Andersen, 2002a). These processes of consumption and commoditisation, as well as the consequent apparent loss of meaning and authenticity, has received much attention in tourism studies,[5] as well as within the specific context of literary tourism by such authors as Herbert (1995), Squire (1994), and C. Fawcett and P. Cormack (2001).

The commoditisation of cultural expressions has also given rise to arguments claiming that that meaning and authenticity is lost in the process (Greenwood, 1989). Robinson and Andersen's (2002a: 15) differing opinion is of particular importance here by asserting that such arguments seem weak and sometimes even irrelevant in the case of literature, especially when one considers the "*openness of interpretation which creative writing invites.*" However, they acknowledge the validity of arguing that interpretation and presentation in the form of tableaux and theme park rides are a distraction from the actual written text, similar to the way that film adaptations of novels or plays are said to force a specific interpretation on the audience. Other scholars have also questioned the authenticity of the way certain authors are presented at literary house museums, often

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[5] For detail on this issue, see (MacCannell, 1976); (Cohen, 1988); (Greenwood, 1989) and (Wang, 1999)

taking a form consistent with widely accepted views of the author.[6] However, Robinson and Andersen (2002a) point out that this is a necessary risk in such attempts at communal interpretation, rather than demanding that literature can only be experienced on an individual level. Robinson and Andersen (2002a: 15) further note that such an argument is particularly irrelevant when considering drama: "*the interpretation amounts to a 'staging' or 'production' of an aspect of the literary universe and must stand and fall by its reception by visitors and critics.*"

Just as literature is commoditised in a variety of ways in the contemporary tourism milieu, so literary tourism attractions are also marked by various means. Plaques and signs mark such places physically; in the absence of such tangible markers the guide book or tour narrative may serve the same purpose. But ultimately the process of touristic marking of, and touristic engagement with, literary sites is usually initiated by creative literature itself - a play, poem or novel. Readers conventionally encounter such works in the form of the physical book, presenting an apt starting point for exploring literary tourism products. Other products that will be subsequently addressed include: literary festivals and creative writing holidays; writers' houses, birthplaces, graves and monuments as physical markers of the birth, life and death of the artist; themes parks that incorporate, or are wholly based on, the stories, settings and characters of literature; literary landscapes that inspired or serve as the settings of literary works; and literary tours and trails as an enhanced literary tourism experience (Smith, 2012: 42-45).

Books can obviously be seen as commoditised objects themselves to be borrowed or bought and consumed. The millions of independent bookstores, chain bookstores, secondhand bookstores, book exchanges and libraries all over the world reflect the state of books as items with trade, cultural and personal value. However, internet technology has eased the purchase of books and allowed for the ever greater availability of literary works in electronic format. These new developments do not only increase access to these works, but also increases the cultural capital (Bourdieu, 1984) of readers and internet users (as potential literary tourists). Yet, this does not necessarily mean that book production and consumption will diminish, as indicated by several book-centred phenomena. Literary museums, like the Dublin Writers Museum, the Writers' Museum in Edinburgh and the Rosenbach Museum and Library in Philadelphia, USA, celebrate not only the national and/or local literary heritage, but the books (and manuscripts) themselves are preserved and celebrated as historico-literary relics. Antiquarian and second-hand book fairs and auctions attract large numbers of visitors, which is indicative of the "status of books as collectors' items with a life well beyond the one they enjoy when they are new in the market" (Robinson and Andersen, 2002a:14). The appeal of 'book towns' lie in their status as noted centres of bookstores, such as Hay-on-Wye in the Welsh Borders which draws an estimated half a million tourists per annum (Seaton, 1999). Such bibliophilic sites and events show that the book in its physical form remains a potent attraction for readers and tourists.

Literary festivals and events are another way, though much more interactive, of experiencing and celebrating literature. Even though these are usually fashioned for local communities, the performances, live readings, lectures and discussions (often including well-known contemporary writers and literary critics), and literary tours entailed within their programs can attract both domestic and international tourists. The Alabama Shakespeare Festival, for example, draws over 300.000 visitors from more than 60 countries every year (Robinson and Andersen, 2002a). Literary festivals most often celebrate books/literature in general or one writer in particular, but there are a few dedicated to a single literary work. Celebrated annually on February 28, Kalevala Day in

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[6] For detail on this issue, see (Fawcett and Cormack, 2001) and (Watson, 2006)

Finland is one such festival. This occasion includes parades and ceremonials dedicated to the Kalevala - an anonymous epic poem about three legendary Finnish heroes' adventures - and its nineteenth century editor-compiler, Elias Lönnrot. The Kalevala is based on a number of songs that were transmitted orally from generation to generation, and Lönnrot's version, published in 1835, consisted of 12.000 lines (Gregory, 2002; Microsoft Encarta Reference Library, 2002). Literary festivals also often feature events focused on distinct biographical or literary aspects, for example: the HATitude brunch and fashion Show celebrating Hurston's fondness of hats during the annual Zora Neale Hurston Festival in Eatonville, Florida; the marlin fishing competition during the annual Ernest Hemingway birthday celebrations in Key West, Florida, as Hemingway himself was an avid fisherman and marlin fishing features centrally in his novel *The Old Man and the Sea* (1952); and the Grand Regency Costumed Promenade during the annual Jane Austen Festival in Bath, UK, when participants attire themselves in fashions worn by Austen and her characters (Schmidt and Rendon, 2008). Such festivals allow the literary tourist to celebrate, experience and learn more about general and particular aspects of a writer's life and literature through an elaborate and varied series of formal and informal events in a carnivalesque atmosphere for a consecutive number of days. Another interactive but more specialised kind of niche tourism relates to the art of creative writing itself. Creative writing holidays, where tourists may attempt to become practitioners of the art themselves (Robinson and Andersen, 2002b), are often included in the umbrella term 'educational tourism'. Such tours usually focus on a particular genre, like travel writing or a more general literary theme. The tour itinerary often includes one or multiple daily coaching sessions led by a professional writer, as well as free time to write. Various outings to interesting locations are also incorporated to spark ideas and provide material for writing. Becoming increasingly popular, creative writing holidays go beyond merely visiting literary locations and serve as an explicit example of the way that literary tourism can function as an educational experience.

Conclusion

The aim of this paper was to examine the phenomenon behind literary tourism as an emergent and vibrant field within literary and cultural studies, and also to put forward how it makes a crucial contribution to sustainable tourism as an innovative approach. This research study would focus upon the significance of literary tourism as an interdisciplinary field of study comprising literature, history and tourism. However, the tourism literature was interrogated to clarify the concept of literary tourism which has been found to be problematic for two main reasons. Firstly, because the large number of definitions of literary tourism available shows that the latter seems not to have been given formal status yet; secondly, because its identity appears to be uncertain as this kind of tourism is still considered as an offshoot of cultural tourism.

The findings confirm an emphasis in the literature on the rhetorical and emotional dimension of literary tourism aesthetics, which implies an interactive relationship between the individual and culture as well as among art, history, and everyday life. Furthermore, the notion that literary sites may help to redefine self-identity and to incorporate fictional elements into realistic settings, besides creating a dialectic between the past and the present is also supported. On the other hand, the study challenges the idea that the act of reading implies a temporal and ontological asymmetry between readers and writers. Infact, this distance is irrelevant to the emotional experience of reading that, on the contrary, can be seen as an act of spiritual communion with the author's art in a timeless and undifferentiated dimension of intimacy. Likewise, the paper challenges the association between the aestheticisation of life and artifice: indeed, the former may instead contribute to a more authentic life provided that art is assimilated into one's own soul.

Possible avenues for future research may include: a more in-depth investigation of travel writing with respect to the role that the literary conventions it uses play in shaping literary tourists' motivations and their relationship with places; a wider exploration of the close link between commodification and the aestheticisation of life alongside its implications for literary tourism; a broader understanding of autoethnography as a research method, considering its capacity to penetrate the meaning of literary tourists' experience and thus grasp more thoroughly how culture is incorporated into ordinary life (Gentile and Brown, 2015: 39-40).

The assumption that literary tourism in its different forms tends to be more of a European and North American phenomenon could also be supported by the UNESCOs creative cities network, which is an innovative way for cities to highlight their cultural assets and thus widen their tourism offerings (UNESCO, 2013). UNESCO has so far appointed seven cities (which had to go through an application process in order to be appointed) as UNESCO Cities of Literature: Edinburgh, Melbourne, Iowa City, Dublin, Reykjavik, Norwich and Krakow, all of which are European or North American, which could be interpreted as an indicator that European and North American DMOs or other private or public sector agencies are actively trying to promote literary tourism. However, as Hoppen et al. (2014) have already suggested, research on literary tourism in Asia should be encouraged in order to make this type of tourism a global rather than just a European or North American cultural phenomenon.

Last but not the least, some highlights of this research could be presented as follows: (1) Literary tourism continues to offer considerable destination brand and marketing benefits to destinations in Europe, North America and beyond; (2) Author and fiction-related literary tourism opportunities exist along with opportunities arising from literary festivals and book shops; (3) The study advances the trends from niche to mass tourism and the move from cultural and heritage tourism to international literary themed development; and (4) A collaborative approach to future literary tourism development is recommended.

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