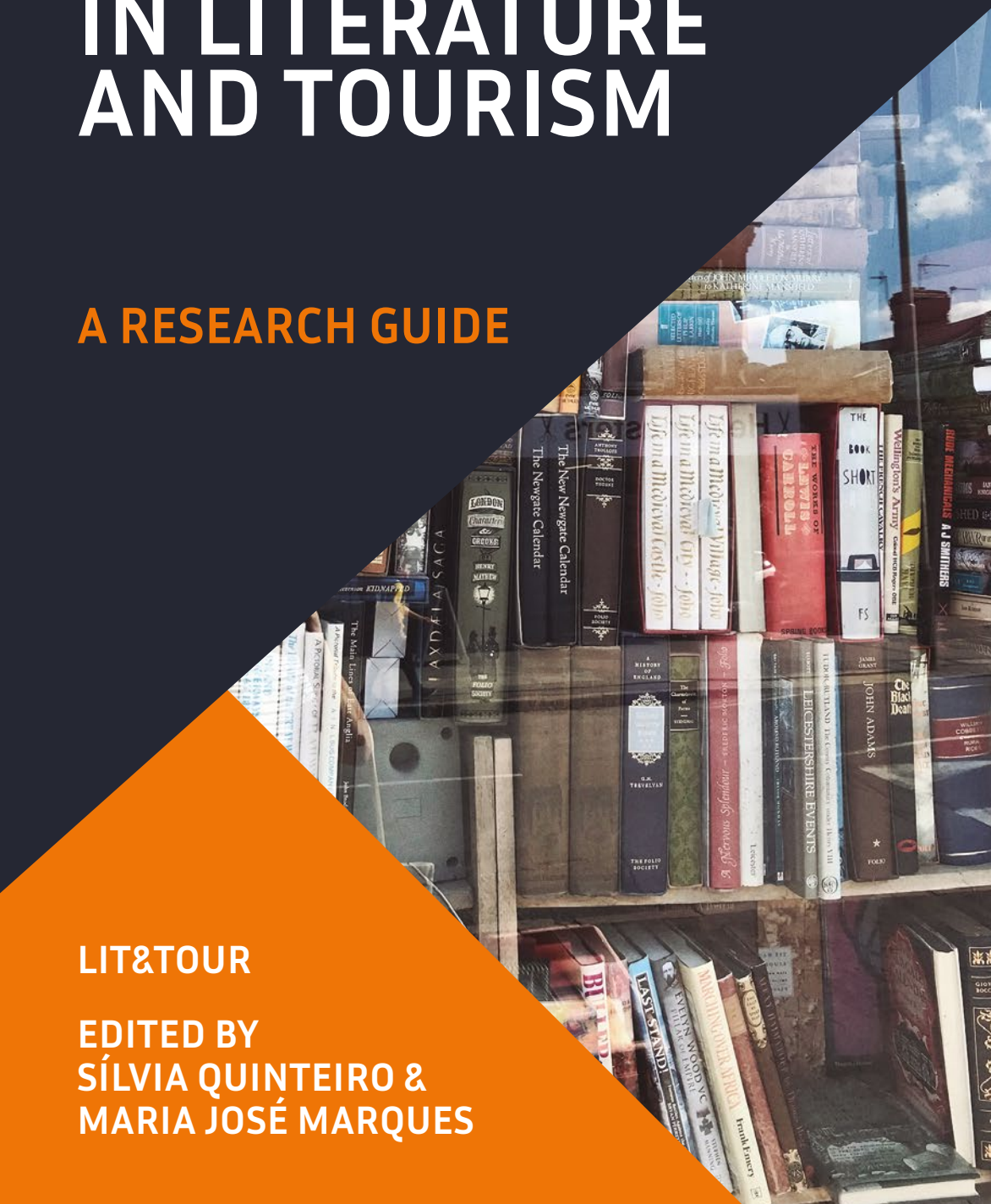
# WORKING DEFINITIONS IN LITERATURE AND TOURISM

## A RESEARCH GUIDE




LIT&TOUR

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SÍLVIA QUINTEIRO &
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# Editorial Note

Lit&Tour was founded in 2012 as a research group that aims to bring awareness to the relationship between literature and tourism. Its objectives include fostering the development of this field of studies, by mobilizing other researchers through its events and publications. Numerous papers, chapters, and books have emerged, not only from areas initially considered central (literature, and tourism), but also from other disciplines such as geography, museology, cultural studies, and anthropology.

To work within an area that sets outside the boundaries of a clear classification has proven to be a challenge. But at the same time, this has been translated into an innovative production, especially as a result of the heterogeneity in the scientific provenance of the researchers. Consequently, there has been a great contribution to the advancement of knowledge in this field.

In light of this, in the year Lit&Tour celebrates its 10th anniversary, the group decided that it is time to provide a place to further this development, and consequently create a journal devoted to literature and tourism, taking advantage of the experience and knowledge gathered, as well as the fact that it has become a point of convergence for researchers around the world working in this area (LIT&TOUR: International Journal of Literature and Tourism Research – **https://publicacoes.ciac.pt/index.php/litntour**).

Alongside the journal, the group also understands the need for support tools, thus the publication of a reference book (this research guide), which is associated with the journal through its online availability on the same page.

It is essential for any scientific field to renew its perspective, formulate new hypotheses, develop new methodologies, and keep research alive. That is the case for the most consolidated areas, but we believe it is even more important for areas under construction, as is the case with studies in literature and tourism. As a recent field, it still seeks to establish the limits of their corpus, to create, or to adapt methodologies, and find a set of concepts/definitions, from which all researchers can

operate. *Working Definitions in Literature and tourism – a research guide* addresses this need.

What is it then, that one can find in this volume? As part of the project, 40 experts were asked to produce a set of over 60 inputs, each defining the concept in their own way. Considering that future readers will have a wide range of backgrounds, the authors were asked to write their entries as a starting point for further research on the topic or topics to which they refer, and so suggestions for further reading are also included.

This book is therefore a meeting place for researchers from around the world, who have generously agreed to share with the scientific community contributions from areas in which they are experts, as well as a starting point for new and additional research.

# Bookshop Tourism

Sara Rodrigues de Sousa

Bookshop or bookstore tourism refers to a type of literary tourism focused on visiting unique, independent bookstores and experiencing a travel destination as a booklover. More flexible perspectives on this concept also associate it to a particular experience within a travel, in which people look out for books or authors related to the place they are visiting (Hoppen *et al.*, 2014). Besides sponsoring local economies and other types of tourism against the attractiveness of the big economic chains of booksellers, Bookshop Tourism has also been recognized to have an important social role in developing community relations and in promoting the contact of people with literary products and, ultimately, in promoting reading and literacy.

The first guide on the fundamental principles of this type of activity was released in 2012. Based on the experience and knowledge of organizing bookshop trips of its author, this book provides the bookshop tourism and promoters with a theoretical background and gives its readers a methodological and empirical framework to organize group outgoings to special bookstores, or to attract visitors to a particular set of literary activities or/and experiences in a particular place (Portzline, 2012).

The amount and variety of publications on impressive bookstores all over the world is a clear indicator of the huge interest this theme creates in the public. However, although the widespread of bookshop tourist itineraries addressed to groups of travellers may be a recent phenomenon, the seeking for, or pilgrimage to, special book places, such as bookstores or libraries, goes further back. In his essay, *Librerías*, Jorge Carrión considers the development of bookstores and analyses how some of them became historical references, as centres of aesthetical, social, or political debate and resistance all over the world (Carrión, 2013).

In Portugal, the small historical bookshop Livraria Lello, in the city of Porto, is considered the most beautiful bookshop in the world and is a relevant example of this kind of cultural tourism. After a time of economical decay, and supported by a strong storytelling technique, the building where Livraria Lello is set and its inner space has been monumentalized, and nowadays its heritage is simultaneously maintained, promoted, and

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opened to temporary, meaningful assigned, artistic interventions and exhibitions, which shows a compromise between tradition and creative renovation that keeps attracting new and old visitors.

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**https://www.livrarialello.pt/en/home**

# Collective Memory

Jan Rupp

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As with cultural memory, the intellectual history of collective memory dates back to the first half of the 20th century, specifically to the theories of '*mémoire collective*' developed by the French sociologist and philosopher Maurice Halbwachs. As one of the first scholars to extend the concept of memory from the human mind to the level of social groups and societies, Halbwachs argued for the collective nature of all memory, even of individual memory. He emphasized the significance of social frameworks of memory, the '*cadres sociaux*' (cf. Halbwachs, 1925). Memory for Halbwachs is always "(a) socially mediated and (b) relates to a group. Every individual memory constitutes itself in communication with others" (Assmann 1995: 127). As a case in point, Halbwachs stressed that much of what individuals remember about their early childhood is maintained by stories they have been told or by photographs they have kept (that is, via parents and family as social frameworks and through objects of memory). Consequently, "studying memory is not a matter of reflecting on properties of the subjective mind, [... but] a matter of how minds work together in society, how their operations are structured by social arrangement" (Olick 1999: 334). This aspect of social arrangement is considerably shaped by symbols, images, and narratives, including in literature and other arts and media. Halbwachs's theory assumes a high degree of consensus and unity as far as the social milieus and frames of memory are concerned. In order not to hypostasize collective memory into stable groups, generations, and institutions, the sociologist Jeffrey Olick has argued for adopting Pierre Bourdieu's concept of the 'field of cultural production' in which memory is negotiated by "multiple contenders" (Olick 2007: 92).

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# Comparative Literature

Georges Van Den Abbeele

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Comparative literature emerged from a set of exiled European scholars (Auerbach, Spitzer) who had fled fascism. Distrusting the traditional study of literature in terms of national languages, they proposed a 'comparative' approach to the relations *between* national literatures. The literatures to be 'compared' were limited by their own backgrounds to the major European languages. Innovative in its day, comparative literature's critique of the nationalist frame would also sow the seeds for further questioning.

Later scholars further inflected this *comparative* approach by recasting their work as primarily theoretical. Texts were studied less by language, genre, or period than by how they defined the concept of literature itself. Others explored ways to read texts in terms of their differential play of meaning and resistance to theory itself.

The biggest challenge came with the question of "multiculturalism" (Bernheimer) and the demand to exceed the canon of European literature and theory. Responses included seeking closer relations between literary and area studies (Spivak), and the idea of "world literature," controversial when its global ambition implied a flattened view of literature from the mass translation of diverse texts into English. While such translation projects bring neglected works to wider readerships, they also occlude what is necessarily untranslatable (lexical, cultural, or historical) in any text (Apter). What is lost in translation may be what matters most, given that the specificity of a text is what makes for its literariness.

Such discussions have not ended the need for the discipline to broaden itself; on the contrary, that demand has only redoubled. Competing challenges for both a greater comprehensiveness and yet ever more specialist knowledge are negotiated while retaining the urgency of reading texts in their original languages. But the very question of linguistic specificity requires ever greater knowledge of more languages and cultures. Realistically, there is for most people a limit of languages that can be acquired with sufficient command to grasp what is literarily meaningful. The solution need not require all comparatists to become prodigious polyglots, and the number of languages one knows may

matter less than their variety, especially in the context of increasingly collective research.

Attention to language reveals the very *incomparability* of literature, its ineluctable foreignness or fundamental intransigence. Comparative literature, despite its name, finds itself best in what *cannot* be compared. Incomparability is also a refusal to respect boundaries, a constant transgression and traveling, not unlike tourism, but instead of seeking some idealized authenticity of the foreign, the aim is an exilic transport willing to lose itself in the place of the other, to risk the encounter with what is forever elusive or untranslatable.

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# Cultural Anthropology

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Cultural Anthropology, or sociocultural anthropology in the European tradition, is a Social Science that studies the human beings and their cultural systems (Pérez Gañán, 2019). Cultural Anthropology presents and interprets the world's cultures, focusing on how they interact and change (Kottak, 1997; Miller, 2016; Scupin, 2016). From an epistemological and methodological point of view, cultural anthropology is an immersive learning experience on the life of other human groups. Cultural relativism, fieldwork research, participant-observation, ethics, human dignity, comparison, differences, and cultural diversity are keywords in this discipline.

As an academic and scientific discipline, cultural anthropology, is at the same time ethical, political, and critical with racism and social exclusions of cultural diversity. The mission of cultural anthropology is to understand the sense of life and the ways of being, thinking and making of the human groups, communities, and organizations. Then, the world's cultures are for anthropologists a laboratory for research and interpretation.

Cultural anthropology is, furthermore, a scientific, holistic, and humanistic literary representation of the human ways of living. From a historical perspective, cultural anthropology is 150 years old and includes, from different theoretical perspectives, the symbolic, practical, and material dimensions of human life.

Finally, one can not forget that cultural anthropology is a profession developed by thousands of anthropologists inside and outside Academia. See WCAA (World Council of Anthropological Associations, **https://www.waunet.org/wcaa/**)

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# Cultural Heritage

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Cultural heritage comprises monuments, sites, groups of buildings, artefacts, value systems, beliefs, traditions and practices. It is a selection of what is inherited from past generations, and it can be tangible, intangible, or natural.

Cultural heritage is acknowledged as having outstanding value from the point of view of history, art, or science, and communities understand it as a representation of their identity due to the memories it evokes. Groups recognize in cultural heritage the voice either of their own identity or of another group's essence. Thus, representations of cultural heritage support and justify differences that are the basis of ethnic and/or national narratives that end up being used in tourism promotion, for example.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Council of Monuments and Sites (ICOMOS) are worldwide references in this field. Among others, UNESCO defends that cultural heritage belongs to all of us and that everyone should have access to cultural heritage representations. Part of UNESCO mission is to identify cultural heritage so more representations can be protected and enjoyed by humanity (UNESCO). ICOMOS is a non-governmental organisation whose goal is to preserve, protect and promote better use of the world's monuments and sites (ICOMOS) (It is an Advisory Body of the World Heritage Committee for the Implementation of the World Heritage Convention of UNESCO).

When discussing cultural heritage, it is important to mention the 1954 Hague Convention which exhibits concerns and measures to protect cultural heritage in armed conflict environments, and the 1964 Venice Charter which provides guidelines for the safeguarding and restoration of cultural heritage.

Fears of a cultural homogenization triggered by globalization have boosted people's attachment to heritage and probably more than ever before communities consider cultural heritage representations as worth preserving, which, in turn, results in more popular and informal movements whose purpose is to preserve and promote cultural heritage for

future generations. Public and institutional concerns with the safeguarding of cultural heritage have also increased and several initiatives are organized not only to preserve and promote it but also to engage communities in its conservation and fruition. 2018 celebrated the European Year of Cultural Heritage and intended to emphasize that more than just a way of representing differences, cultural heritage should be acknowledged as something that brings people together while promoting knowledge and respect for other cultural communities.

Cultural heritage preservation contributes to economic growth and development and is referred to by the UN Sustainable Development Goals not only as a contribution to sustainable development but also as a tool to promote peace and appreciate cultural diversity.

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## Further Readings

*Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention* **https://en.unesco.org/sites/default/files/1954_Convention_EN_2020.pdf**

*International Charter for the Conservation and Restoration of Monuments and Sites* **https://www.icomos.org/charters/venice_e.pdf**

*Porto Santo Charter* **https://portosantocharter.eu/the-charter/**

# Cultural Heritage and Education

Vivina Carreira

This heading can be understood both as the need to educate on material and immaterial cultural heritage, and as the possibility of heritage to be a vehicle of education for citizenship and sustainability. To encompass both meanings the term "heritage education" is proposed by Cambil Hernández and Tudela Sancho (2017: 22).

Some international entities – the Council of Europe, the European Union and UNESCO – have been creating synergies in their issuing of documents, programmes, initiatives, and educational policies regarding cultural heritage. The Cultural Routes of the Council of Europe, the European Year of Cultural Heritage, the UNESCO Cultural Heritage Lists, and the Faro Convention are just a few examples.

Although some of the actions are not directly related to heritage education and training, they are essential for non-formal education when it comes to raising awareness about history and regions. Education about cultural heritage is perceived not only as a tool supporting sustainable development, but as promoting social inclusion, intercultural dialogue, and peace.

Some scholars argue that the only way to give heritage education a solid grounding is to incorporate it into the European Qualifications Framework (Jagielska-Burduk & Stec, 2019: 10) as this will give the EU Member States a legal rationale to treat heritage education as an important part of their respective educational systems.

The inclusion and integration of cultural heritage in education and training will enable an understanding of cultural heritages, in the plural, pointing to the importance of diversity. It will allow the formation of individuals with a critical stance towards heritage, culture and the society in which they live, with competencies to think, valorize, protect and keep, as "a country is defined by the heritage it preserves" (Santacana, 2017: 71).

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# Cultural Identity

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Cultural identity is a complex concept that concerns the construction of individual identities in their cultural context, encompassing aspects that arise from belonging "to ethnic, racial, linguistic, religious and, above all, national cultures" (Hall, 2006: 8). In this sense, since it is related to the interaction of man with society, thinking about cultural identity in contemporary times requires analyzing it considering the intense migratory flows and the social and cultural transformations resulting from globalization. For Hall (2006), the intense changes in the globalized world provoke the fragmentation of the subject, the idea that identities are fixed and stable and turning them into a mobile celebration: formed and transformed continuously in relation to the ways in which subjects are represented or challenged in the cultural systems that surround them (Hall, 1987 quoted by Hall, 2006). This means that individuals have multiple, contradictory, unfinished and fragmented identities. In the same direction, cultures, even those considered unified in some societies, are exposed to all external relations, structural and institutional changes, influencing the process of identifying the subject, which "has become more provisional, variable and problematic" (Hall, 2006: 12). Such ideas corroborate the thinking of Anthony Giddens, when he says that "as the pace of change accelerates, what happens in a certain part of the world can directly affect other regions" (2009: 45), which makes cultures interdependent, contradictorily homogeneous and hybrid, conditioning the fate of individuals with new forms of identification, which, in turn, generate new identities. In this perspective, both cultures and identities are "results of the interaction between communicative systems and contexts that they not only incorporate, but also modify and transcend" (Gilroy, 2008: 25).

For Hall (2006), modern cultural identity is formed through belonging to a national culture that is also being affected by the processes of change arising from globalization that, while standardizing, explore local differentiation. In this way, it is necessary to think about the articulation between the global and the local, to produce new local identifications,

constituted from cultural mixtures and complicated crossings, generating new hybrid cultural identities.

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# Cultural Landscape

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The term 'cultural landscape' is complex because its use is widespread and applied with different meanings depending on the context. Often the term is used to designate a type of cultural property that is on the World Heritage List. However, the expression is also employed to underline the relationship between the natural value that depends on traditional human activities. There is recognition of the heritage value of landscapes, but without identifying the cultural property in question.

This complexity has accompanied cultural landscapes especially since UNESCO decided to include them in the World Heritage List (WHL). Considering landscapes as heritage has posed the question of how cultural reality relates to space. This has generated two quite distinct theoretical responses. The first is the designation of cultural properties through the recognition of areas, well defined, to which exceptional values are attached. This approach is considered by the World Heritage Committee. Alongside immovable properties, gardens and historic sites, landscapes included in the WHL are precisely delineated and are assessed based on their authenticity, integrity and historical, social or environmental relevance. However, some consider that it is a delimitation of a portion of land, isolated as if it were a building.

Thus, as a response, some argue that cultural attributes should be circumscribed within the continuum of the physical environment. This approach to the spatial study of cultural realities safeguards the continuity of the territory following its historical development. Here the notion that particular patterns are repeated across the territory and can be seen to have been determined by similar histories is highlighted: this is the historical value of the landscape.

Since 2000, the aforementioned criticisms of the WHL have found recognition in the European Landscape Convention (ELC) (Council of Europe, 2000). Landscapes are a differentiated and intricate form of heritage, in which it is imperative that "due importance is given to the full range of values represented in the landscape, both cultural and natural" (UNESCO, 1994, item 43). Beyond the singularization of places of excellence, the document considers culture as a continuous reality

that manifests itself in different forms and intensities in a geographic space, producing an integrated understanding of landscape heritage (Bruun, 2016).

Regarding the incorporation of cultural landscapes as protected elements, Fowler (2001) stresses the need to look around the world to identify the resulting landscapes associated with or representing major cultures. According to him, as important as protecting the landscape in general, it is also important to distinguish and conserve the places that best reflect historical activities and cultures as sources of knowledge.

Cultural Landscapes assume themselves as a very important resource because they allow humanity to explore the history of its development and, to some extent, enable them to live. (Goodschild, 1993).

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# Cultural Memory

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Early notions of cultural memory go back to the work of the art historian Aby Warburg at the beginning of the 20th century. In exhibition projects like his *Mnemosyne Atlas* (1924-29), so called after the Greek goddess of memory, he traced the pictorial or iconographic memory of artistic representations. Warburg was especially interested in so-called 'pathos formulae', moments of intense human expression, which, he argued, artists depict and remember by drawing on the cultural energy stored in previous representations. Later scholars have emphasized the stabilizing and identity-forming functions of cultural memory. For the Egyptologist Jan Assmann, "[t]he concept of cultural memory comprises that body of reusable texts, images, and rituals specific to each society in each epoch, whose 'cultivation' serves to stabilize and convey that society's self-image" (1995: 132).

As for literature, cultural memory here tends to be a prerogative of classical or canonical texts, such as the Bible, Homer's epics, or Shakespeare. By contrast, other conceptualizations have located cultural memory at the margins of culture, or in the interplay between memory and counter-memory (cf. Zemon-Davis/Starn, 1989). From this perspective, "literature and the other arts often appear as a privileged medium of oppositional memory, as a 'counter-memorial' and critical force that undermines hegemonic views of the past" (Rigney, 2008: 348). Increasingly, cultural memory has been differentiated along regional, ethnic, and class lines to analyse (the interaction and often competition of) plural 'memory cultures' even within individual societies and nations. More recent studies have extended critical perspectives further still, exploring travelling and transcultural memories in literature and other media, as well as the dynamics of 'multidirectional memory' (cf. Rothberg, 2009) at a transnational or global scale.

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# Cultural Tourism

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From a critical perspective (i.e. anthropology and philosophy) all types of tourism are cultural, but from an economic managerial and tourist perspective, cultural tourism is a different segment and type of tourism and one of the first subtypes in historical terms (e.g. pilgrimages, the Grand Tour). According to Pereiro (2009) one can observe in the scientific literature and also in the tourism market 10 perspectives and uses of the term cultural tourism:

1. Cultural tourism as a psychosocial experience;
2. Cultural tourism as a process of commodification of culture;
3. Cultural tourism as a trend towards nostalgia;
4. Cultural tourism as curiosity and learning;
5. Cultural tourism as an escape to the 'other';
6. Cultural tourism as a modern pilgrimage;
7. Cultural tourism as a search for historical-cultural attractions;
8. Cultural tourism as an industry of cultural representations;
9. Cultural tourism as a specific form of travel;
10. Cultural tourism as a specific way of consuming culture.

This complex phenomenon has changed in the last decades and endured a cultural turn, a mobilities turn, a performative turn, a creative turn and a curatorial turn (Richards, 2006; Duxbury & Richards, 2019; Richards, 2021). The new perspectives of cultural tourism have changed the previous conceptual and moralistic idea of cultural tourism as 'good tourism' and 'alternative tourism':

- → From traditional approaches based on production and consumption into a more creative tourism way. In creative tourism the tourist could learn about arts and crafts, artistic design, food and gastronomy, health, languages, spirituality, nature, and local sports;
- → There is a new connection between cultural production and tourism, and also a new social profile demand of cultural tourism, younger and with high cultural capital;

- → More links between culture and nature from the point of view of the visitors;
- → Cultural tourism must be analyzed in a holistic way and not in a narrow sense, as culture produced for and consumed by tourists;
- → The eventification and festivalization of cultural tourism;
- → There are new niches and specialization within cultural tourism field: heritage tourism; food tourism; film tourism; literatury tourism; music tourism, indigenous tourism;
- → More demand by immaterial cultural heritage and the co-creation of experiences;
- → More focus in living as a local resident.
- → In conclusion, cultural tourism field is constantly changing and incorporating new cultural trends and agendas.

See ATLAS Cultural Research Group: **http://www.atlas-euro.org/sig_cultural.aspx** and **https://www.richardstourism.com/**



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# Dark Literary Tourism

Graham Busby

Literary tourism is a growing phenomenon and refinements to definitions have appeared over the last twenty years. Essentially, it can be summarised as tourist activity which "originates when the popularity of a literary depiction or the stature of an individual author is such that people are drawn to visit the places that he/she wrote about or was associated with" (Busby & Klug, 2001:319). Critically, literary tourism is not only based on works of fiction for other forms also have an emotional pull (Quinteiro & Busby, 2022); for example, non-fiction prose, diaries, or poetry.

Stone (2006) suggests that dark tourism can be viewed in terms of a spectrum, ranging from 'darkest' to 'lightest' forms, with the former possessing more of an education orientation and the latter one of entertainment. Other elements featured by these two forms are commemoration and romanticism for darkest and lightest, respectively.

The concepts of dark and literary tourism can be seen as special interest forms of the larger phenomenon of mass tourism and can be linked (Busby & Devereux, 2015). At the 'darkest' end of dark tourism, literature such as *Schindler's List* can motivate visitors to see concentration camps. Whilst this is based on a true story, novels such as John Boyne's 2006 *The Boy In The Striped Pyjamas* is fiction – though it may still motivate visits.

At the 'lighter' end of dark literary tourism, Gothic literature undoubtedly influences visitors. *Dracula*, by Bram Stoker, was published in 1897 and has been translated into at least forty-five languages. Its influence has been significant for both Whitby, in England, and Transylvania in Romania. Bran Castle in Romania, fictional home of Dracula, attracts hundreds of thousands of visitors. Although now shelved, the proposed Dracula Park was going to be "an entertainment-based product, with a core product focused upon the macabre, fictional or otherwise" (Stone 2006:153).

Finally, to illustrate how non-fiction can be just as influential, the Anne Frank House in Amsterdam attracts more than a million visitors a year. This property opened in 1960 to commemorate the life of the

author of the eponymous diary. Readers are presented with somewhere to pay homage to one of the most famous victims of the Holocaust (Busby & Devereux, 2015).

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# Film-Induced Literary Tourism

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Literary tourism occurs when a place associated with an author or his/her works is visited. It is not only works of fiction that attract tourists because other forms of literature can also be influential. For example, the poetry of W.B. Yeats has resulted in tourism to Sligo in Ireland and the area is marketed as *The Yeats Country* with road signs indicating this. In England, the poet Byron's home attracts some visitors, as a result of his literary work (Busby & Shetliffe, 2013).

Turning to a particular form, film-induced literary tourism is an activity inspired by reading the relevant literature after seeing on screen what may well have been changed by the screenplay (Busby & Laviolette, 2006). It is argued that this type of tourism is not new. Mass-Observation research from 1944, in Britain, indicated that the works of fiction most frequently purchased "are those definitely from which have been filmed" (McAleer 1992:87). In such cases, the novel becomes a permanent reminder of what has been seen.

What makes film-induced literary tourism different is that the destination visited may not have been envisioned by the author. Take for example, *The Lord of the Rings* and *The Hobbit* fantasy novels; Visit Lancashire, Visit North West, and Visit England (2022) promote a Tolkien Trail. Yet the films were shot in New Zealand, following the creating of detailed sets, and attract substantial visitor numbers. For tourists to New Zealand, there is 'creative authenticity'. On the other hand, some films and television programmes shot outside the intended destination do promote the author's stated location. For example, television adaptation of Ellis Peters' novels featuring the medieval monk *Cadfael*, set in Shrewsbury, were filmed in Hungary (Busby & Hambly, 2000) – yet visitor numbers to the town increased substantially.

Whilst measurement of film-induced literary tourism is not easy, some evidence does exist. The novel *Captain Corelli's Mandolin*, by Louis de Bernières, was published in 1994 and the release of the film came in 2001. Tourism to Cephallonia was undoubtedly influenced (Busby & O'Neill, 2006) and, it is suggested, so were sales of the novel following general release of the film.

Film and television catalyse interest in literature which may not relate to conventional tourist destinations. For readers in the 21st century technology-based resources, such as Facebook and individual websites, they provide detailed information on locations. Nonetheless, film-induced literary tourism faces a challenge with measurement.

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# Forest Flaneur

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The Forest Flaneur Methodology explores the experiences of walking in literary landscapes and its inspiration on the creative practitioner. It focuses on tactile perception and its influence on the artistic process as both experiential and interpretative tools. Specifically, the finger pads are utilized for qualitative phenomenological inputs to further the 'haptic intuitive' (Di Giovine, 2015). It is framed by fieldwork in nature in order to be expressed in a wide span of artistic and literary areas. The *Forest Flaneur methodology* for literary tourism combines a poetic style of walking which is historically associated with Baudelaire, although chiefly applied to urban settings (Frisby, 1998). However, the concept of a'Forest Flaneu' was developed, as the scope of the fieldwork involving rural settings and encouraged movement (walking) in random directions, primarily linked to tactile attraction in natural literary landscapes. The methodology was developed to focus on walking inspirational landscapes of writers.

The notion of the 'Forest Flaneur' is a poetic walking style in nature, highlighting tactile memories, in rural settings. It is a method of revisiting the experiences of writers in relation to their specific inspirational landscape and refining that method through exploring the tactile dimension of experience. This method of separating the tactile from the non-tactile has relevance for the creative practitioner.

Furthermore, when undertaking this methodology, a 15+ day's gestation period between the haptic work in the field and the creative response thereafter in the studio enhances the outcome. This relationship to time in short called 'the looping of experience' is a second key part of the methodology. This methodology uses the memory of a visceral emotive 'in situ moment' as a stimulus – a memory formed in the somosensory cortex as a response to the 15+day gestation period. The cognitive process that is a consequence of the time lapse, or 'time looping' between the two events, synthesizes in the brain with the recall activity undertaken in the studio during the creative process. The method suggests that haptic experience (tactile perception) tends to enrich the creative process when added to the visual perception. Literary tourism

based on inspirational landscapes is vital to contribute to the added value of creative expression that echoes into future generations.

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# Heritage Management

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Heritage management plays a key role in the construction of a sustainable model for heritage resources. In this way, many of the problems related to management, such as carrying capacity, necessarily go through the management policies defined for each sector.

The first measures to safeguard historical monuments were taken during the Revolution of 1789 (Choay, 2019). Regarding the evolution of the concept, which is directly interconnected with the management mode, we can highlight three phases (Asworth: 1994: 13-30). The 1st phase, from 1850, in which the issue of conservation dominated all concerns; the 2nd phase, from 1960, when conservation ceased to be the main concern and a new attitude emerged, which also included the re-use of heritage. It is at this time that new and important organizations, charters, documents, and international conventions arise; and the 3rd phase, connected with the policy developed in several countries in the '70s and '80s, in order to transform the resources associated with history into heritage products, as the demand for tourism increased and when the first negative effects of tourism on heritage were perceived.

Thus, in our days, the survival of both sectors depends on the convergence of positions since, on one hand, heritage represents an attractive product that has had a very expressive growth, and on the other hand, tourism represents a very relevant financial source for heritage, in what concerns its conservation and restoration. Management should, therefore, be thought of in order to protect the natural, historical and cultural resources of a region because the identity of the territories and their community depends on the effective management of resources.

Not all processes of recovery, conservation, and subsequent commercialization of heritage are successful. Several studies highlight this problem and risk factors, such as heritage managers with little knowledge about the market and its segments; lack of knowledge about visitors' needs and expectations; lack of an assessment of the tourism potential in terms of 'attractiveness'; poor definition of objectives and priorities leading to weak management, and finally, product development and promotion should be carried out simultaneously, which in many cases does not occur.

Efficient management is justified, more and more, due to the maintenance costs being very significant in a restrictive period of public spending, so it is important to seek and find new ways to involve private initiative in the process through instruments such as patronage, partnerships, and consortia. Cultural consumption creates employment and generates and captures economic investment for cultural and natural resources. This value transcends consumption, allowing the economic level of a region to be improved, which is why safeguarding these resources is essential.

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# History

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From the Ancient Greek ἱστορία: history, that is 'research', 'knowledge arising from investigation'. According to Marc Bloch, history is the "science of men" [...], "of men in time". The historian does not think only of the human. The atmosphere in which his thought naturally breathes is the category of duration. [...]" (Bloch, 1976: 29). To this definition we will have to add space. Geographical, political, literary, imaginary space, which necessarily constitutes itself as the place where social relations operate. The dilatation of space, the object of study of History, and the notion of total history with the consequent widening of the historian's field of intervention, which occurred above all with the historiographical 'revolution' of the early 20th century (the Annales School, 1929, Marc Bloch and Lucien Fevbre), implied the articulation with specialists from other areas of knowledge to capture the 'social' in its entirety. It is interesting to note that changes in museology are a process occurring in parallel.

Working in an interdisciplinary way, the historian, to know and "understand the present by the past but also understand the past by the present" (Le Goff, 1990: 262) resorts to the analysis and interpretation of the most varied historical sources. In fact, history is made "with everything that, being man's own, depends on him, serves him, expresses him, makes his presence, activity, tastes and ways of being significant" (Febvre, 1977: 24) insofar as "the object of history is, by nature, Man. Let us say better: men." (Bloch, 1976: 28). In this task of 'making history' men, space and time are inseparable. Historical time comprises a series of levels, moves at different speeds, comprises different rhythms on which the 'making of history' operates: "the rapid time of events, the elongated time of episodes, the delayed, lazy time of civilizations" (Braudel, 1989: 12).

Throughout the second half of the 20th century historians brought other approaches, fighting against the dangers of homogenization and the risks of fragmentation in 'doing history', they opened new perspectives in the problematization of historical knowledge, contributing to the widening of the research field. They have challenged and responded to

the growing questions posed by changes in society. New technologies have revolutionized research by facilitating access to bibliography, sources, and the dissemination of new research on a global scale.

The increasing accessibility of regional and local archives has also favoured local history research. In the 1980s, the reduction of the field of analysis in thematic and spatial terms was valued: the so-called micro-history. The historian became increasingly interested in local and regional history, the study of small communities and daily life. There is a return to historical biographies.

With the advent of the new millennium "History has been one of the fields of knowledge in which the mutations caused by globalization have begun to assert themselves, transforming the analytical bias of the past" (Fiolhais, Franco, Paiva, 2020: 14). The idea of the study reduced to national barriers, "in which each nation was the navel of the world" (Fiolhais, Franco, Paiva, 2020: 15) had already been overthrown, in our country, with the concept of historical-geographical complex introduced by Vitorino Magalhães Godinho in the 1960s. The global history, favouring connections between the local, in-depth study, and the global begins to impose itself. At the same time, there was research in the area that some authors call Macro-History, in which the aim is to identify general or long-term trends. The great syntheses emerge. Only one very well-known and illustrative example: *Sapiens: a Brief History of Humankind* by Yuval Noah Harari.



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# Intangible Cultural Heritage

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Intangible cultural heritage, also known as living heritage, encompasses folklore, traditions, language, knowledge, customs, beliefs, rites, rituals, ceremonies, indigenous knowledge, social customs, arts, crafts, music, oral traditions, performing arts, social practices, rituals, festive events, cybercultures in the digital world, and emerging new cultures which will become the heritage of the future. The United Nations Educational, Scientific and Cultural Organization (UNESCO) adds that intangible cultural heritage should be of outstanding universal significance.

This sort of heritage is inherited from our ancestors and is constantly recreated by communities and groups in response to their cultural, historical, and political environment. Therefore, while being lived and experienced, intangible cultural heritage is transmitted to the next generations enriched by current experiences and practices thus providing communities with a sense of identity and continuity. Groups, and in some cases, individuals, recognize intangible cultural heritage as the most genuine representations of their identities as they illustrate their past and what makes them who and how they are in the present.

Since intangible cultural heritage is defined as not having a physical presence, thus requesting some sort of translation into 'materiality' (Yoshidal, 2004: 109) that happens through storydoing experiencing and immersion, this type of heritage is commonly acknowledged as being the one that transmits the most authentic characteristics of a group.

Intangible cultural heritage is more fragile and vulnerable because it is performed and lived by actors/members of communities, being shaped by social environments that are related to systems of knowledge, values, and cultural contexts. In most cases, its intergenerational transmission depends solely on oral and informal sharing. Therefore, the safeguarding of intangible cultural heritage is different from the one done with other kinds of heritage as it relies on identifying, researching, collecting, documenting, archiving, transmitting, and protecting non-physical representations always aiming at the implementation of measures to ensure its viability through formal and non-formal

education, as well as the revitalization of the various aspects of such heritage (UNESCO, 2003).

Intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization and in promoting respect for cultural diversity and human creativity. Understanding the intangible cultural heritage associated with different communities helps with intercultural dialogue and encourages mutual respect for other ways of life and human creativity, which are also to be understood as a trigger of sustainable development (UNESCO, 2003).

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# Interpretation of Cultural Heritage

Isabel Vieira

Interpretation is not a new phenomenon, and it is one of the most ancient practices carried out by humanity. The use of this term in contemporary history is closely linked to the account of the North American national parks. The first principles that guided interpretation were written by Freeman Tilden in 1953 and became the preferred communication strategy adopted by naturalist interpreters to guide the public on walks and in nature programmes. Tilden describes interpretation as an educational activity that aims to relate and reveal meanings using original objects, through direct contact with the resource by illustrative means, and not limited to mere information (Tilden, 1953).

The application of the principles of interpretation to cultural resources is intrinsically linked to society's growing interest in cultural heritage, which took place in the last decades of the 20th century, a period in which heritage tourism developed very expressively, and there is, on the side of the demand, an increase for cultural resources, especially regarding their protection and preservation. This attitude comes from a gradually more informed and demanding society and, according to this premise, a whole process that leads to the use of various communication and management tools appears. It is in this context that techniques of interpretation arise, that can allow a symbiosis, with the minimum possible impact between heritage and its fruition (Ham, 2016).

Interpretation requires a broad knowledge of the interpretative process and must consider theoretical and philosophical issues about communication, a basic tool to get a message across. In the late 1960s, most of the knowledge about interpreting practice was gained through experience rather than research. Nowadays, the means of interpretation are applied in the development of communication services for places with heritage value (Ham, 2016) and help in the formatting of sustainable tourism products, as they contribute to solving various problems existing in the several areas of cultural heritage management and the tourism sector.

In this context, interpretation is increasingly an essential and necessary tool for the knowledge, promotion, and preservation of the history

of each place, allowing its valorization and improving the interaction of the visitor with the place. On one hand, it betters the visitor's experience, leading to a better understanding and appreciation of the place visited and, on the other hand, it enhances the heritage itself by incorporating it as a sustainable tourist attraction.

The interpretation of cultural heritage can happen through a set of personal and non-personal interpretative means, linked to new technologies, thus allowing the safeguard and enjoyment of cultural heritage.

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# Landscape

Ida Alves

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The concept of landscape, according to Augustin Berque (1995) first appears in China, in the fourth century of our era, based on the expression formed by two writing symbols, mountain-water, two poles of nature for the Chinese eyes. In Europe, by the end of the 15th century, the word landscape first appears in European language in French (*paysage*), occurring later in different languages: *Landschaft* (German), landscape (English), *landschap* (Dutch), *landskap* (Swedish), *paisage* (Spanish), *paesaggio* (Italian) and *paisagem* (Portuguese). In the 18th century, we find a large production of landscape paintings (decorative, topographic and classic landscapes). The most generic understanding of this term refers to the vision of a certain aspect of a natural space. In the Dictionnaire universel de Furetière (1690), the term is explained as "*Aspect d'un pays, le territoire qui s'etend jusq'où la veuë peut parler. Les bois, les collines et les rivières sont les beau païsagens*".

In the next entry with the same term, it refers to paintings where certain views of houses and fields are represented. That occurs in several French dictionaries such as *Littré*, *Petit Larousse* and *Robert*, which points out the importance of an observer: "*Partie d'un pays que la nature présente à un observateur*". For traditional geography, with a biogeography conception, it is a clipping of space that can be visually analyzed, with physics and chemical, biological, and anthropic elements, thus forming a unique set.

Over time, the term was considered uncertain and inaccurate, in its generic use. With the many social, economic and artistic changes of the modern era, the notion of landscape gained greater complexity, discussing rural world, growth of cities, industrialization, means of transportation, visible and irreversible change of all spaces. The critical definition throughout the 20th century is due to the significant importance it assumed, besides geography, in several areas of knowledge, including architecture, semiology, anthropology, philosophy, art history, aesthetics, urbanism, literary studies, tourism, and ecology, each discussing the relationship among nature, vision and culture. With the transformation of labour relations, in the first decades of the 20th century, the establishment of

paid holidays, for example, landscape became a notion discovered by the large audience, an object of admiration and desire for consumption. Even in the field of geography, with the establishment of human and cultural geography, the studies on landscape intensified with another perspective that moved away from the purely morphological and descriptive notion. Due to phenomenology, especially the philosophy of Merleau-Ponty, it is possible to confirm the concept of landscape as the perception of a space and/or its representation, that is, the landscape as cultural construction from the perspective of a subject and its figuration in a language.

As Michel Collot sustains (1995): "*Le paysage est une interface between espace objectif et espace subjectif: sa perception met in jeu à la fois la reconnaissance de propriétés objectives et la projection de sgnifications subjectives. Mas il est aussi un lieu d'échange entre espace personnel et espace collectif*". In the 20th and 21st centuries, with the fast progress of urban space over rural, the urban landscapes are increasingly being discussed.

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# Library Hotel

Ana Cláudia Silva

A library hotel is an establishment whose theme is books and literature, with direct access for their guests, who are provided with temporary accommodation. Through extensive libraries, the literary hotels place a great number of books at their guest's demand, who can select any book to read. The books are available in visible locations as décor, but especially as a path to culture, and they are therefore a way of encouraging reading and of connecting people to books. This is the main goal, for example of the *Library Hotel*, in the United States of America that, inspired by the concept of the library, dedicates each floor to a specific field of knowledge based on the largely utilized Dewey Decimal Classification System. Therefore, those on the first floor can read books on Social Sciences, those on the second floor are surrounded by Literature. There is also a reading room, opened 24 hours, and a place dedicated to writers which includes the Poetry Garden.

Library Hotels are inviting places for those who love books and libraries, that assemble collections that can include rare books and signed copies (*Ambassade Hotel*, The Netherlands, *Heathman Hotel Library*, The United States of America) or recent editions in different languages.

Divided by literary genres or theme editions, books are everywhere in these hotels: rooms, corridors, restaurants, bars, as in *The Literary Man Óbidos Hotel* in Portugal. In this hotel, there are bookshelves reaching the ceiling and most of the books were donated by former guests. In the restaurant, as well as in the bar, the menu depicts dishes and cocktails inspired by literature.

There are also hotels that are physically structured as books (*The Library, Thailand*, with outlets suggestively named The Editor, The Writer, The Bookmark); and often, literary hotels organize literary events, exhibitions, and conferences. They usually have a cozy environment and are ideal for a good night's sleep among books, as guests can live an experience of leisure associated to the pleasure of reading.

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# Literary Cartography

Joan Masnou

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Maps have been used from ancient times as a tool to understand the world and orientate us. This human feeling of "disorientation" always pervading behind the use of maps speaks of our constant interest in people's interaction with their environment. As individuals we are in dire need to locate our home, but also to satisfy our desires for discovery and transcend our roots. "The language of maps is integral to our lives," (2013: 18) says Simon Garfield. It is the spatial dimension of human life that makes cartography and geography so closely connected to the humanities.

The concepts of cartography and mapping in literature date back to the turn of the 21st century. In the second half of the 20th century philosophers and scholars from various disciplines contributed to a fertile debate over the predominant role of space in social sciences and humanities. Bringing the theories of space and place into the focus of research led to the so-called 'spatial turn' in postmodern literary studies.

Two main trends in literary cartography have developed since then. On one hand, the consideration of literary cartography as "the ways in which writers map the social space in order to make sense of the world" (Tally, 2008: 4) reveals the metaphoric use of the concept. The writer emerges as a cartographer (Turchi, 2004) and the text itself becomes the map guiding the reader through the story with the help of geographic markers like those used in map-making. For Turchi, "the purpose of a story or poem, unlike that of a diary, is not to record our experience but to create a context for, and to lead the reader on, a journey" (2004:12). Seeing cartography in this way "the books on our shelves are volumes of an enormous atlas" (2004: 20).

On the other hand, literary cartography is also understood as the generation of visual representations of literary works. "While literary geography is the overall topic," according to B. Piatti, "literary cartography provides one possible method" (2009: 3). In that sense, cartography becomes a methodology to visually analyze space in literature. There is a long tradition of maps in literature some of which have been included by writers to complement literary texts and others created by literary

critics to study various patterns in space. More recently, the application of Geographic Information Systems (GIS) to spatial data from literary texts allows literary scholars to automatically generate and display maps to be later analyzed and interpreted.

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# Literary Cities

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The concept of 'Literary Cities' is, among the multiple kind of connections that may be established between literature and place, the one that distinguishes, more specifically, the geographical urban space of a city based on the importance that, somehow, literature (in a broader sense) has on its own cultural or economical dynamics. Factors such as being the city where a particularly known author was born, lived, or died, or such as being the city that is represented in a renowned literary creation have attracted a lot of travellers through the years and have contributed to consolidate the literary tourism role of some cities, with an undeniable impact on its cultural offer and economic system. Well known examples, among many others, would be Stratford-upon-Avon as the town of Shakespeare, Prague as the city of Kafka, Paris as the one of Victor Hugo or Lisbon as Fernando Pessoa's.

Being the stage for possible literary based itineraries and activities, Literary Cities provide the opportunity of generating consistent tangible experiences from the intangibility of literature, contribute to promote urban heritage spaces and also enrich the reading experiences of a literary work.

In 2004, the United Nations Educational, Scientific and Cultural Organization (UNESCO) launched the Creative Cities Network, a project that promotes international cooperation with and among cities that are distinguished by the role they assign to creativity and cultural industries as a key factor to contribute sustainably to the urban development. This Network represents a commitment towards strengthening the cultural system, enhancing opportunities for professionals of that sector, opening the participation in cultural life to more citizens and strengthening the role of culture and creativity in the sustainable urban development plans. Literature has been identified as one of the seven creative fields distinguished by UNESCO, among Crafts and Folk Arts, Media Arts, Film, Design, Gastronomy and Music.

Until 2022, Óbidos was the only Portuguese town represented in the literary branch of UNESCO's Creative Cities Network. Its distinction relied in the recognition of the importance of literature in the social and

economic development of this place, that has converted old, abandoned buildings into libraries and bookshops, that holds a literary hotel and that, since 2015, hosts international literary events such as Folio – the International Literary Festival of Óbidos.

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# Literary Districts

Lindy Stiebel

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In its literal sense, a literary district is a geographical area within either a urban or rural environment known for its links to an author or group of authors. Examples could include Emily Bronte's Yorkshire and its bleak moors linked inevitably to Heathcliff and *Wuthering Heights* (1847); and Alan Paton's rolling hills of the Valley of a 1000 Hills in the South African classic *Cry, the Beloved Country* (1948). Literary tourists are drawn to such locations to better understand the setting of these works and the powerful effect of geography on the authors' and readers' imaginations: in other words, "to link oneself to the writer by seeing the same places they saw" (McNulty & Stiebel, 2017: 3).

In a urban setting, a literary district could join a number of writers who lived and wrote in an area at a particular time. An example would be the Bloomsbury Group of Virginia Woolf and others living in the borough of that name in London in the early part of the 20th century. A walking literary trail is nowadays devoted to Bloomsbury with stops scheduled outside various houses in which the Bloomsbury Group lived and created their works. Another example drawn from South Africa is District Six, a so-called 'coloured' area, destroyed by apartheid in the 1970s. A number of writers are linked to this district including Richard Rive, Alex la Guma and Rozena Maart. The District Six Museum today commemorates this once vibrant, creative community which, despite the fact that it "does not physically exist anymore... triggers nostalgia" (Olivier, 2019: 73). Cultural heritage tourists can visit this museum to re-imagine the dense lives once lived there.

Metaphorically speaking, a literary district can also be imaginary, a constructed place. An example is William Faulkner's *Yoknapatawa County* repeated in his novels set in the American South. Thomas Hardy's *Wessex* is another imagined literary district; an imaginary region mapped onto the geography of south and south-west England and thus essentially a created space.

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# Literary Festivals

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The literary festival is a distinctive literary tourism experience that offers an interactive way to experience literature. There are many variations of the term 'literary festival' including book festival, writers' festival, readers' festival, festival of literature, spoken word festival and festival of authors. Their number, geographic reach, and popularity has increased significantly since the oldest surviving festival in Europe, the Times Cheltenham Literature Festival, was established in 1949. These festivals are primarily public events where literary works are read and discussed by authors, experts, critics, publishers, translators, and the public who attend these events. Weber (2018: 147) describes how they "celebrate excellence and diversity in writing, promote and distribute literary culture and introduce new readers to new writers and new tourists to new towns". Their programmes involve live readings, discussions, debates, interviews, conversations, lectures, book launches, competitions, awards, performances, and tours. Many include related events from the wider cultural and arts sector. Increasing interest in 'crossover' genres or hybridisation has led to growing popularity of multi-author experiences appealing to a wide range of literary interests. Others target niche audiences, such as crime writing, young writers, science fiction and fantasy.

The literary festival offers many benefits, from the perspectives of the writer, the attendee/reader, and the community in which it is located. It can be presented as a forum for entertainment, education, performance or mediating different cultural tastes. For writers, the festival offers a platform where they can discuss their ideas and promote their work, assess their readership, and build their professional network. The festival experience can stimulate the imagination, promote intellectual engagement or cultural exploration for participants. This is further highlighted by Giorgi *et al.* (2011: 68): "festivals are also about transmitting ideas, more specifically the ideas of openness, curiosity, cultural diversity, internationalism and, last but not least, critical inquiry". Access to a literary community or network allows participants to connect, often with like-minded people and this, in turn, can generate a sense of belonging. A literary festival can help to build goodwill and community spirit within

a local community as it creates new partnerships and enhances social connectivity. Furthermore, the marketing and branding of a literary festival can play a role in creating a distinctive image as a cultural and/or tourism destination for a city or a region.

In recent years, many literary festivals have expanded their reach using online and digital formats to attract and engage their audiences. These include online delivery of live performances, recorded and user-generated content, curated blogs, networked events, mediated literary experiences in addition to development of websites and social media platforms. As literary festivals continue to adapt and innovate their offerings with increased focus on stakeholder engagement, they will remain a significant component of the literary tourism sector.

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# Literary Heritage

Jordi Arcos-Pumarola

Literary heritage is a complex notion with diverse acceptations since it involves and mixes tangible and intangible elements. Thus, this concept is related to different meanings that may include: the tangible aspects linked to literature such as manuscripts or first edition books; the immaterial legacy of the author, i.e., the ideas and values present in their work; the social influence of literary works in, for instance, the language or the collective identity; and, finally, the cultural, literary landscape related to literary works and authors' biographies (Arcos-Pumarola *et al.*, 2019).

This latter comprehension of literary heritage is closely related to literary tourism because it allows identifying literary places, i.e., tangible places linked to literary works and their authors, which act as a memory trigger for those who are literary aware (Uccella, 2013).

Nevertheless, this understanding of literary heritage is not restricted to spaces related to literary authors and works by coincidence. Instead of that, literary heritage as cultural landscape is in continuous redefinition because it also includes those places that are intervened to be linked with literary heritage deliberately; for instance, monuments (Walter Benjamin's memorial in Portbou), literary plaques (the famous blue plaques in London), or literary quotes decorating the streets (literary quotes from Spanish writers in the Barrio de las Letras in Madrid).

Besides broadening the scope of the notion of literary heritage, it may also incorporate some elements that, although not fitting in a word-for-word interpretation of the concept, play a relevant role in the literary atmosphere of territories. On the one hand, we can consider literary events that become part of a particular territory's literary tradition due to their relevance. Some well-known examples of this phenomenon could be the Bloomsday celebration in Dublin or Sant Jordi's day in Catalonia. On the other hand, other places that are linked to literature beyond their relationship with literary authors or books are also to be considered. An example of this is Bertrand's bookshop in Lisbon.

This way, literary heritage as a cultural landscape is built upon literary places related to authors and books. Still, it may incorporate other literary spaces such as memorial places, bookshops, libraries,

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or pop-up spaces in the form of literary events (Osácar Marzal & Arcos-Pumarola, 2021).

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# Literary Hotel

Ana Cláudia Silva

A Literary Hotel is a unit for accommodation, with several floors, in which a guest can temporarily pay for a room (with the option of including meals), and that offers the particularity of being related to literature.

There can be hotels that were once the transient home of writers (*Grand Hotel La Perla*, Spain), or that are referred to in literary works (*Grand Hotel de Paris*, Portugal). These are hotels in which the authors were inspired to write parts of their work, that housed fictional characters (*Lawrence's Hotel*, Portugal), or fictional settings or that at some point were important places for cultural gatherings (*Hotel Britania*, Portugal).

The literary hotels usually underline the presence of the writers within their units, by focusing on books, authors, writing, readings and, at the same time, by enabling a unique personalized literary experience. Literature is, therefore, the major source of knowledge of the social environment experienced in those hotels.

The history of literary hotels is often linked to the stories associated to the writers, works and characters, who were born there, walked along the rooms, the corridors, the gardens, adding literary significance to the place.

By focusing on a special relationship with literature, these hotels pay homage to the authors by giving their names, the names of their work or of their characters to rooms (*Oriental Bangkok Hotel*, Thailand). Décor also has a fundamental role, inspired by the authors' universe of writing, allowing for multiple artistic approaches: citations on the walls, paintings, illustrated chronologies, leaflets, movies, adapted from literary works; or the audition of musical pieces the authors particularly liked (*Hôtel Littéraire Marcel Aymé*, France, *Hôtel Littéraire Gustave Flaubert*, France).

These hotels, therefore, not only satisfy the fundamental needs of any guest, but also contribute to the fruition of a cultural, literary experience.

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# Literary Landscape

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In recent decades, as human actions that threaten environments are becoming more evident, by destroying or disfiguring landscapes with serious consequences for the planet, the issue has become an increasingly recurrent topic of discussion, even establishing in 2000 a "Council of Europe Landscape Convention".

Since 1970, the notion of landscape has become a subject revisited by human and social sciences, at different levels of analysis: morphological, functional, and symbolic. Although they entail distinct approaches with specific assumptions, there is a common point in this resumption: landscape is understood as constructed *data*, involving perception, conception, and action, creating a structure of meanings, a cultural formulation, as discussed by important geographers such as Eric Dardel, Augustin Berque, Alain Roger, John Berger, and Yi-Fu Tuan.

In the field of literature, it is a matter of critically thinking about landscape as a perception of being in the world and being in writing, places of existence, and cultural, social, and aesthetic representation, based on the experiences of either individual or collective subjects, revisiting the discussion on reference and spatial metaphor from new conceptual bases and from singular experiences of space and time. It is certain that landscape, as a literary theme, was strongly employed in Romanticism, being configured as an interior encounter between subject and nature, with idealistic and national implications that are nowadays disregarded. Studies that historicize the landscape theme in literature show its strong presence throughout the 19th and 20th centuries, indicating the crisis that encouraged the discussion of related elements: perspective, representation, and subjectivity. After the avant-garde, which would have emphatically declared the refusal of landscape as a figuration of the world, landscape returns as a theme and fundamentally as a significant structure in the literary text, and modern and contemporary artists have been treating it with different strategies and with the production of different effects which, according to the critical-theoretical approach of Michel Collot, one of the most active contemporary landscape researchers in the field of literature,

could be named as transfiguration, disfiguration, abstraction, and refiguration.

Currently, the study or analysis of the literary landscape makes use of a considerable amount of theoretical and critical studies formulated by literary geography, ecocriticism, geopoetics, and geocriticism. It is not about recognizing landscape as a theme, as a descriptive statement (*in situ*), but fundamentally as a *structure of meaning* that configures and/or disfigures the relationship between subject, word, and world through the gaze (*in visu*). Thus, we highlight the affective relationship with the environment (geographicity, topophilia), the sense of places, the feelings of belonging or not belonging to a territory, the perception of the environment, the recognition of attitudes and values around space and place, the geographic imagination, and the constitution of new cartographies as a result of the space-time compression. Literary landscapes thus make it possible to understand or question the representation of places, human relationships with nature and city, and the record of individual and collective memories concerning the experience of the spaces that constitute our real and fictional worlds.



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# Literary Meal

Ana Cláudia Silva

A literary meal is a meal that brings together people with an interest in literature. Based on different themes, literary meals (breakfasts, lunches, dinners, snacks, suppers, picnics, teas) are experiences that, in addition to promoting conviviality, evoke an author, a work or a character. In these meetings, the dishes served are based on dishes referred to in the literary texts and can replicate the entirety of a menu described in a work, or be dishes created on purpose, of literary inspiration. For example, a character can lead to the creation of a dish or a drink, and the same can happen with the reference to a food or an activity that suggests it, such as hunting, fishing or harvesting. In order to enhance the experience, sometimes the use of clothing of the time or in some way related to the author and/or the work, is used. These meals often begin with lectures dedicated to the selected theme, and can be accompanied by staged, dramatized readings of excerpts, declamation of poems, dance or musical moments (as happens in the *Restaurant of Tormes*, in Santa Cruz do Douro, Baião, Portugal, in meals associated to Eça de Queirós and his work).

Literary meals foster proximity between participants and literary texts, in a dialogue that stimulates the sense of appropriation of literature. Gathered around a literary component, the participants in these meals share information and comments on the theme, from individual reflection to the construction of a collective learning process. Through intellectual debate, these meetings contribute to the deepening of literary knowledge by combining it with a gastronomic experience, with the purpose of valuing both heritages. By enabling a new dimension of literature, these meals mirror the symbiosis between culture and conviviality, appealing to the sensoriality of participants, as well as to the discovery of the cultural identity and authenticity of local communities, as happens in Cascais (Portugal), where the themed dinners, developed by *Cascais Food Lab*, pay homage and invite the guests to get to know a writer or a work better. By combining knowledge and flavour, the dishes created are inspired by the universes of authors such as Almeida Garrett, Eça de Queirós or Maria Amália Vaz de Carvalho. Likewise, the City

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Council of Coimbra (Portugal) has been developing the project "Sabores da Escrita" (writing flavours), promoting thematic dinners related to various writers. In these meetings, themes of the life and work of the authors in connection with gastronomy are addressed.

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# Literary Pilgrimage

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If a pilgrim is someone on a journey to a holy site, a literary pilgrim is someone seeking out locations sacred to literary memory. Common destinations for literary pilgrims include the birthplaces, homes, haunts, and graves of writers, as well as the real-world settings of literary works. However, pilgrimages may center on what cannot be experienced in a place as much as on what can, losses and absences being as important as presence. Some pilgrimages reenact writers' or fictional characters' travels, while others simply explore literary landscapes. Though scholars distinguish between pilgrimages to sites related to authors' lives and to those hallowed strictly by books and the imagination, these types of journeys frequently overlap. Attractions of various kinds may inhabit the same literary terrain.

The term *literary pilgrimage* acknowledges that literary tourism sometimes takes forms that resemble religious pilgrimage, albeit in a secular register. In speaking of pilgrimage, modern scholars echo tourists and travel writers who, from the 18th century onward, have frequently described their activities in these terms. Literary pilgrims write of shrines, relics, sacred ground, and so forth, suggesting spiritual intensity and seriousness of purpose that surpass more casual kinds of tourism. To be sure, some literary tourists deploy this language of pilgrimage playfully or ironically, but many do so earnestly. For this reason, historians of literary tourism differ on how literally to take the pilgrimage concept. While some contend that literary pilgrimage derives from religious pilgrimage – that it is ultimately part of a secularization history – others argue that it should be understood primarily in terms of invented tradition and analogy. Whatever explanation one accepts, it is clear that literary pilgrimage involves a drive for self-enrichment that sometimes expresses itself in terms of the sacred and, at times, a hunger for affiliation with a community of devotees.

Studies of religious pilgrimage, especially in the fields of anthropology and sociology, have inevitably shaped discussions of literary pilgrimage, as have accounts of tourism that theorize continuities between historical travel practices and modern ones. Scholars interested in the cults of

individual writers have also taken up the discussion. More recently, the pilgrimage concept has been discussed in specialized studies of literary tourism, especially those focused on the Anglophone world. See, for instance, Booth (2016: 27-31); Westover (2012: 32-38); Zemgulys (2008: 49-50); and Watson (2006: 27-33, 57).

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# Literary Place

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'Literary places' can be defined in various ways, but principally they are locations which are co-ingredient with literature, through either a direct connection to the life and times of an author, or from their (in) direct entanglement with the imaginative worlds that author has had a role in conjuring. Human geographers, and other social scientists involved in the spatial turn, often define the notion of 'place' in terms of its 'location' (for example its longitude and latitude on a GPS system), its 'locale' (the environmental, cultural, and social forms which define it), and the dominant 'sensibilities' it may produce through encountering it (see Agnew and Duncan, 1989). Identifying 'literary places' adds new dimensions to this three fold categorisation. When connected to the real life of authors, literary places can be relatively straightforward to identify: an author lived 'here', worked 'there', was born and was buried at specific verifiable sites. However, when engaging with an author's fictionalised works (in whatever literary form), identifying their ontological veracity can be more problematic. Literary places can be 'real', directly correlating in name and locale with material places in which readers live; they can be 'augmented' – in which 'real' places may be renamed, moved, or changed to some degree to suit the new worlds being projected by the author; and they can be wholly 'different', fantastical representations by an author that have no direct correlation in any place in which their reader could reside (see Ryan, 2018).

Indeed, the role of the reader further complicates the straightforward identification of a literary place. Although it may be possible to pin a literary place's location to a map, its locale and associated sensibilities are to a large extent brought into being through the alchemical admixture of an author's words and the reader's imagination. As the act of reading is, in this case, also an act of world-building, it is an act that influences the ways in which any reader constructs and gives affective meaning to the literary place read about within a book's covers. When a particular literary place has a real or augmented correlate, that too is corralled into the modelling process, with the potential for characters, locales, and senses of place to transgress the ontological boundaries of actual and fictional.

Due to the ontological transgression inherent in the reading process, it is possible for literary places to be identified by readers even if they bear no direct connection to the intent of the author (see Thurgill, 2021).

The power of this creative relationship between reader, literature, and place often encourages tourism. Literary places are often curated, managed, preserved, and branded to attract reading publics. This literary tourism may be relatively passive, as visitors 'trail' from packaged birth-place to work-place, but are increasingly 'creative', as tourists visit ontologically transgressive locations, hinged or modelled into being by the active reader. To harness this interest in literary places, many heritage sites have begun to fictionalise their locations, adding new meanings and sensibilities to their literary place locale (see, for example, Davey, 2019).

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# Literary Routes and Education

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The use of literary routes in school contexts with the aim of both strengthening and consolidating reading habits and knowledge of cultural, natural, and linguistic heritage, has developed significantly in recent years, in relation to the development of a didactics of language and literature linked to the territory (Bataller, 2014).

The didactic itineraries that include visits outside the classroom favour the integrated treatment of contents in interdisciplinary projects. The didactic potential of heritage is particularly related to the emotional charge it contains. The literary route is based on the capacity for emotion that the literary text awakens in the place that gives it meaning, in order to achieve empathy with the literary work.

Two typologies of literary routes have been distinguished (Ramos & Prats, 2019), the ones properly called "Literary routes" based on literary places in direct relation to authors and works, and the ones called "Routes in literaturised spaces by receptors", in which the interrelation of the place with the literary texts is a function of the didactic objectives of the route. This distinction serves to establish a protocol for the observation of literary routes with a didactic profile in which the materials, literary texts and didactic elements are differentiated.

The literary place allows for mediation in literature, to read and make literary works read. Sometimes teachers may involve the participation of a literary guide. In many cases, students read aloud or dramatise literary texts in literary places (Bataller, 2021). For the evaluation of the outings, proposals for the creation of literary texts or videos can be applied.

The emergence of a new literary cartographic textuality has led to the creation of didactic proposals for language teaching using GIS tools (Google Maps, Google Earth) that relate literary spaces and hypertexts. Literary routes are a very suitable resource for the implementation of multimodal education through the PBL (Project-based learning) method. The creative space transcends the physical barriers of the classroom for the acquisition of knowledge in physical spaces close to the students' real life (Hernández & Rovira-Collado, 2020).

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# Literary Routes and Identity

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The relationship between tourism and the construction of identity, individual or collective, has interested researchers, especially in the present century (Adams, 2014). The relationship basically occurs when individuals associate the construction of his or her own identity with the patterns established by the tourism narrative for certain places or activities. The person affirms a personal positioning (which may be cultural, economic, about origin or belonging), links it to their identity and engage in recreational activities that can be directly related to it.

Identity, in psychological terms, is neither unique nor linear, but dynamic and in a constant process of (re)construction. This generates a strong personal motivation to engage in leisure activities that nurture identity. The interest that has been devoted to identity tourism is explained by the fact that it is closely linked to the motivations that drive tourists to engage in certain activities (Bond & Falk, 2013). The motivational perspective has thus been the main one in addressing this issue, but the possibilities it offers to build national identities have also been a very important driver for its study.

There is agreement that, among the different types of tourism, cultural tourism is the one that most directly satisfies tourists' personal identity-building desires. Of course, this includes literary tourism activities, in a broad sense.

Literary routes are itineraries through different places related to literary texts (Soldevila, 2009: 12-13). In its most typical form, in each of these places the person who leads the route gives an explanation and the participants read a related literary text. The literary route is a very efficient instrument, both from a tourist and educational point of view (Bataller, 2022), because it adds emotions and feelings to knowledge, thus creating a real experience for the participants. This makes it one of the most suitable activities for identity tourism, as identity is often strengthened by deepening the understanding of one's own or another's culture, and because it brings explicit cultural learning into play and activates implicit cultural memory (Zhang, Ruan, Yang, 2021). The selection of the sites, as well as the discourse that links them thematically

(*storytelling*), are key points to achieve an experience (*storyfeeling*) that consolidates the participants' individual, social or national identity.

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# Literary Theme Parks

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Story – whether that of a folk or fairy tale, theme, narrative, literary text, or intellectual property (IP) or transmedia form – is the key foundation of the contemporary theme park (Lukas, 2008: 189). Unlike an amusement park, which is characterized as a disparate collection of rides and attractions, a theme park leverages the power of stories to frame enclosed spaces like themelands and to provide visitors with the sensation of being immersed in forms of three-dimensional or design storytelling. The centrality of story to the theme park has resulted in significant developments in the category of literary theme parks. As noted, theme parks rely on storytelling as a means to develop compelling rides and attractions. Disney's Pirates of the Caribbean ride, for example, immerses guests within a space that mimics narrative tropes, characterization, and setting (Lukas, 2019). In addition to this design usage of story, contemporary theme parks focus on explicit literary texts as complete foundations for their storytelling. Dickens World (closed 2016) was a theme park in Kent, England, that used the literary worlds of Charles Dickens to frame attractions, rides, and commercial venues (Gould & Mitchell, 2010).

The popularity of literary-based theme parks is illustrated by an Alexander Pushkin theme park planned in Russia, Storyville Gardens planned in Nashville, Tennessee (which will focus on books and stories from around the world), and numerous other contemporary theme parks that include the Wizarding World of Harry Potter at Universal Studios and folk and fairy tale-focused parks that include Europa-Park and Efteling (Flood, 2020). These explicit literary theme parks emphasize the immersive and storytelling qualities of classic and contemporary texts and fables to provide visitors with evocative and three-dimensional adaptations of traditional oral and written stories. The popularity of literary theme parks is further illustrated in a sub-genre of literature that focuses on the theme park in the reverse sense of acting as a literary device. Karen Russell's *Swamplandia!*, Stanley Elkin's *The Magic Kingdom*, George Saunders' *CivilWarLand in Bad Decline*, and Julian Barnes' *England, England* are examples of literature that utilize the worlds of theme park

rides and attractions to provide parody and critique of theme parks and their associated contemporary consumer and social issues (Lukas, 2008: 212-245). A further and contemporary expression of the literary theme park is located in the worlds of Intellectual Property and transmedia.

More and more theme parks and themelands within them (Pandora, The World of Avatar, the Wizarding World of Harry Potter, Star Wars: Galaxy's Edge) use transmedia or the telling of stories across multiple platforms of literature, theme parks, video games, film, and merchandise as a way of emphasizing the expansive and unfolding nature of theme park textuality, literature, and film (Lukas, 2008). Future developments in literary theme parks will, no doubt, continue to use the powerful potentials of literature and storytelling to captivate audiences whose sensibilities about stories will continue to blur traditional media lines.

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# Literary Tourism

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Literary tourism is a form of tourism that is motivated by a desire by the participants to experience the literary connections about a location, which may relate to its role as the home of a writer, or a famous character in literature, or as the setting, real or imagined, in a literary work.

One example is 221 b Baker Street, the home of the famous fictional detective, Sherlock Holmes, and thousands of tourists seek out in vain this non-existent location each year. Tourists chose to visit the birthplaces or homes of famous writers, such as Shakespeare (Stratford-upon-Avon) or Beatrix Potter (the English Lake District). As visual media has become more significant than the written word (Butler, 1990), tourists travel to locations that have featured as scenes in stories and in the visual media resulting from those stories, such as Platform 9 ¾ at King's Cross Station in London, and Glenfinnan Viaduct in Scotland that appear in several books by J.K. Rowling and subsequently in the *Harry Potter* movies. Locations appear to be equally attractive to tourists, whether they be real or fictional, and whether the supposed sites and events portrayed are real or fictional.

Artistic works can increase the popularity of specific literary locations. J.M.W. Turner illustrated the works of Sir Walter Scott, increasing the awareness of the landscape featured in Scott's works, thus helping increase the numbers of visitors to Scotland in particular.

Real locations and buildings that have been used as settings in films of fiction based on literature, e.g., *Games of Thrones* (based on George R.R.Martins' books) or *Outlander* (D. Gabaldan's books) have become increasingly popular, as have settings such as the Orient Express train, following a recent film based on Agatha Christie's *Murder on the Orient Express*. Prince Edward Island in Canada actively promotes its literary heritage in the form of settings used in L.M. Montgomery's series about the girl heroine, *Anne of Green Gables* (Squire, 1996). Characters dressed in period costume appear at various locations on the island in the tourist season, and tourism to these locations was stimulated by subsequent television and film versions of the books.

The homes of stars of film, television, music, sports and even politicians are as popular today to tourists as homes of famous writers used to be, probably more so, as few writers today achieve the popularity of modern media personalities.

While there are many sites that are specifically literary tourism attractions, the probability of places becoming tourist attractions because of their being featured in various forms of media is increasing (Agarwal & Shaw, 2018), and as many works of fiction are transformed into television and film productions, the line between literary and media tourism is becoming increasingly blurred.

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# Literary Tourism and Cultural Identity

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Literature is considered a cultural element that influences and is influenced by history (Simões, 1987) and it works as a duplication of reality that is integrated into the fictional imaginary "as if" it were (Iser, 1996). In this way, through the descriptions of the urban space that sets the narrative plot, it can represent the cultural elements of the place, allowing the understanding of history and cultural identity.

Such descriptions affect the reader, who may feel motivated to travel to discover the city previously known in books, provoking mobilities, changing the history of the fictionalized place, promoting local development and cultural hybridization. From this perspective, literature is allied to tourism, meeting the new demands of the contemporary world, which has boosted the interest in different cultures for literary tourism, a "modality of cultural tourism that develops in places related to the events of the texts, of the fiction and the authors' lives.

A new cultural tourism that implies the relationship between fiction and the real world", as say Magadán-Díaz and Rivas García (2012: 10). In this sense, according to Simões (2018), literature emphasizes the importance of the city as a fictional scenario and as a "production of locality" and tourist activity would be a strategy to make the global and the local interact, avoiding falling into the homogenizing aspect of the global. Literature is thought as a possible promoter of the appreciation of the place that uses the tools of the global (the tourist interest) to highlight local signaling elements: culture, history, and cultural identity (Simões, 2018). Literary tourism, therefore, is a possibility to value local culture in the face of the globalized world, since it offers the tourist a series of cultural elements related to a literary work and/or an author who represents the place, adding value to the tourist experience, respecting the cultural identity and, at the same time, stimulating the local economy. For Pérez (2009: 76), "tourism allows the local to open up to the world and promote its cultural identity in a global world". Thus, traveling to get to know the culture of a locality has been a trend in tourist activity, highlighting literary tourism, an alternative for those who wish to escape

mass tourism, in addition to giving visibility to generally unvisited places and valuing cultural identity.

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# Literary Tourism and Urban Art

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The perspective of approaching urban art and literary tourism indicates settings that go beyond the city boundaries and contribute to local education.

Urban art is an ephemeral art form that promotes direct interaction, being an expression of contemporary art, in urban and public spaces such as façades or external surfaces of buildings, viaducts, and bridges. The supports range from sprayed labels, stickers, mesh fibers wrapping telephone poles to painted murals covering entire buildings. The artists mainly address political and social issues or central themes of life.

Literary tourism, on the other hand, operates with literary maps over physical routes and enables movement – real and imagined. By telling stories about certain places, it creates poetic landscapes enabling a new experience for the tourist.

Poetry Slam is a social, cultural, and artistic movement of urban art that has become popular among today's young people and is expanding progressively, being celebrated in communities all over the world. In periodic editions, in public and easily accessible places, with themes generally related to the inclusion of gender groups, social aesthetics and politics, the Slam culture, organized in the form of oral poetry competitions, challenges the performing poets to recite an original work, without the use of props, bringing peripheral, resistance and marginal issues into the debate.

Cynthia Neves (2017) comments: "The poetry slam, also called, battle of the letters, besides a poetic event, a social, cultural and artistic movement worldwide, has become a new phenomenon of oral poetry in which poets from the periphery critically address issues such as racism, violence, drugs, among others, awakening the audience to reflection, awareness, and political attitude towards these issues". This author also points out that "the slammers want to be considered writers, like any other national authors, because this literature, marginal and peripheral, breaks with the cultured language and bothers those who only value traditional literary parameters."

The integration of Slam into literary events creates spaces for communities to express their ways of existing, "a young, popular, black and poor culture, of residents of the periphery quite different from the canonical, white, middle-class taste" (Neves, 2017) and share local experiences with global networks of communication.

Professor Ana Silva (2017) considers the Poetry Slam as a way of contributing to the formation of readers, writers, promoting educational and social changes. By recreating culture, the audiences of the new poetry of resistance, the slams, become agents of literacies, spokespeople of identity and opportunity for differentiation. Literary tourism in its intrinsic desire to go further and know more (Quinteiro & Baleiro, 2017), takes on part of the challenges facing life and education in the light of the urgent need for social change.

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# Literary Tourism and Virtual Tours

Jordi Arcos-Pumarola

Literary tourism consists mainly of visiting places linked to literary works or their authors (Hoppen *et al.*, 2014). Still, literary tourism resources are not limited to those literary spaces since literary events, bookshops, or libraries, among others, may also attract literary visitors (Osácar Marzal & Arcos-Pumarola, 2021).

In destinations, literary spaces are, on one hand, distributed along the territory forming literary geography, i. e., an associative cultural landscape related to the literary heritage of a territory. On the other hand, some of these spaces are singular because of an intangible connection with literature, which is not evident at first sight; that is why the identification and comprehension of those spaces requires a previous literary awareness.

Literary tours structure the literary landscape of a territory by creating an itinerary that connects a diversity of literary spaces under a particular topic, literary plot, or author. This cultural tourism product eases the visitors' comprehension of the literary landscape by providing them with information to disclose the meaning of literary spaces. To this aim, literary tours use different tools and strategies, including guides, markers distributed among the territory, leaflets, and books.

Nevertheless, given the spatial structure of literary routes, digital cartography is an emerging field for creating virtual tours that allow an autonomous visit of the literary landscape by literary tourists, using digital platforms and their resources to dive into the literary landscape of destinations (Arcos-Pumarola *et al.*, 2022).

Using geopositioning to mark the literary spaces is usual in virtual tours. For instance, the Literary Manhattan project departs from its digital literary map; literary tours related to significant authors are suggested. Digital platforms also allow broadening the information about the literary spaces through texts, quotes, images, audio, videos, as the Catalan literary map by Espais Escrits shows. Some other digital resources used in virtual literary tours are augmented reality to enhance the experience of literary spaces (Walking on words Mallorca), gamification (Literapolis BCN), or giving the visitors the possibility to create their own tours

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(LitLong: Edinburgh). Those examples show the potential of digital platforms and interdisciplinary collaboration to transform the literary tourist experience.

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# Literary Tourism Apps

Ilda Erkoçi

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At a time when the reading culture seems to be taken over by technology, new ways must be found to keep up with the times. A few developers in various countries have taken up the challenge of bringing literature to the smartphone generation through mobile apps. "LitLong" in Edinburgh, "Dublin Literary Walking Tour", "London Literary Walking Tour", "Nebraska Literary Tour", "Books on Map" in Israel, DTOUR in Dunedin NZ, "Literary West" in Ireland, "Northern Literary Lands", "Otocast" in Brooklyn, and ABRACAPP in Italy, are only a few examples of such literary apps.

Typically, these apps include a GPS-based interactive map of locations (Stefanovska, 2020: 193) appearing in a literary work, often also containing quotes. Some, like Otocast, also provide images and audio narrations. Literary tour apps often offer full itineraries for users wanting to follow specific stories or characters' footsteps. A few even offer extra information about coffee shops, restaurants, or accommodation, and related products and services in the literary areas. An additional advantage is that such apps provide better knowledge of a city as it often takes users to places that are not always part of the typical guides, as such showcasing an area's natural and built environment in addition to its literary legacy.

Marques and Borba (2017: 86) believe that digital technologies can play a significant role in the co-creative remaking of a city, revitalising it by linking the tangible and intangible in a more interactive and playful way. Literary apps not only appeal to a fast-paced, technological world, but have also proved to be a great way to promote literary tourism, increase interest in literature and get both visitors and locals engaged with the literary heritage in an authentic way. They are also an exciting alternative for children's stories as they are more likely to engage children's interest and their love of literature thanks to their being interactive. Such new form of travelling which brings together reality, fiction, and cyberspace seems to be contributing to a new community of (virtual) literary enthusiasts.

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# Literary Tourism for Children

Sara Rodrigues de Sousa

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The contrast between the importance of children for tourism and its scarce impact on academic discussion is well known (Dallari & Mariotti, 2016). In what concerns literary tourism, this disparity is even bigger, particularly if we consider the growing offer of tourism products related to children's literature in recent years.

All over the world, we can identify manifestations of Literary Tourism for Children from the four categories of literary places: real-life places associated with the writers' biographies, fictional places associated with specific literary creations, literary festivals, and bookshop tourism (Hoppen *et al.*, 2012). Google Earth application presents, under 'culture', ten Children's Literature Sites spread across North America and Europe, which we can visit virtually from its interactive map. Among others, it includes the theme park "The Wizarding World of Harry Potter", in Orlando, Florida, in which the effective location of the experience recreates a fictional place and has nothing to do with any geographic reference related to the empiric reality of the creation of the Harry Potter books.

Geographically, the highest concentration of tourism products regarding Literary Tourism for Children seems to come from the Anglo-Saxon world. The book *Children's Literature Tour of Great Britain* (West, 2003) proposes a systematic approach to this subject, with a tour of around forty-nine sites with a strong connection to children's literature, providing photographs and specific information related to each associated literary reference, such as birthplaces, memorials, landscapes, and gift shops.

Nowadays there is a wide online offer of storybook tours, which include visits to places connected to literary creations (like the Paddington Station or Hogwarts); tours that represent the path of fictional characters through a city (such as the Mary Poppins's tour in London) and places or tours that are both related to an authors' life experience and to their literary creation (Beatrix Potter's Lake District's or the Charles Dickens' London tours). Could the ancestral tradition of literary Tourism in England, particularly related to the figure of William Shakespeare, whose birthplace was one of the first examples of Literary Tourism

(Virgili Viudes, 2020), explain that we apparently find in England the biggest concentration of tourism products regarding literary tourism for children?

In Portugal, places and initiatives related to children's literature are becoming more visible, particularly literary festivals and libraries specialized in this target. In 2022, took place, among others, the fourth edition of the *ONOMATOPEIA*, the *Passa a Palavra – Festa dos Ofícios do Narrar*, both children's literature festivals in Valongo and Oeiras, respectively. There are other specific initiatives for children in more wide-ranging literary festivals, such as *FOLIO* (a literary festival in Óbidos).

Bookshops specialising in children's literature are listed among the must-have bookshops in Lisbon. Finally, writer's houses as Casa de Fernando Pessoa, in Lisbon, and Casa Andresen, in Porto, explicitly address specific workshops and visits to young people. An example of another kind of tourist offer related to children's literature is the existence of a room called Hansel and Gretel, in a themed hotel dedicated to chocolate in Viana do Castelo.



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# Literary Tourism Products and Experiences

Samet Çevik

Literary tourism products may be defined as the variety of goods and services related to the destination's literary landscape demanded by tourists (Arcos-Pumarola & Osácar Marzal, 2022). The most significant literary tourism products are author-related places and fictional places as mentioned in many literary tourism definitions. Authors' houses, birthplaces or working places offer authentic experiences, emotional connection, and nostalgia to literary tourists seeking the traces of the authors (Herbert, 2001). On the other hand, as a dark-literary tourism product, the authors' graves, which are visited to pay homage to the authors, provide the literary pilgrim experience.

Literary places associated with a fictional work or a character offer a meaningful literary tourism experience if they coincide with the mental images of literary tourists regarding the work in the sense of design and exhibition. Destinations that address various literary figures have become an essential product of literary tourism today. These destinations promise distinctive experiences to tourists by transforming these figures into literary tourism products through marketing and branding activities. The scope of literary destinations has expanded as the yearly increasing number of literary cities included in the category of literature of the UNESCO Creative Cities Network created in 2004.

Many literary destinations develop a literary trail, offering a comprehensive product that links many literary sites together. Thus, literary tourists have the chance to experience the destination more meaningfully and as a whole with literary tours at these literary trails (Stiebel, 2013). Some destinations are literary tourism products in their own right with the concept of a book town. These are permanent tourist attractions based on the primary purposes of browsing and purchase of books. Literary festivals, which are at the intersection of literary tourism and event tourism, are literary tourism products that change the atmosphere of the destination according to their various types and scales and highlight the literary brand that dominates the festival (Jenkins & Lund, 2022), and most importantly, they allow the reader the experience of interacting with authors.

With the increasing interest in literary tourism, literary tourism products are also gradually diversifying. For instance, literary hotels promise memorable tourism experiences for literary tourists such as following the footsteps of a favourite author, experiencing literature and art through a literary theme, being a part of a fictional work, and staying in a place surrounded by books. Literary museums, literary pubs, literary cafes, libraries, bookshops, and literary parks are among other examples of increasingly diversified literary tourism products and these can be enriched with new products by literary destinations.

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# Literary Tourist

Nicola J. Watson

One who travels to places associated with an author's life and/or their writings with the intention of amplifying, extending, and authenticating feelings associated with previous reading experiences.

A literary tourist attempts this through 'getting closer' to an author or a text. S/he may exhibit any or all of the following behaviours and practices: comparison of the actual place with the author's account of it in letters, journals, poetry or fiction; identification with the imagined body of the author or their characters by 'following in their footsteps' or 'seeing with their eyes'; reading or reciting 'on the very spot' where the author wrote or about which the author wrote; leaving socially sanctioned graffiti or writing in a visitor's book; acquiring mementoes in the shape of materials taken from the site or commercial souvenirs that represent the place, realistically or metonymically; writing an account of the experience.

There is historical evidence for these practices stretching back to the 14th century with the celebrity of Petrarch's houses at Arqua and Vaucluse, although literary tourism becomes commercially significant only with successive expansions of print culture and literacy from the 1760s onwards (Hendrix, 2007; Watson, 2006). However, the term 'literary tourist' itself is of relatively recent coinage, emerging in the late 1990s when tourism studies became interested in sub-sets of heritage tourism (Robinson). Nineteenth-century Anglophone writings, whether private or commercial, would have used the term 'literary pilgrim', accurately reflecting the roots of the practice in religious practice, the intensity of the experience sought, and its vaguely supposed spiritual benefits.

The project of the literary tourist is related to, but distinct from, screen tourism. A literary tourist seeks to authenticate physical sensation associated with an intense reading experience by identifying and visiting a real, physical place conceived as its origin, translating a reading experience into a dimensional experience of material place. While the screen tourist also seeks to verify an intense experience by visiting a represented place, the film location visited, although itself real, is already a representation of a fictive place, which may, or may not, have ever existed.

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# Literature

Carlos Ceia

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'Literature' originates from the Latin littera meaning 'letters' and refers to the registering of the written word; this original definition is still valid since the term encompasses the written work produced by a writer of non-fictional subject matters, using poetry and/or prose. In the West, it has a religious history before Homer (Mesopotamia, later in Egypt, and later in Greece). Spoken stories (mainly about the different gods) have been spread in many regions before Homer, although the term 'literature' was not in use and certainly not understood in the same way as we do today. The concept of literature evolved from tales of gods and heroes (Homer's *Iliad* and *Odyssey*, the choral lyrics of Pindar, or the Sumerian/Babylonian Epic of Gilgamesh from c. 2150 B.C., for example), who were not considered unreal or unnatural to an understanding of the world we live in as unreal or related to real and lived events. Today, we understand that difference as what separates myths from reality, thus considering the whole history of literary texts as a story of different mythologies and particular folklores that we recognize as a product of human creativity and/or imagination and with an artistic value.

Ancient literature was also born with a pedagogical and moral view since it was designed to work as sagely advice. Modern literature has gradually been conceived free from the moral education trend and has rather assumed to be a simple work of art, either for common pleasure or for collective entertainment, where the artistic merit of the writer will decide its reception and recording as an everlasting production than can become a classic or as an ephemerous production that future readers will not know about or accept as of great value. Personal taste, technical evaluation, readership, erudition, marketing, and educational reading have all influenced the destiny of a work of art. In many periods, and for many authors, none of them are valid to judge a work of literary art, which should stand for itself, unattainable from any external reading or reception. The conflict between both views has been central to literary theory ever since. It explains the vitality of any literary production and the great power of its meaning to society. It is an artistic body of possibilities and viewpoints because it is made of creative textual material that

cannot be confined or controlled by a single reader or a community of readers. The meaning of a work of literary art is always open to debate and subject to the reader's professional or non-professional appreciation.

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# Literature and Cinema

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Traditionally, the relations between Literature and Cinema are linked to comparative literature studies, in the most restricted area of studies in Literature and other Arts. It has recently become an independent field in Portugal and has been the focus of several postgraduate studies, therefore expanding its theoretical basis. Originally focused on Comparative Literature, the relationship between the two artistic forms was viewed primarily in the context of a comparison between the original literary text and its respective film adaptation.

Although its theoretical corpus is now broader than comparative literary studies, which it had previously primarily been linked to, its close relationship continues to be undeniable, even today, with literature and with Literary Studies courses, rather than schools or courses on cinema, where this Curricular Unit, that occupies a central role in discussions about cinema in contemporary times is merely optional, among many others, if it appears at all.

Álvaro Manuel Machado and Daniel-Henri Pageaux (2001) refer to Bakhtine and the dialogical principle that he enunciates in the first chapter of their book. Within the principles of intercultural dialogue proposed by this philosopher of the Russian language, Machado and Pageaux suggest that there is, implicitly, a suggestion of immersion in the culture of the other. A dialogue with the other can only begin once one understands its sociocultural context.

Before comparing different works, it is necessary to consider what constitutes the "national" cultural space in each country. According to the authors, if comparative literature centres around foreign elements found throughout all kinds of literature, the space of comparison must be defined by first contacting the "foreigner." A country's culture can be revealed by its external elements, or foreigners, as the authors suggest. The culture of a nation that closes itself does not open any gaps so external influences can infiltrate it. Furthermore, it closes the possibility of enlightenment and reflection on itself that only an outside perspective can convey. To Machado and Pageaux, dialogue is not only pertinent, but necessary, to reenergize a nation's culture.

We dare to assume the principle enunciated by these two authors and extend it to the relationships between two different semiotic systems that are literature and cinema. Cinema, the foreigner, can and must reveal, in literature, its current stage, its paths and mispaths. Similarly, through literature, cinema can perceive the choices it has made throughout its short history and the paths it followed or could have followed.

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# Literature and Tourism

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Literature and authors can influence the development of tourist attractions in a very direct and personal way, both providing the core experience through the literary attraction and the destination image that generally they create (Robinson & Anderson, 2002). Literary works can inspire readers to travel. Readers, who are particularly affected by a fictional text, are curious about the regions described in the work and have the desire to experience the squares, boulevards, streets, forests, and seaside the novel characters wander and the places they spend time. Literary tourists who want to relive the work in the novel settings travel to these areas with the urge to find their mental imagery while reading the novel.

Not only fictional texts but also other literary genres can embark tourists on a literary journey. Poetry is one of them. Literary tourists, who follow the footsteps of poets, may experience the poems through interpretation decisions incorporating technology, as well as being included in the poets' world in the attractions created by destinations in this sense (Wallace, 2009). Biographical works can also strengthen the relationship between literature and tourism (Busby, 2022). Readers who are affected by the author's life and achievements may want to travel to the regions or visit places they have been to, or they may participate in various activities such as autograph signings, book fairs, panels, and seminars in which the author is involved, to interact with the author.

Apart from these, travel literature is a growing genre. These works have the power to influence the decisions, motivations and expectations of the tourists, especially before the trip. The fact that many travel books are best-sellers confirms this. Travel books may contain narratives based on adventure, nature or culture, as well as adopt an approach that considers the destination as a whole in all its aspects. In addition to travel books, guidebooks, magazines, newspapers, and internet sites are other examples of this type. With the development of new technologies, these works take place more on online platforms (Frost and Frost, 2022).

The relationship between literature and tourism brings along processes such as the production, commodification and transformation

of literary figures and attractions for tourism purposes (Robinson & Anderson, 2002). This relationship also plays a major role in the preservation and sustainability of literary heritage values such as authors' houses or in the transformation of old buildings for literary purposes such as literary museums. As the relationship between literature and tourism strengthens, destinations will protect these values more to transfer them to future generations, and they will also develop literary tourism with new products containing the literary figures they address.

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# Methodologies in Literary Tourism

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The key methodologies for researching literary tourism revolve around: the text, the setting, the life of the author, and the reception by readers and visitors. Research emerged out of literary studies to ask: what is the aesthetic value of the creative text? And what is the fictional text doing? Tourism researchers, with expertise in literary studies and linguistics, draw on these functions of language in their transdisciplinary methodologies to pinpoint the symbolic link between places that can be visited and the description and action associated with these places in the novel. Critical literary concepts, especially "free indirect discourse" (Mansfield 2015: 71), and deixis provide key moments in the novel for exploration both by the researcher and later by the visitor. The management implications from this approach can help stakeholders find the exact spot in their destination where one of these moments occurred. One example from research (Mansfield 2015: 71) is the Café Glacier on Place Macé in Antibes from a Maigret novel (Simenon 1940: 66).

From sociology, a methodology focusing on gratuitous place value has evolved out of the original theory by Bourdieu (Bourdieu, 1977) combined with field ethnography in a method which has its roots in the work of analysing visitor reviews and in autoethnographic visits to literary sites by the researchers themselves. Using grounded theory (Charmaz, 2006), new concepts emerge, for example, the 'toureme' (Mansfield, 2015: 195). These concepts can also serve tourism development when research funding demands economic returns alongside contributions to new knowledge. It can answer the question of what do visitors value about these literary places, through interpretive hermeneutics of their testimonies.

Literary travel writers recording their emotional experiences in places described by earlier authors has emerged as a processual methodology in literary tourism: the academic W. G. Sebald pioneered this approach. As a methodology it demands detailed knowledge of the earlier authors' lives through their journals, their literary output and a deep-mapping of the destination under study during field visits. The outputs from this approach use narrative synthesis, and thus become cultural artefacts in

their own right. The travel narratives are suitable for a wide readership, and so bring greater impact for the work.

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# Museography

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Museography is "a number of techniques and practices applied to the museum" (1993: 105). It is in this clear, short, and concise way that Georges Henri Rivière, first director of ICOM (International Council of Museums) defines Museography in the 1980s. The concept encompasses the set of techniques developed to perform the museum's functions in the field of documentation, conservation, restore and communication, "unleashing the [...] emotive potentialities" (Mestre & Cardona, 2006: 13) of heritage, just like museology.

The terminology first appears in the 18th century, prior to the term 'museology', but for a long time the two concepts were practically equivalent.

Accompanying the transformation in museum work, from the mid-20th century, ICOM begins to argue that "in addition to the traditional functions the museum should be, above all, at the service of society, which is in permanent mutation" (Hernández, 2006: 54), and museography begins to emancipate itself. The importance of this area gained even greater recognition when in 1977 it was inserted within ICOM (International Council of Museums) and, in parallel, in ICOFOM (International Committee for Museology). Museums, apart from their research function, began to value the socio-cultural component with a growing importance of the educational function. In this aspect, which gained great weight throughout the second half of the 20th century, museography and museology work in partnership, becoming complementary.

According to Desvallés and Mairesse (2010) currently we can consider three meanings:

**a.** Museography understood as the practical application of the museum i.e., that which encompasses "[...] the practical activities associated with museums" (2010: 52). In the English-speaking world the most frequently used terminology is museum practice.

**b.** In the French-speaking world it often means the art of exhibition or expography. In performing his or her task, the museographer is the intermediary between the museum and the public.

c. According to etymology, it designated during the 19th century, the content, the assets of the museum. It was considered as "a way to facilitate the search for documentary sources of objects in order to develop their systematic study" (2010: 53).

The museographer produces and executes the museographic programme, commonly materialized in the exhibition, through which he establishes the relationship between the defined objectives, the contents that are intended to be exhibited, the message that is intended to be transmitted according to the target audience and the space, which may be a museum or other cultural equipment. It is intended that the final product, through a coherent and motivating narrative, should enable an effective communication.

In a more current paradigm of action, according to the assumptions of New Museology, the process should be supported by a multidisciplinary team, where the community is involved.



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# Museology

Maria Mota Almeida

Museology, from the Greek μουσειόν = museión 'museum', place of the muses, and λόγος = logos, reason. In some European languages the Latinised word is used: French – muséologie; English – museology, museum studies (the most frequently used term); Spanish – museología; Italian – museologia; German – museologie; Museumswissenschaft; Museumskunde.

This is a concept in permanent evolution anchored to a relatively recent science. Before 1945 "no definition or description of it appears neither in the dictionaries nor in the usual encyclopaedias." (Fernández, 1999: 32). Georges Henri Rivière, first director of ICOM (International Council of Museums), defines in 1981 Museology as "an applied science, the science of the museum. Museology studies its history, its role in society, the specific forms of research and physical conservation, activities and dissemination, organization, and functioning, new or musealized architecture, sites that have been received or chosen, its typology and its deontology" (1993: 105). Definition very close to the one adopted by ICOM as early as 1970 and commonly used.

The perspectives of reflection and the valorization of museology broadened from the 1970s onwards. In 1976, the ICOFOM – ICOM International Committee for Museology was formed, becoming the "main place for the discussion of museology" (Poulot, 2009: 99). It articulates itself although not always in perfect harmony, as is natural, with other committees, affiliated to ICOM, which express similar concerns.

New Museology began to assert itself by highlighting the importance of social museology, the interdisciplinary nature of work in museums and new forms of interpretation and communication, in articulation with education. MINOM (International Movement for a New Museology) founded in 1985, Lisbon, brings together individuals concerned with social and cultural change who work mainly in ecomuseums, community museums, open air museums and cultural centres. "As opposed to a museology of collections, a museology of social concerns was taking shape" (Moutinho, 1995). The following year MINOM is recognized as an affiliate of ICOM. They consider that the idea of museum should

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not be restricted to a space, collection and public, but to everything that is museumable in the relationship of man, inserted in the community. In this sense, museology, increasingly seen as an instrument of development, works with various areas of knowledge to understand man as a producer and user of knowledge. The consolidation of museological thought has always been based on reflections on new museological practices, many of them expressed in Declarations that have become unavoidable in museological 'thinking' and 'acting'. The Declaration of Quebec, in 1984, by systematizing the basic principles of the New Museology, confronted "the museum community with a museological reality profoundly changed since 1972 [Declaration of Santiago de Chile], by practices that reveal an active museology, open to dialogue and endowed with a strong international autonomous structure" (Moutinho, 1995: 28), whose focus is increasingly on people, territorial development and the community, using heritage as a resource.

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# Museums and Literature

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The origin of museums can be traced back to Ptolemy, Alexander the Great's favourite general, who received Egypt as part of the spoils of the leader. He created in Alexandria a library and a study centre called Mouseion, in honour of the muses. The library of Alexandria had study rooms, reading rooms, a theatre, a conference hall, bedrooms and dining rooms. This place was intended for the study and diffusion of knowledge under the protection of the muses, who could be worshiped and evoked in a temple of culture. The library was partially damaged by a fire and after 300 years it was destroyed by an earthquake. However, the idea of a place to disseminate knowledge took hold, as did the name given by Ptolemy. By the 17th century a collector of rare and bizarre objects entitled for the first time a cabinet of curiosities as *Museum* Wormianum.

The private collectors and collections become a fundamental item in the dissemination of knowledge, although the act of collecting is also the result of choices that reflect the collector's preferences. The collections belonged to wealthy individuals, a form of distinction, or to the clergy, and visits were exclusive. Only after the Enlightenment, with education being used as a leverage to provide 'light' to people who lived in 'ignorance', museums returned to play an important role in the construction of knowledge.

The French Revolution, in 1789, was a milestone in the history of museums by allowing the population to visit the collection accumulated in the Louvre. A new concept was incorporated into the museum universe: the notion of heritage, consisting of cultural assets to which society initially attributed historical, aesthetic and usage values. Monuments, buildings, works of art, utensils are key pieces for the knowledge of human history, representations that condense knowledge and affection between the past, the present and the future, become mediators of different times and worlds, guardians of memory.

Over time, there was an expansion of the elements considered heritage, to the architectural, historical, artistic (including literature) or natural heritage, joining the industrial, cinematographic, archival, landscape, gastronomic heritage, among others. Literary heritage is thus

a cultural asset derived from the art of writing, the art of storytelling, with powers of mediation: literature mediating the history of humanity through the hand of writers, enabling innovative educational projects and raising the cultural capital of individuals. Museums, through their function of preserving memory, conserve objects and documents, research and transmit knowledge, use the literary collection as a 'museum object', that is, use literary heritage as an instrument of mediation, transmission of knowledge, in order to reveal different worlds, interpretations of human history, descriptions of human comedies and tragedies. Literature, literary museums, and writers' houses proliferated from the 1980s onwards, within a movement to open museums in the West. Literature entered the museum universe with a unique heritage that, by translating the breathing of the world through words, stimulates our imaginative power, capable of producing innovative practices, dreaming, and designing utopias.

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# Oral Narration of Literature and Authors' Houses

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The oral narration of literature is an artistic narration in which the literary text said aloud is taken to the centre of the scene. The presentation of the text is just as the author wrote it or through a similar version. The oral narrator of literature goes through a period of learning that starts from the comprehension of the text and the practice of its reading aloud with expressiveness and naturalness, as the narrator seeks to find and reproduce the rhythm that is believed to have been imagined by the writer. It is therefore necessary for the narrator not only to memorize the text, but to appropriate it, to be able to tell it naturally, conveying the impression to the public that the text is his/her own (Almeida, 2020).

Scholars have emphasized the significance of the form of the literary text and the specificity of the literary text, highlighting the sensitive sound potential of words and their thread in the sentence. For Cândido (1988), as the writer conscribes the literary text, he/she develops and refines his/her sensitivity to perceive the sound of words, and orders them as to give each sentence the rhythm that characterizes his/her own way of writing. Considering that this sound dimension is as tuned in the literary text as in an oral text, the reading aloud highlights its sound qualities.

The Authors' Houses, as Quinteiro (2022) writes, are spaces that seek to disseminate literature and provide opportunities for their visitors to establish contact with the literary work in question. They are open to all types of public and experts, whether they are readers or non-readers of the author in question. In the specific case of expert visitors/passionate readers, this researcher (2022) considers that they do not just seek to know the physical place, the house where the author was born or lived. The visit has a whole symbolic value: there is the search for something more related to the work admired and the emotion experienced in its reading. Therefore, the oral narration of literature practised in these spaces is an effective enriching cultural action. It has the potential to sensitize those who do not know the author and who, for one reason or another, have not had the opportunity to read his/her texts. By touching the heart of the non-reader audience, the oral narrator thrills the listener, disseminates the work, and can conquer new readers. For readers and

scholars, oral narration fulfils the role of restoring and strengthening the affective relationship with the author and the work.

The Casa Guimarães Rosa Museum in Cordisburgo, Minas Gerais, Brazil, is an exemplary case of an Author's Museum/House in which this practice is developed. In fact, for 25 years, the Miguilim Group has been operating there. A group of storytellers that narrates Rosian texts by heart, disseminating the work to the city's public and other visitors from various backgrounds, attracting and stirring emotions on audiences, conquering readers, spreading poetry.

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# Overtourism and Literature

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The Responsible Tourism Partnership refers to 'overtourism' as "destinations where hosts or guests, locals or visitors, feel that there are too many visitors and that the quality of life in the area or the quality of the experience has deteriorated unacceptably. It is the opposite of Responsible Tourism which is about using tourism to make better places to live in and better places to visit." (**https://responsibletourismpartnership.org/overtourism/**)

Nilsson (2019) identifies some of its causes and points to its complexity and the need to approach it through a holistic perspective involving a multidimensional effort on the part of institutions, organizations, communities, policymaking, and tourists.

Although it is a recent term, the phenomenon is not new as Capocchi *et al.* (2020) say, that the issues related to overtourism have been discussed in the last 40 years. What is new is the level of awareness of its complexity which has triggered research and debate on how to solve problems of overcrowding and carrying capacity with a view to environmental sustainability, conservation, culture and education, which are vital and relevant values to economic development (Croce, 2018). To walk this path requires a collaborative stance on the part of the tourism sector to identify the segments not associated to mass tourism, and on the part of researchers, academicians, and businesses to develop tourism products more in line with sustainable long-term development.

Literature can be seen as an inexhaustible resource for the creation of diversified literary tourism products and experiences. As Quinteiro & Baleiro (2019) state, literary tourism is a sustainable form of tourism as it has no negative impact on the places and communities visited; on the contrary, it contributes to their development and visibility. It can contribute to the relief of overloaded areas by driving part of those tourists to less visited areas. Furthermore, it promotes education, the preservation of local traditions, and employability throughout the year.

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# Place

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'Place' is a term that in one sense offers a useful counterpoint to the concept of 'space. If spaces are scientific, open and detached, then places are intimate, peopled, and emotive. It is from the empty abstraction of space that different cultures take and make their places. It is in a 'place', therefore, that cultures, communities, and people root themselves and give themselves definition. As Cresswell (2004) suggests, to use the term place (as opposed to space) is a political move, it reminds us that places root people both geographically and socially, and that places are fashioned by cultures from abstract contexts.

Places can occur on a range of scales from a room to a building, a street, neighbourbood, country, or even continent. Places can also be considered more figuratively: we can study places of the body, but also consider places of the mind or imagination (see Anderson, 2021). How places are fashioned, imagined, or even mythologised, and as a result, come to be a point of departure for a range of scholars, including those of literature and tourism.

The concept of place is often suggested to have three constituent parts: *Location*, *Locale*, and *Sense of Place* (after Agnew & Duncan, 1989). *Location* refers to a site's 'objective' point in space, defined by grid co-ordinates or lines of latitude and longitude. The 'where' of place is closely associated with the 'what's there' of a place: its *Locale*. Locale refers to the built, natural, and social environments that are generated by cultural relations and are located at a particular site. *Sense of Place* refers to the emotional and affective traces experienced by humans when engaging with the traces in a location (Anderson, 2021). Culturally important senses of place are commemorated or protected (through memorials to the free or the fallen, or through valued areas, such as national parks); perhaps more individual senses of place are ritualised through holiday excursions, special visits, or pilgrimages. *Sense of place* is thus fundamentally important when defining our connection to geographical areas, and why they become significant to our own sense of who we are. When focusing on these attachments we can begin to see that our own identity and that of our cultures are closely aligned to

the identity of places, and in turn become key points of connection to literature and tourism.

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# Representation of Space

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Space is a reality constructed by individual and collective practices. There is, therefore, a close relationship between physical space and social space, as a constructed space, and the perceived and represented space. It is the society that produces social space, through the appropriation of nature, the division of labour and differentiation. Physical space itself is also to a large extent the construction of the individual and collective imagination. There is a circularity: "one constructs as one represents and one represents as one constructs". (Fernandes, 1995: 1180).

In the anthropological view of space, Durkheim, Mauss and Halbwachs, whose texts date from the end of the 19th century and the first half of the 20th century, link space and social reality, creating the idea of two distinct conceptual notions: space thought as a representation and space thought as material reality. Space is inseparable from the society that inhabits it and the relationship that is established between them, space being a collective representation of the affective values and conditions of the community: for example, social, economic, religious. Social life, in all its forms, is a function of its essence, i.e., the mass, density, shape and composition of human groups (Silvano, 2007: 11).

According to Maurice Halbwachs (2006), memories are constructions of social groups, they are the ones that determine what is memorable and the places where the memory will be preserved. The group has stable memories and, at the same time that it shapes the space, the space shapes the individual/group, that is, "the space fixes the group's characteristics" (Silvano, 2007: 13). The continuity of these frames of memories that act on individuals, in different circumstances, is what allows the remembrance and strengthening of the collective memory. The images of the past and the remembered knowledge of the past are transmitted and preserved by (more or less) ritual performances.

There is an inextricable interconnection between the structure of space and collective identities. Major changes in a spatial organisation can lead to loss of reference and hence loss of identity. The social practice encompasses the production and reproduction of places, and representations of space are linked to imposed codes and signs.

Stuart Hall states that "representation acts symbolically to classify the world and our relationships within it" (2002: 8). Thus, it can be considered that the study of representations is increasingly central to the understanding of stereotypes, places and images that populate the social imaginary. One can also consider that these representations say a lot about the social and that they are repeated sequentially in the media environment: books, photographs, illustrations, magazines, and newspapers.

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# Sentiment Analysis

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Sentiment analysis, also called opinion mining, is the field of study that analyses people's opinions, sentiments, and emotions towards products, services, organizations, topics, and attributes (Liu, 2012: 1).

The application of sentiment analysis can help businesses and organizations achieve the consumers' opinions about the products or services they express in the digital medium, mainly on social media platforms. For example, in hospitality, analysis of the visitor's review of the hotels is one of the significant applications which can contribute to identifying problems in the services and what features guests like and dislike. It can also be applied to the destination image, customer satisfaction, online reputation, and cultural tourism experiences, such as literary tourism.

In terms of sentiment analysis, there are different levels (Liu, 2012) – document, sentence or entity and aspect:

- → Document level: the sentiment is analysed through the text to identify if it expresses a positive, neutral, or negative opinion;
- → Sentence level: evaluates the sentence text in expressing a positive, negative, or neutral opinion;
- → Entity and aspect level, called Aspect-Based Sentiment Analysis (ABSA), permits identifying what users like and dislike and what does not occur in the other two levels.

With a high number of reviews, it is complex to understand what tourists valued or not. The primary approach to sentiment analysis in tourism products and services is based on sentiment polarity (positive, negative, neutral) in tourist reviews. In the polarity sentiment, the emotion scores range from -1 to +1, which is subdivided into positive, neutral, and negative components. In the case of the ABSA method, it is used to determine the sentiment polarity according to the tourism features.

Extracting hidden sentiments in the textual contents, which can include documents, reviews, or any textual sentences that constitute the corpus, requires a methodology formed by several phases that starts with the definition of the purpose of the sentiment analysis research.

The second phase is necessary to identify, for example, the source(s), type of data, language, period. Also, the third phase is required to determine the way of collecting, the collection criteria, and the method of storing. The following phase is text mining methodology, in which the machine learning algorithm or the lexicon-based semantic orientation method to be applied is the sentiment analysis. In the last phase, a report is prepared, in which the theoretical and practical implications for the industry are enlightened.

In literary tourism, sentiment analysis is a new field which can be utilized in literary texts to achieve the potential to create a desire in the readers to visit a destination (Otay Demir *et al.*, 2022). Also, analysing the influence of literature on tourism activities sheds light on the dynamics of sustainable tourism development, where literature can be relevant (Ju *et al.*, 2021), thus enabling the modelling of the literary tourism experience as a mechanism to develop tourism in disadvantaged regions, with the possibility of creating literary activities, such as routes or literary meals.



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# Space, and the Spatial Turn

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As a concept, 'space' has scientific origins. It refers not simply to a site, location, or area, but also to the manner in which this geography is viewed: in the abstract, remotely, and from a distance. Space as a concept would therefore refer to a geographical area as well as to the positivist positionality of the user of the term. As Lefebvre suggests, to refer to 'space' is to infer an "empty abstraction" (1991: 12); spaces exist in a world of isomorphic planes, where geography is reduced to geometry, and the meanings of cultures and societies marginalised from decision-making. As such, notions of space dominate those geographical paradigms influenced by econometrics and scientific rationality. As disciplines have become more sensitised to the role of culture, meaning, and value within human life, the notion of space has been superseded in the vocabulary of many scholars by the notion of 'place'.

Nonetheless, space as a term has retained popular appeal through being used to refer to the way in which a range of social science disciplines have begun to acknowledge the importance of geographical relations in contemporary life. Known as the'spatial turn', this shift in disciplinary convention reflects the importance of geographical processes (including the globalisation of people, goods, services, policy, cultural ideas and environmental pollution, new technologies which connect different places in new ways, and the strong connections that many communities retain to their local area in this new context). Due to these processes, the spatial turn defines the ways in which a range of disciplines now acknowledge that the geographical dimension of our lives "has never been of greater practical and political significance" (Soja, 1996: 1). The spatial turn therefore refers to the ways in which the social sciences and humanities have integrated geographical sensibility into their operations.

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# Surfing Spaces and Literature

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Surfing spaces are water worlds in which highly skilled humans ride waves of energy as they pass through water. Yet the act of surfing does not exist in isolation, the practice and its geographies are also defined by the cultures that influence them. These cultures include many dimensions, as surf-riding technologies (e.g. surfboards), fashions, languages, media, and music. They also include literature. Literature can be understood as a broad field, potentially including academic, media, or instructional materials. Here, however, we may define it more narrowly, focusing on story-based writing, mostly in prose. In relation to surfing, literature may be wholly fictional (e.g. Nunn's *Tapping the Source* (1998); Weizbecker's *Search for Captain Zero* (2001); and Winton's *Breath* (2008)), but it may also revolve around personal experience and memoir (e.g. Finnegan's Barbarian Days (2015); Duane's *Caught Inside* (1996); Kotler's *West of Jesus* (2006); and Smith's *Welcome to Paradise, Now Go to Hell* (2013)).

Literature offers insight into what it is like to surf and be part of the broader surf-riding lifestyle; and is often received as prescriptive and aspirational. Indeed, it can be argued that modern surfing, established through the 20th century, was 'imagineered' into being from the literatures composed by early writers such as Jack London (1911), and later Tom Blake (1935). These literatures documented surf-riding in Hawaii following its annexation by America and provided the focus from which the modern idea of what surfing is emerged: a male sport, premised on fun and adventure, which spread to new locations without recourse to the broader consequences of its activities to local populations and places.

In the 21st century, the socio-demographics of surfing have diversified, the power of cultural influences such as surf magazines have diminished, and new platforms (such as social media) have proliferated. This combination of practices has led to a range of new ideas about what surf-riding should be (perhaps for all gender affiliations, on many riding technologies, with social and environmental awareness and responsibility). In this contemporary context, new writers and literatures are emerging to redefine the cultures, imaginaries, and practices of surfing spaces (including Anderson's *Grey Skies, Green Waves* (2010); Barilotti's *Lost*

*Horizons* (2002); Allen's *Tao of Surfing* (2002); Capp's *Oceanic Feeling* (2004); and Casey's *Wave* (2011)).

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# Tangible Cultural Heritage

Cândida Cadavez

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Tangible cultural heritage is an important archaeological, architectural, scientific, or technological representation of a particular culture. It includes objects, works of art, artefacts, buildings, historical monuments, or sites which are acknowledged by a community as a valid representation of its history and memory, thus deserving safeguarding and preservation for future generations. The highly cultural significance of this type of heritage in a specific group is transmitted intergenerationally in a community that works as a way to provide and validate identities and memories considered as the core of the group which hosts them.

Tangible heritage has a physical presence, and it can be immobile (e.g., monuments) or immobile (e.g., paintings) and creates a sense of authenticity acknowledged as a tool for storytelling strategies, which is very important to the research and study of history.

According to the United Nations Educational, Scientific and Cultural Organization (UNESCO) representations of tangible cultural heritage should mean a masterpiece of human creative genius, and be an outstanding example of a representation that illustrates important stages in human history (UNESCO b). UNESCO also states that tangible heritage should be understood and enjoyed from a holistically oriented approach, e.g., bearing in mind its wider context.

Regardless of the type of tangible heritage that is being considered, cultural tangibility asks for serious processes of safeguarding and maintenance to avoid the need for strong restoration measures that might endanger its essence. Tangible cultural heritage faces several types of risks that can be natural or man-made, such as natural catastrophes, vandalism, looting, lack of fruition management, or badly managed or over-tourism (UNESCO a). Public authorities should follow and implement key strategies to protect and prevent the cultural heritage representations from suffering irrecoverable damages which can only happen when responsible and skilled conservation and safeguarding measures are implemented.

Given the fact that tangible cultural heritage represents essential narratives of groups and communities, that exhibit past memories and

current identities, it is of utmost importance that sustainable and careful fruition is promoted so those representations are at the same time enjoyed and preserved for future generations. This should be taken into consideration when tourist activities (UNESCO a) or other kinds of experiences are prepared. Cultural managers should consider that everyone ought to be given the possibility of enjoying tangible cultural heritage and plan the fruition accordingly, so visitors with special needs could have the opportunity to experience these artefacts and spots.

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# Text Mining

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Text mining, also known as knowledge discovery in textual databases or text data mining, is a semi-automated process of extracting helpful information, such as useful, novel, interesting and unexpected patterns from huge amounts of textual data (Turban *et al.*, 2010) from unstructured data sources. For example, it can be used in marketing to analyse customer comments expressed on social media, academic research to analyse scientific articles, and literary tourism to explore the literary tourism experience (MacLeod, 2021; Otay Demir *et al.*, 2022).

Textual contents may include documents, reviews, or any textual sentences that would constitute the corpus to be analysed by text mining. Typical text mining methods include information extraction, summarisation, topic extraction, text classification, text clustering, and sentiment analysis (Turban *et al.*, 2010):

- → Information extraction can help identify critical phrases and relationships within the text and discover trends or features that stand out;
- → Summarisation resumes the data in the document, which permits the characterisation of the content and saves researchers' time;
- → Topic extraction is relevant to the decision-makers to extract topics expressed in extensive text data that can help predict if the content will have meaning for the researcher;
- → Text classification is used to classify text according to predefined terms;
- → Text clustering is considered when it is relevant to group documents with similarities without having previously been assigned labels to the data;
- → Sentiment analysis is applied when the extraction of the mood, opinion or feeling is a way to study the user's ideas about products, services, or other consumption experiences.

The text mining process methodology consists of several steps, starting with collecting data associated with the research purpose. Second ("text preprocessing"), in which data is prepared for the analysis (for

example, the link is removed, and uppercase is converted to lowercase). The third is called "feature extraction", in which N-grams, word frequency, and other statistics are identified. The fourth step is associated with selecting the Machine Learning Model more appropriately: supervised, e.g., classification, or unsupervised, e.g., clustering. And the last step is the evaluation and analysis of the results.

In literary tourism, text mining can be used to analyse the experience of literary tourists, such as when visiting a writer's house where the domestic setting and the proximity to the creative process itself can be the most important, such as in the research of MacLeod (2021).

Text mining can be a relevant tool to identify the literary tourist's preferences: the regional products are considered more authentic, and the service represents the local traditions; and also to determine the cultural heritage that increases the visitors' knowledge and the intangible assets that help residents feel more valued.

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# Tourism

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Travel and tourism are concepts that began to be defined in the 16th century, with the recognition of its economic, educational, and recreational relevance. Tourism finds one of its first forms in the long journeys undertaken by British, French and German noblemen who set off to discover Europe for cultural, social, health or leisure reasons. This was called the "Grand Tour" and started in the 16th century, developed in the 17th century, reached its peak in the 18th century, and remained until the 19th century although with slight differences (Black, 1985). Travel continued throughout the 20th century, with a clear democratization of it, with a plurality of purposes in different geographies and times. This is still today the basis for the definition of tourism: "the activities of persons travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes not related to the exercise of an activity remunerated from within the place visited ". (Vanhove, 2017: 4). But this definition, widely accepted by the tourism world organizations (WTO, Eurostat and OECD), focused on what people do, seems to confuse the object of tourism with the subject. The object of tourism leads to the conceptualization of tourism as a holistic system spreading impacts, or as a phenomenon. As a system, tourism can be defined as a multidisciplinary activity with close connections to the social sciences in a certain time and space (Kraus, 1978). As a phenomenon it is the result of the interaction of the individual with the tourist destination (Leiper, 1979). Accordingly, Jafar Jafari (1987) argues that tourism is the study of men away from their place of residence, of the industry that satisfies their needs, and of the impacts that they and the industry generate on the physical, economic, and socio-cultural environments of the receiving area.

This is perhaps the most complete definition of tourism as it identifies the activity, the system, the phenomenon, and the relationships that arise from it. Above all, Tourism is a global living mode, that has been changing the past, the present and that will most certainly shape the future.

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# Tourism and Inland Waterscapes

Francesco Visentin

As children we have all certainly looked at maps and tried to follow the blue lines with our finger, irresistibly attracted by how they twist and turn in all corners of the globe. Together with roads and borders, the complex hydrographic network represents a visual labyrinth of strong impact. Following the path of a river with our finger allows us to immediately understand the importance rivers have had over the centuries: cities and towns are always located along their banks and territories are organized starting from these lines.

The material heritage of the inland waterways encompasses significant historical evidence and includes both major and minor (and today frequently forgotten) assets, navigable systems, lakes, and wetlands. The usefulness of the inland waters to a vast range of human activities generated a unique set of intangible values, together with the water landscape (or waterscapes) which most often are no longer perceived as a special kind of heritage, and are, therefore, in danger of disappearing. However, such a loss would involve the lessening of specific features that give identity to the water-land-scape (Vallerani & Visentin, 2018).

Also, the natural heritage is a key element to consider in any strategy aimed at harmonizing human health and well-being along inland waterscapes for tourism and leisure purposes (Rhoden and Kaaristo, 2020). In the last decades of the past century, however, natural areas have been transformed largely by drainage projects for agri-business. Today, a gradual rediscovery of the recreational opportunities offered by the extensive network of waterways is arising. New visions are being expressed in looking at the landscape and its protection in terms of both rewilding areas and opportunities for eco-tourism.

As waterscapes epitomize both natural and cultural characters, the recent popular appreciation for fluvial environments and in a broad sense for inland waterscapes is a well-rooted revival of past habits, easily detectable not only through oral history but also in cultural representations, such as paintings and literature.

In recent decades the tourism industry has 'rediscovered' the charm of inland waters as a form of dynamic interactive natural-cultural heritage

and through this created a new canal and river focused visitor market. This renewed interest in canals, rivers, lakes, and waterscapes in general, by local communities and tourists, has stimulated a new commercial sector that may include accommodation, gastronomy, festivals, arts and crafts, shops, markets focused experiences such as boating, cycling, walking, canoeing and cruising. Recreational use of canal spaces has also grown both on-water with a wide range of boating and water related activities, and on-land with cycling, walking and jogging (Prideaux & Cooper, 2009).

The inland waterscapes are often elongated places where it is possible to identify various tourist-related themes, such as 'nature', 'adventure', 'fun', 'otherness' and 'activity' in the discourses of holiday or free time. What it is more relevant to underline is the ability of humans to renovate their visions and approaches towards water, which could be described as a form of socio-cultural adaptability. It is now a question of not only moving our interest in waterways from commercial, economic, energetic to tourism or leisure purposes but also, "from an anthropocentric point of view, where rivers are something to be controlled and exploited, of adopting a new cultural approach that takes into account climate change, water scarcity, non-human aspects that consider the links between ecosystems and human well-being and, in particular, the cultural services provided by the ecosystem" (Visentin 2018: 251).



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# Tourism Language and its Translation

Vivina Carreira

When addressing this topic, it is of the utmost importance to acknowledge tourism language as a specialized language, with specific purposes. Tourist attractions are deeply rooted in a country's culture which is determined by history and geography. Hence, translating tourist texts means translating the source cultures. The translator of tourist texts is required to constantly analyze, grasp, and judge what's important for the reader of the target text.

An important first stance to adopt takes us back to 1813 when Schleiermacher presented two strategies – domestication and foreignization ([1813] (2012)). That is, *domestication* designates the type of translation in which a transparent, fluent style is adopted to smooth the strangeness of the foreign text for target language readers; while *foreignization* means a target text which deliberately breaks target conventions by retaining something of the foreignness of the original.

The translation of tourism texts aims mainly at the informative and persuasive functions allowing a communicative approach and pragmatic efficiency. The translation of tourist texts should be tourist-oriented, culture-specific, and concept-based (Sanning, 2010: 127). Although it is very popular, the translation of tourism texts is generally of poor quality, due to some reluctance to stray from the source texts (Sulaiman & Wilson, 2019: 39-43).

Moreover, contemporary tourism communication is marked by the digital medium wherein graphic, iconic, and photographic elements are inscribed in verbal texts, which is paramount in destination promotional texts.

Katan (2016: 376) proposes an interesting concept, 'transcreation', through which the foreign is understood in relation to the familiar, which is at the heart of mediation. This is therefore a very productive concept in the area of promotional texts of tourist attractions or destinations and is expected to give rise to further and elucidative studies.

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# Tourist Literature

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Whenever tourism as a distinct phenomenon serves as a subject or as a tool of literary imagination, this produces a particular kind of texts that may be coined as 'tourist literature'. Within the more comprehensive category of 'travel literature' these texts constitute a subgenre determined by their explicit relation to tourist practices.

This concerns poets and writers who act themselves as tourists while preparing their work and who use these experiences as sources of a literary imagination that transcends this particular circumstance. Within this practice, tourism to locations associated with literary memories (from the graves and homes of poets to the landscapes described in their works) has a particular appeal, as the phenomenon of the literary pilgrimage performed by many authors since Antiquity exemplifies.

Inspired and sustained by habits like these some locations even may develop into literary landscapes or cityscapes. Their cultural and commercial exploration largely depends on the indications provided in particular literary texts that frame such locations in the collective mind and that as a result may as well be coined as 'tourist literature'. This is a bidirectional phenomenon that reflects both on the locations and on the texts. In a purposefully designed constellation like the early 19th-century idea of "Burns country", the locations described in the Scottish bard's poetry have acquired literary overtones, yet conversely also his poetry itself has gained strong associations with the tourist practices it has engendered since its publication.

Such a double perspective also characterizes the representation of tourism in literary texts, which is often ambiguous or ironic. While Henry James' oeuvre provides ample descriptions of tourist practices as they were burgeoning at the end of the nineteenth and the start of the 20th century, like in *The American* (1877), it also comprises some of the most memorable critiques of the fashionable phenomenon, notably in his short story "The Birthplace" (1903). Such entanglements of description and even celebration on the one hand and critical assessment on the other confirms that 'tourist literature' tends to complicate the practices in which it is rooted.

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# Travel Guides

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It is difficult to find a clear definition of travel guide. They serve as an aid to tourists, so they can be circumscribed within the field of travel literature. However, guidebooks are within the objective and informative sphere, distinguished from the impressionistic personal world of the travel book. But taking travel guides as travel literature, one has to assume some intrinsic characteristics of this sub-genre, some being synonymous with consistency as to information and protection of travellers from the unknown, in assisting when preparing the trip and as companionship in making it: they are strictly linked to the practical.

Adams Percy (1988), who devoted much of his research to this theme, argues that these works have their specificity inseparable from the historical, cultural, political and geographical contexts in which they were produced (Percy, 1988).

This type of publication adjusted itself to the type of travel and travellers coexisting in each historical moment, just like the journey. First to a reduced elite, who conceived travel as a form of education. Later, to a wider public with 'tourist' needs, already associated with the development of transport and infrastructure inherent to this activity and increasingly specialized. Simple and relatively unknown manuals and guides published by famous publishers appeared and have found, even today, great projection.

Throughout their history, guides have introduced different strategies to mark the writing and make visual identification easier. Keywords, the presentation of the text in one or two columns, a strong sequence of short paragraphs and typographical highlights: headings, italics, bold (used mainly from the 19th century onwards) can be classified in this category. The presence of strong notation in the text of travel guides is an important element in their definition, as they were increasingly specialised in a specific consultation.

Unlike a book that we usually read continuously, from beginning to end, a travel guide is read in a fragmented way and should allow the reader great ease in consulting its pages (Devanthery, 2008: 4). Guidebooks matter for the information they convey and from a literary creativity

perspective little is acquired; travel guides are closer to encyclopaedias than to novels and therefore the text becomes repetitive.

They therefore appear as literature of utility, of teaching for learning, disseminating codes, values, and ways of understanding the space and time to which they refer (Christen-Lecuyer, 1999). They never come up with revolutionary ideas, they do not break new ground, but neither can they be too distant from the transformations of their time, as they risk losing their readership. At the same time, guidebooks are capable of getting people to know places, influencing the selection of itineraries, tastes, opinions, patterns of consumption, and conduct. They often serve as persuasive advisors and travel companions.

If travel guides are more limited than any other forms of text in the context of travel literature and the history of physical space, is because their 'duty' is to provide practical and specific information that helps travellers in their decisions (where to stay overnight or eat; what to visit or discover), on the other hand, they have greater power in the travel industry (Devanthery, 2008: 3).



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# Travelling Imagination in Literature

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The travelling imagination refers to how the mind of the traveller not only perceives but also (re)imagines the new cultural and geographical cartographies and (re)present them in writing. Indeed, the travelling imagination has psychological as well as cultural dimensions, which need to be taken into account, as much as the individual and personal ones. In their introduction "Imagination at the Frontier of Psychology" to *Handbook of Imagination and Culture*, Tania Zittoun and Vlad Glăveanu address imagination both as a psychological and social entity. Indeed, they particularly define imagination in terms of travel, which not only confirms the connection between travel and imagination but imagination *as a form of travel* (2018, 2; my emphasis). According to these two psychologists,

> The dynamic by which a person or a group of people temporarily "leave" the here and now of a proximal experience to explore a distal experience (in the past, the future, or any alternative reality), before "coming back" to the here and now, is what we call imagination (Zittoun & Gillespie, 2016).

With reference to Zittoun and Glăveanu's understanding of imagination, the travelling imagination can be understood in two ways: first, it is a private and individual activity; second, it is a cultural and social practice, as the travel writer *captures the travels of imagination in writing or in words*. In this way, the travelling imagination, an internal phenomenon, externalises travel experience in language. Travelling physically and imaginatively is also underscored by Rockwelll Gray who seeks a strong connection between real and fanciful voyages:

All physical travel has a mental dimension, just as mental travel takes place in a particular physical environment, generally one comfortable and secure enough to permit us imaginary voyaging. Yet even when physically constricted or under great stress, *we travel in our minds*, for thought, like actual movement through space, seems to follow a path or course. (1992, 34; emphasis added)

The travelling imagination consists of three elements: I) Geography (travel destination – place/space, topography/landscape), II) People (the travelling subject – traveller/travellee, native/foreigner, self/the other) and III) Journey (voyage, aeroplane, train, on foot – cultural alterity/fusions, new meanings/new mindsets, gender/mobility). In effect, these three elements define the nexus between arrival and departure inherent in the travel imaginary. Keeping in view the writers concentrating on different kinds of travels and travellers in their writings, I define the travelling imagination as a discursive and analytical strategy, which comprises two categories of travel: a) mental travel subdivided into *imaginary travel* and *literary travel* and b) real travel subdivided into *global travel* and *individual travel*.

As the imaginative process in travel books is multidimensional (Lean & Staiff, 2014), the travelling imagination overlaps with many other imaginations such as the postcolonial or decolonial imagination, the diasporic or cosmopolitan imagination, or the transcultural or transnational imagination. In short, the travelling imagination not only facilitates the understanding of travel and travellers in the literature of travel but also offers the more innovative methods to approach travel books from antiquity to the present.



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# Virtual Literary Places

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The concept of 'Virtual Literary Places' means the process of assigning to the literary locations the possibility of a virtual representation by which visitors can have a sensitive, visual interaction with places related to the dimension of literature, such as, for instance, fictional places. It also means the digitalization or places somehow related to the biographical path of an empirical literary author, as the one we can find in the proposal "A Virtual Literary Tour of the Brontë Sisters – Discover the places that inspired the work of the three sisters" (Google Arts & Culture, s.d.).

From a theoretical point of view, the virtual reality in general has been related to literary worlds, because of its inherent intangible dimension. However, distinctively from the literary place, the virtual space implies a visual mediation evidence and the possibility of an interactive relation between that evidence and the perceptive individual. This is based on electronic displays that may be equipped with zooming and reducing visual tools, along with written information conveying an arrangement of collected data. There could also be other kind of sensitive proposals, such as musical selection or a narrative mediating voice. Because of the importance of subjectivity on the construction of this sensitive mediation proposals, literary virtual realities have been recognized as a possible way to further the understanding of human-technology relationships and an important field to discuss emerging digital subjectivity as well as digital humanities methodologies (Schnebelen, 2016).

Although the history of virtual literary places seems to be prior to the outbreak of Covid 19 through the world, the rising of the reflection on Virtual Literary Places as well as of virtual literary tourism proposals seems to have been accelerated by the new conditions brought by the pandemics and the subsequent imposition of national lockdowns and shielding measures.

In Portugal, Virtual Literary Places seem to be about to blossom. There are some exploratory works on the tentative digital migration of the literary itineraries of some of the most representative creators such as Fernando Pessoa (Sousa & Anjo, 2020). Some writers' foundations, like the one of Eça de Queirós, are providing virtual tours alongside the place

where the Foundation is located. Besides the tourist dimension, virtual literary places have also been adapted to academic purposes in projects like Google Lit Trips, a digital tool that intends to provide "supplementary reading resources where students become virtual traveling companions traveling right alongside characters in (...) the stories [taught in grades K-12 ] they are reading" (Google Lit Trips, 2022).

The development of Virtual Literary Places is an opportunity to discuss the specificity and the educational and social value of accessible literary tourism.

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# Writers' Houses

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Houses programmatically built or simply inhabited by poets and novelists feature a number of qualities that allow them to become significant cultural landmarks. This may occur because these buildings mark the birth or death of a canonical author, as in Goethe's houses in Frankfurt and Weimar, and hence evoke by this liminality the very genius that has provoked admiration amongst readers. Other houses stand out because they mark a particularly fertile phase in a literary career, and sometimes occur as a vital part of the work there produced: Proust's apartment on the Parisian Boulevard Haussmann amongst many others. Some of these dwellings even have been conceived and designed by their inhabitants as works of art that supplement their literary production – the villa erected by Horace Walpole in Twickenham, for example – thus offering opportunities for experimenting alternative artistic expressions.

To visitors most writers' houses reveal some of the living and working conditions of their dwellers, purposely arranged or not, and thus allow them through an immersion in this material setting to gain some insight into the immaterial workings of the creativity here deployed. This opportunity to come close to an admired author, both physically and metaphysically, is at the origins of literary pilgrimages, an ancient phenomenon documented already in classical Greece and popular ever since. Paying tribute to beloved writers in their private dwellings could even become a ritualized performance, as in the "visite aux grands écrivains" popular in France since the 18th century.

This semi-religious passion for visiting locations charged with literary memories linked to the biographies of poets and novelists at certain moments in time led to the invention of new genres, like the reports in the *Homes and Haunts* series produced in the mid-19th century anglophone world. It also gave rise to commercial developments centred on such writers' houses, from an abundant editorial production of guidebooks of all sorts to the establishment of sometimes elaborate museological installations focused on these buildings. Whereas these structures have become an important asset in cultural tourism, particularly in the last decades, occasionally they also attracted critical comments, from the satire

on the exaggerated cult of Petrarch's houses in the early 16th century to more recent pamphlets like the *Skeptic Guide to Writer's Houses*.

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As a recent field of studies, literature and tourism still seeks to establish the limits of their corpus, to create, or to adapt methodologies, and find a set of concepts/definitions, from which all researchers can operate. *Working Definitions in Literature and Tourism – A Research Guide* addresses this need.

A set of over sixty inputs were produced by a wide range of specialists, each defining the concept in their own way. Considering that future readers will have a variety of backgrounds, the authors were invited to write their entries as a starting point for further research on the topic or topics to which they refer, and so suggestions for further readings are also included.

This book is therefore a meeting place for researchers from around the world, who have generously agreed to share with the scientific community contributions from areas in which they are experts, as well as a starting point for new and additional research.

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