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ON A QUEST FOR AUTHENTICITY TO AN IMAGINARY PLACE: A NARRATIVE
ANALYSIS OF THE EXPERIENCES OF BRITISH LITERARY TOURISTS

Pro gradu thesis

Tourism Research, EMACIM

Spring 2015

University of Lapland, Faculty of Social Sciences

Title: On a Quest for Authenticity to an Imaginary Place: A Narrative Analysis of the Experiences of British Literary Tourists

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Degree program/Field of study: EMACIM, Tourism Research

The type of the work: pro gradu thesis

Number of pages: 120

Year: 2015

Summary:

Literary tourism is a sub-sector of cultural tourism and relates to travelling to places connected to fictional texts and the authors of those texts. Although it is an old form of tourism and lies at the foundation of classic European Grand Tour, it has not received much academic attention until recently and a number of qualitative studies on literary tourist experiences is still limited.

The general aim of this study is to address the lack of knowledge on literary tourist experiences by analysing the role of authenticity in literary tourist experience through the analysis of literary tourists' accounts of their literary trips. The scientific objective is to explore the connection between the imagination and authenticity at literary tourism sites. An ongoing discourse on authenticity in tourism saw the emergence of different views and resulted in proposition of three types of authenticity, namely objective, constructive and existential authenticity; the first two types are viewed as object-related, while existential authenticity is subject (or tourist)-related and is based on personal experience.

The research tasks are, firstly, to explore how respondents prescribe meanings to their literary tourist experiences; secondly, to discover how authenticity appears in narratives of literary tourist experiences; and, thirdly, to find out how respondents construct their narratives of literary tourist experiences. Collected data includes seven narratives, written by respondents on their literary tourist experiences; it also includes a travel journal, jointly produced by members of after-school study group from Ironville about their literary trips, and group supervisor's notes on the effects of literary tourism on students. Apart from content analysis, structural analysis of narrative was conducted using Greimas's actantial model.

The research results support the assumption that both object-related (objective and constructive) and subject-related (existential) authenticity are important in literary tourist experience, and that object-related authenticity can facilitate subject-related authenticity. The study confirms that authenticity is perceived and consumed differently by individual literary tourists based on their motivations, expectations and dedication to writers and literary works. Analysis of narratives using Greimas's actantial model demonstrates that respondents' narratives follow similar structure and are centred on literary tourists' quest for authenticity.

The results of the study can be utilized in management of literary destinations. Future research on literary tourist experiences could concentrate for instance on the specifics of tourists' age and gender, literary touristic „communitas" and literary tourism as family activity.

Keywords: Authenticity in tourism, cultural tourism, literary geographies, literary tourism, narrative analysis, tourist experiences, tourism studies.

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1. INTRODUCTION

“... sitting at a desk all day, just adding up columns of figures,
just a pension to look forward to at the end of it...
where’s the romance in that? Twoflower, I thought, it’s now or never.
You don’t just have to listen to stories.
You can go there. Now’s the time to stop hanging
around the docks listening to sailors’ tales.
So I compiled a phrase book and bought a passage on the next ship...”
(The Colour of Magic, Terry Pratchett.)

This study examines tourist experiences in relation to travel inspired by literature, a phenomenon which is of great personal and academic interest to me. Literary places which attract keen readers present a strange combination of real and imaginary: on one hand they are actual physical spaces, on the other hand they have an imaginary dimension jointly produced by the writers and readers. Many a time, when thinking about great number of visitors at known literary sites, I asked myself questions such as: What are they really looking for? Is it something that really exists or is it something inside their minds? Do they believe that it is *this* place? The desire to know the answers inspired me to conduct the study on the role of authenticity in literary tourist experiences.

Literary tourism is a sub-sector of cultural tourism and relates to travelling to places connected to fictional texts and the authors of those texts. Places visited in relation to the writers can include e.g. birthplaces, family homes, haunts, graves; real places directly featuring in the fictional texts, places that inspired the works of fiction in some ways are also the examples of literary sites. Several decades ago the development of media resulted in appearance of new type of literary places: locations featuring in TV- and film adaptations of fictional works and representing real or imaginary places on screen are nowadays often visited as original literary sites (Reijnders 2011; Smith, Hart Robertson & MacLeod 2010, 109-111). I will further discuss the concept of place and the types of literary places in the next chapter.

The origination of literary tourism in its modern form is connected to the seventeenth and eighteenth century development of Grand Tour, as many places visited by Grand Tourists were related to classical literature. The original Grand Tourists were young men from higher

classes and the journey, as a part of their classical education, concentrated on classical and Romantic era literature: in earlier years of Grand Tour the literary places visited were those connected to Ancient Greek and Roman writers (Plutarch, Socrates, Homer, Virgil, Horace), in nineteenth century poets like Lord Byron and Percy Shelley inspired young people to follow their trails. Literary tourists in twentieth century were often from middle class and more interested in works of popular fiction. Literary trips, same as other cultural trips, became more available and did not anymore require high incomes, high levels of education or particular cultural awareness. (Adler 1989; Towner 2002, 227, 235; Smith, Hart Robertson & MacLeod 2010, 109.)

Dating back to the original Grand Tour, literary tourism in Britain has been popularized and seen as privileged activity. Britain, as a home country of many popular writers, has a big number of literary tourist sites: Stratford-upon-Avon is the birthplace of Shakespeare, London is traditionally associated with Dickens; the whole areas are associated with writers as is the case with the Lake District's connection with William Wordsworth, Yorkshire being known as "Brontë country" and South Tyneside as "Catherine Cookson Country" (Smith 2003, 25). With the appearance of popular TV- and film adaptations of fictional works – classical as well as modern – the interest in literary tourism is growing in popularity, and filming locations all over the world attract big numbers of literary tourists (Watson 2009; Robinson & Andersen 2002b; Reijnders 2011; Smith, Hart Robertson & MacLeod 2010, 108-110). Literature-related amusement parks present another type of recently emerged literary places (Robinson & Andersen 2002b; Smith, Hart Robertson & MacLeod 2010, 109-111); these simulated environments are often considered to be lacking the actual connection to the writer or the work of fiction and are often branded as "fake" (Cohen 1988, 380).

Visitors of literary places are not a homogenous group: their motivations, expectations, behaviours and experiences from the visit are different as is its personal significance for each visitor. It would be incorrect to assume that all the visitors at the literary sites are actually literary enthusiasts and possess great knowledge regarding the writers and literary works (Laing & Frost 2012, 21). Pocock associated literary travels with religious pilgrimage, introducing the concepts of "literary pilgrim" as a devout literary enthusiast and "literary shrine" in relation to a place of secular worship (Pocock 1987, 135). However, more recent studies conducted at the literary destinations (McKercher & du Cros, 2002; Herbert, 2001) show that relatively high number of tourists are the so-called "incidental" visitors: their choice

of destination was not based solely on particular literary site, but rather on the combination of different (not only cultural) attractions that it has to offer e.g. majority of tourists visiting London do not come there just for its literary sites, but a visit to one of the numerous literature-related attraction would provide an additional cultural dimension to the tourist experience (Laing & Frost 2012, 21). Those incidental visitors who just “dropped by” out of curiosity or felt like including a “compulsory” cultural visit in their trip might be in general familiar with the authors or their works, they could have read one or more books or watched a TV- or film adaption; in most cases, however, the visit would not be of great significance but rather be remembered as “something interesting we saw on the way”. For literary pilgrim, in contrast, the visit to a literary place, especially if planned and anticipated in advance, will provide a meaningful experience, a “revelation” in a way. The characteristics of the literary place affect what kind of visitors it will attract: well-known attractions such as Poets’ Corner in Westminster Abbey or Stratford-upon-Avon are more likely to attract mixed types of visitors, many of whom will be incidental; remote rural places with no other popular attractions in vicinity will more likely receive devout admirers of the writer. Behaviours of visitors will also vary according to their motivations and perceptions of the literary place: general cultural visitors will spend just enough time to participate in the excursion and buy souvenirs; literary pilgrims will spend more time looking at the artefacts and contemplating the surroundings.

1. 1 Earlier Research on Literary Tourism

Literary tourism in itself is a very old phenomenon; however only recently it became viewed as a distinct sub-sector of cultural tourism and has received scholarly attention. The lack of attention to literary tourism as separate phenomenon can be possibly explained by its habitual placement by the researchers into general cultural tourism category; the research focusing purely on literary tourism has been until recent years quite limited. (Watson 2009, 3-5.)

The first papers focusing on literary tourism were descriptive in nature; they were practically “mapping” literary geographies by giving information on literary places associated with famous writers. Such “guides” to literary places were developed in Britain in nineteenth century, gaining popularity in the last decades of the century. One of the most known works in this field was *Homes and Haunts of the Most Eminent British Poets* (1847) by William

Howitt, who is often considered to be the pioneer in creating literary tourist guide. (North 2009, 1-12.)

The scientific interest in literary tourism and literary geographies appears to have been developing starting 1980s and through 1990s. One of the first publications, *Humanistic Geography and Literature*, edited by Douglas C.D. Pocock and published in 1981, is a collection of essays which analyse literary representations of places and the ways in which these representations affect the images of the actual places: essays describe how real places, perceived by the writers, undergo transformations through writing process and how they are interpreted by the readers; it was also one of the first research papers to analyse the importance of visual media, particularly film and TV adaptations of fictional texts, in forming the image of literary destinations (Pocock 1981, 14-15; Reijnders 2011). Another collection of literary essays, *Geography and Literature* (1987), edited by William E. Mallory and Paul Simpson-Housley, presented one of the first attempts to combine disciplines to analyse the concept of literary places and bring together seemingly opposite views on literary places – geographical (scientific) and creative (imaginative) approach.

Several notable case studies on literary destinations have been conducted during the last two decades of the twentieth century with a purpose to explore visitors' motivations to travel to literary places, their expectations, experiences during the visit and the effect of literature on readers/visitors perception and interpretation of the literary sites: examples include works by Herbert (1995, 2001) on Jane Austen, by Squire (1993, 1994a) on Beatrix Potter, Pocock's study on Thomas Hardy (1982) and Catherine Cookson (1992) – majority of the studies, however, were quantitative and the data was collected through visitor surveys at literary destinations. Among other essays, Douglas C.D. Pocock's study conducted in Haworth, the home of Brontë sisters in West Yorkshire, attempts to analyse the connection between the depiction of places in fictional literature and people's perception of the places described as well as a link between the expectations and encounter: with the help of a questionnaire visitors to Haworth were asked about their expectations regarding the place, their feelings and impressions during the visit and attitudes towards the renovations and changes that were made to the place (Pocock 1987, 135-138). It is important to note that although Haworth as a real place does not feature in any works by Brontës, their fictional works are strongly influenced by the landscape, that provides strong association between the sisters and the area where they lived, resulting in West Yorkshire being branded as Brontë Country (Cheshire, 2010). While

analysing the results of the study, Pocock draws the parallel between religious pilgrimage and literary trips, addressing literary tourists as pilgrims, and Haworth as literary shrine (Pocock 1987, 135). The concept of literary pilgrimage is further developed by Herbert (2001, 313) in his study on literary and heritage sites.

2000s saw a number of research papers which applied multidisciplinary approach to literary tourism studies. *Literature and Tourism: Reading and Writing Tourism Texts* (2002), edited by M. Robinson and H. C. Andersen, is a remarkable publication on connection between literature and travel: among other issues, it analyses motivations and behaviours of literary tourists, comparing the behavioural patterns of literary tourists from the past with that of their contemporary counterparts (Robinson 2002; Towner 2002); it looks at the ways writers' biographies can affect public interest in their works and literary places connected to them (Barnard 2002). Another important publication is Nicola Watson's *The Literary Tourist: Readers and Places in Romantic and Victorian Britain* (2006), dedicated to the development of literary tourism phenomenon in Europe and Britain in particular and focusing on the examples of classical British writers. Watson addresses literary tourists' quest to "locate" the writers through places and to "connect" to the writers by visiting homes, haunts and burial sites (Watson 2006, 14, 33-34). Meanwhile the effects of TV- and film adaptations of fictional works on tourism were being extensively studied by many researchers (Riley, Baker & Van Doren 1998; Kim & Richardson 2003; Beeton 2005). In many cases media representations of the places in popular adaptations provide such bright and memorable images that they become inseparable from viewers' perceptions of places described in fictional texts, be they real or imaginary (Reijnders 2011; Lee 2012).

After 2010 several works on literary tourism have presented new approaches towards the phenomenon: *Books and Travel* (2012) by Laing and Frost analyses the notions of travel in fictional literature; it is concluded that travel indeed plays important role in the plots. Using the examples from classical and modern literature, Laing and Frost review the fictional travels being used as a way to escape mundane everyday life, to find knowledge or wisdom, to explore the world and find the real self or prove one's worth (Laing & Frost 2012, 1-3). Relating to Vogel's (1974, 185) and Adams' (1983) works, Laing and Frost propose eight types of movements encountered in literature: *journey*, *wandering*, *quest*, *pilgrimage*, *odyssey*, *going-forth*, *flight/pursuit* and *search* – some of those types can be overlapping (Laing & Frost 2012, 3-6). Fictional travels often bring some sort of reward to the hero, in

many cases they result in personal transformation, thus travel is proved to be more than just a spatial change (Laing & Frost 2012, 1-9, 14-16). Imaginary travels fascinate the readers to the point when they might themselves want to travel in imitation of fictional characters – this desire explains the popularity of literary trails, such as those related to Harry Potter books and the Da Vinci Code, which follow the footsteps of fictional characters (Laing & Frost 2012, 27-28). The motives of personal transformation and finding the “real self”, which are often found in fictional literature, are as common in real-life travels and are connected to the search for existential authenticity, a common reason to travel (Wang 1999, 358-360). In the context of literary tourism, search for knowledge and wisdom can be expressed through tourists’ desire to connect with the writer through artefacts (e.g. items at writers’ homes), making it a purpose for literary tourist’s quest or pilgrimage (Laing & Frost 2012, 4-8, 22-23).

Paul Westover analyses the development of literary tourism in Romantic era in his publication *Necromanticism: Traveling to Meet the Dead, 1750-1860* (2002), concentrating on the phenomenon of necro-tourism which developed during Romantic period in Britain with regard to the reverence for writers’ homes, haunts and, in particular, graves. The paper views the practice of visiting the burial sites of famous authors as a form of secular pilgrimage.

As was presented above, recent decades saw the rise of scientific interest in literary tourism and a number of studies has been produced to address the phenomenon; it is worth noticing, however, that studies were predominantly of quantitative nature (e.g. Herbert 2001; Squire 1993). Many researchers established the complexity of the phenomenon of literary tourism due to the fact that tourists are drawn to literary places by something “not quite real”: it is often not the place itself that attracts them but the associations with literary works, e.g. the “ghosts” of fictional characters and the “spirit” of the writer. The desire to visit literary places comes from a need to establish a “connection” with the writer, to “go beyond” the pages (Matthews 2009; Watson 2006; Watson 2009; Robinson 2002), to see some “proof” in the “real” world – either of the existence of the writer or the “realness” of the works. The need to find proof or establish a connection is related to touristic quest for authenticity (MacCannell 1973; Cohen 1988); in case of literary tourism authenticity presents a difficult concept: for how do you find “realness” in an imaginary place? To address the lack of qualitative research in the field of literary tourism and to take a closer look at the role of *authenticity* in literary tourist experience, I decided to analyse what literary tourists themselves tell about their experiences.

1.2 Notions of Authenticity in Literary Tourism

There is an ongoing debate on the topic authenticity in tourism. It can be said to have started in 1970s, when MacCannell's works (1973, 1976) have posed a question of authenticity in relation to tourism: applying Goffman's (1959) concept of "front" and "back" and acknowledging the awareness the tourists have of the events being staged for them, he presented a view that behind tourists' desire to travel lies a desire to find authenticity, which MacCannell perceived as genuineness (MacCannell 1973, 589-590). In 1988 Cohen proposed that authenticity is socially constructed and underlined the difficulty of establishing one universal meaning for authenticity. Within the authenticity discourse many controversial opinions exist; currently among scholars there is no universally accepted understanding of authenticity in tourism (Cohen 1988; Wang 1999), some (Reisinger & Steiner 2006) even suggested it would be easier to just abandon the concept.

Summarising different points of view on authenticity, it can be suggested, that there are four main approaches to authenticity, each is quite different from the other: *objectivism*, *constructivism*, *postmodernism* and *existentialism* (Cohen, 1988; Jamal and Hill, 2002; Wang, 1999). Based on those approaches, three different types of authenticity can be proposed: *objective authenticity*, *constructive (or symbolic) authenticity*, and *existential authenticity*. Objective and constructive authenticity are generally thought of as object-related, meaning they take into consideration the authenticity of the toured objects. Existential authenticity is subject-related, it concentrates on human experiences in tourism. Wang has described existential authenticity as activity-related and based on first-hand experience and offered further division of it into intra-personal and inter-personal authenticity. (Wang 1999, 349-353.)

Objective authenticity relates to the possibility of verifying whether e.g. artefacts are genuine and are therefore worth tourists' attention (MacCannell 1973, 1999). Constructive (or symbolic) authenticity relates to the value prescribed to toured objects; it is based on the view that authenticity is constructed and that things that are not originally authentic become authentic through the meanings prescribed to them (Cohen 1988); views, beliefs, expectations of different audiences involved in tourism are considered to be contributing to the perceptions of objects as authentic. Existential authenticity relates to individual's personal experiences, Wang suggests that it concerns the authentic state of being: tourists obtain freedom to be their "real" and "true" selves through tourist activities (Wang 1999, 351-353).

Existential authenticity, according to Wang, can be further divided into intra-personal and inter-personal. Intra-personal authenticity is related to bodily feelings and experiencing the place through senses, it also involves self-making or self-realization. Inter-personal authenticity involves relations with other people: bonding with family and friends through shared tourist activity or forming the touristic “communitas” (Turner 1973, 192) with other tourists during the trip. (Wang 1999 561-564.)

There are many ways in which the concept of authenticity can be applied to literary tourism. The objective, museum-linked, authenticity (Wang 1999, 352-353) of the artefacts in writers’ homes or exhibits in the museums are important “evidence” of writers’ existence, something that allows tourists to “confirm” that their favourite author indeed existed. As well as being interested in objects particularly linked to the writing process (e.g. desk, typewriter), visitors are often interested to see “mundane” objects (e.g. bed, dining table), which demonstrate that the writer was a “regular person”. (Robinson & Andersen 2002b, 15-20.)

Writers give descriptions of places based on their own perceptions, thus they construct their own realities of places within the fictional texts; readers in turn construct their own realities while reading the texts by interpreting and imagining the places (Robinson & Andersen 2002b; Watson 2006; Watson 2009). Literary tourists might want to see the places as they were seen by the author or experienced by fictional characters, searching for writer’s version of reality – or what they understand to be the writer’s version. While attempting to find “Dickens’s London” or “Joyce’s Dublin”, tourists demonstrate their acceptance of the version of reality constructed by the writer, collectively branding it as an “authentic”: in many cases tourists are confronted with “actual” reality of the cities, which might not correspond to the writer’s description or visitors’ expectations. Apart from socially prescribed meaning, literary places often have personal meanings for the visitors: having formed a bond with the place through reading and having imagined the place, every visitor experiences the place differently. Visitors try to establish a connection with writers through visiting literary places, to feel “closer” to the person they admire and to get “inside” the works of fiction, which can be described as a search for existential authenticity.

To summarize, different types of authenticity – objective, constructive and existential – can be of importance to literary tourists and play a role in literary tourist experiences (Belhassen, Caton & Stewart 2008). In addition to that, literary tourists, being a heterogeneous group, have different perceptions of authenticity.

1.3 Research subject and tasks

Although many research papers have been produced on the connection between fictional literature and tourism (Pocock 1981; Pocock 1987; Robinson & Andersen 2002b; Watson 2006; Watson 2009; Laing & Frost 2012), studies on the experiences of literary tourists tended to be mostly quantitative (Pocock 1981; Pocock 1987; Herbert 2001; Squire 1994a). With my research I want to address the gap presented by the lack of research on the literary tourist experience. The *general aim* of this study is to contribute to the field of tourism studies *by providing new knowledge on literary tourist experiences*. As literary tourism sites often are visited not for the actual place, but for the imageries tied to it (Laing & Frost 2012), my particular interest is to *discover the connection between the imagination and authenticity at literary tourism sites*. Based on what has been said about authenticity in tourism and following the results of previous studies (Belhassen, Caton & Stewart 2008; Noy 2004; Kim & Jamal 2007), I argue that *both object-related (objective and constructive) and subject-related (existential) authenticity play important role in literary tourist experience*. Furthermore, I agree with Belhassen et al. (2008) regarding the proposition that object-related authenticity can facilitate existential authenticity in literary tourist experience.

The *main scientific objective is to explore the connection between the imagination and authenticity at literary tourism sites*. Firstly, with this study I want to *explore how respondents prescribe meanings to their literary tourist experiences*: in particular, how they explain the significance of the visit for them and how they evaluate its effect on them personally. Secondly, I want to *discover how authenticity appears in narratives of literary tourist experience*: whether it appears at all in narratives, what types of authenticity are addressed and what role does authenticity play in literary tourist experiences. Thirdly, I want to *look at how respondents construct their narratives of literary tourist experiences*: whether the narratives follow any structure and whether the narrative is centred on tourists' quest for authenticity.

1.4 Data and Methods

As was previously mentioned, this study aims to address the lack of qualitative research on literary tourist experiences. Qualitative approach is based on the ontological view that there is

no one single reality which is independent of minds, but there are many realities which are created through construction and interpretation (Smith 1983, 6-11). From this view comes the epistemological assumption that the researcher and research subjects are interconnected (Guba & Lincoln 1994, 105-110) and that there is no universal knowledge to be regarded as the ultimate “truth” since social realities are dependent on personal point of view (Smith 1983, 6-11). Qualitative epistemological perspective denies the possibility of absolute objectivity and states that the researcher can present the “truth” by correctly describing how people perceive things (Guba & Lincoln 1994, 105-110). Thus qualitative epistemology, described as subjective, states that the goal of the research is to gain understanding by studying people’s points of view. Qualitative studies concentrate on small number of cases and do not aim at generalizability: typically research will concentrate on small group of people, whose individual perceptions of the reality will be studied in depth (Silverman 2006).

I have chosen *narrative analysis* as methodology. Narrative analysis concentrates on analysing the accounts of events (real or fictional) in the forms of narratives; sociologists generally deal with accounts of personal lived experiences which allow an insight into respondents’ view of the events (Feldman et al 2004, 147-148). Narratives can come in different forms: as written texts, as historical records, as interview transcriptions. According to Bruner, construction of narratives serves the purpose of organizing experiences and memories (Bruner 1991b, 4-5). As the narratives always present certain point of view, mainly that of the narrator, (Bruner 1990, 77) they are not the place to search for the verified truth; instead they present a version of reality of a certain individual or a group (Bruner 1991b, 4-5). Bruner proposes that it is through the narratives that people make sense of their experiences and – on broader scale – their lives (Bruner 1990; Bruner 1991b).

For this study, I collected the data by asking literary tourists to provide written accounts of their visits. I decided to concentrate on British literary tourists in particular, since there is a big number of literary attractions in the UK and literary tourism is a popular activity, which also receives official support and recognition. I have contacted several literary societies and organizations to ask for help in finding potential respondents, I have also posted a call for participants on Facebook pages of literary societies; several organizations provided assistance by forwarding the call for research participants to the members. Those interested in participating were to contact me by email; after sending the instructions to the potential respondents who contacted me, I have received seven free-form narratives of literary visits.

Separate cluster of data, not originally intended, has come from Myth & Magic Reading & Language Fellowship, a study group, members of which have been on a number of literary trips: data includes account of literary visits jointly produced by a group of students in a form of learning diary or travel journal. Furthermore, the supervisor of the group has provided notes on how literary trips affected the students; this evaluation presents valuable data on the role of literary tourism in education.

The data was organized according to the themes emerging in the narratives. I have analysed separately the content and the structure of narratives. In content analysis I looked at how respondents describe the significance of their literary visits and how they evaluate the effects of the visits; I particularly concentrated on the role of authenticity as it appears in narratives of literary tourist experiences. Analysing the construction of the narratives, I have used the actantial model developed by French-Lithuanian literary scientist and semiotician, Algirdas Julien Greimas, in 1966. Actantial model is based on Vladimir Propp's structural model for analysis of fairytales, described in Propp's work *Morphology of the Folktale*, first published in 1928. Both Greimas's and Propp's models are centred around the functions of the characters, these functions are viewed as basic components of the narrative: characters, based on their functions, have certain "roles" that they fulfil in the narrative – according to Greimas, these roles, or *actants*, include *Subject*, *Object*, *Sender*, *Receiver*, *Helper* and *Opponent* (Greimas 1976). In a simplified plot, which can be found in majority of narratives, the Subject is going on a quest to obtain the desired Object; in the process of obtaining the Object, Subject is assisted by the Helper and confronted by the Opponent. This basic plot structure can also be applied to the narratives of literary tourist experiences: in the light of Greimas's and Propp's models, literary tourist will be the *Subject* on a quest, while the desired *Object* can be presented by finding "proof" of writer's existence or establishing a "connection" with the writer, in other words, it is likely to be some form of authenticity (object- or subject-related) which literary tourist is looking for.

1.5 Structure of the thesis

Overview of cultural tourism and literary tourism as a sub-sector of cultural heritage tourism is provided in the second chapter. Chapter describes literary tourism development in Europe and presents characteristics of literary tourists; typology of literary sites is also explained to

demonstrate what places can be regarded as literary sites. The third chapter addresses authenticity in tourist experience in general and in literary tourist experience in particular: it concentrates on summarizing the writings on authenticity in tourism, presents the types of authenticity and the applicability of the concept in relation to literary tourism.

The Fourth Chapter describes the chosen methodology, narrative analysis. Since there are many approaches to narrative analysis, I concentrate on the approach I used in analysing literary tourists' narrative – Greimas's actantial model and its predecessor, Propp's structural model. Chapter also covers the process of data collection and justification of methods used.

Chapters five, six and seven present the analysis of data collected through narratives. In chapter five I analyse how visitors evaluate their literary tourist experience and what meaning they prescribe to them; based on data received from the Myth & Magic Reading & Language Fellowship members and notes from group's supervisor I describe the effects of literary trips on students. In chapter six I concentrate on how authenticity appears in literary tourists' accounts of their visits: I try to find out whether authenticity is perceived as important and what role it plays in literary tourist experience. In chapter seven I look at respondents' narratives from structuralist perspective, analysing how the quest for authenticity appears in narratives through the prism of Greimas's actantial model. The final chapter summarises the findings, provides suggestions on how the results can be utilized and indicates the needs for further research in the field.

2. LITERARY TOURISM: SEARCHING FOR IMAGINARY PLACES

2.1 Overview of Cultural Tourism

Language and literature are inseparable parts of country's or region's culture, thus literary tourism can be described as a sub-sector of cultural tourism (Smith, Hart Robertson & MacLeod 2010, 108-109; Robinson & Andersen 2002a). The term "cultural tourism" itself has proven to be hard to define, due to difficulty of finding the complete and suitable definition of the word "culture" and also due to changing nature of what we understand as culture (Richards 1996, 24). The traditional point of view held it that culture is based predominantly on heritage, with the emphasis on the past and traditions, as exhibited in the museums and galleries, and on man-made objects which are considered to be of high importance such as palaces and temples (Hughes 1996, 707-708); consequently culture was believed to consist exclusively of the forms of so-called "high culture" (Fawcett & Cormack 2002) e.g. works of art, classic literature, classic musical compositions and their performances. By the end of 20th century cultural tourism was still mostly defined in terms of "high culture", while activities associated with cultural tourism included e.g. visiting museums, galleries, opera houses and ballet; cultural tourism was generally seen as an activity which is of interest to educated people and available only to middle and high classes (Smith 2003, 29-31; Zeppel & Hall 1992, 47-68).

However, it is important to understand that culture is not something unchanging or frozen in time, instead it is dynamic – and constantly changing; when a certain culture is interacting with other cultures, it affects them and is in turn affected by them, while being at the same time under the influence of economic, social, environmental, political and other factors. Culture is strongly related to history and to the past; it relates to values, beliefs, traditions and built identities of certain groups – and although they are the products of the past, they undergo changes in the present. Culture also relates to the people's everyday life and demonstrates itself in all its aspects (Richards 1996, 24). Lifestyles as a part of culture are prone to changes, especially now in the face of globalization and particularly due to the high speed of information exchange. (Smith 2003, 12.)

In recent decades the definition of culture has expanded; the discourse on what aspects of people's life can be recognized as culture resulted in customs, traditions, habits, beliefs and the whole way of life being understood as equally important to "high culture" (Smith 2003, 9-10). In addition to that, in recent years contemporary culture and so-called popular culture

have received full recognition as valid forms of culture; local contemporary culture (e.g. exhibitions, performances and festivals) has been recognized as equally valuable form of culture, it is developed and promoted in many places, often as a part of community development plan, and plays important part in community life as well as in attracting the visitors. (Richards 1996, 24.)

Considering what has been said above about culture, cultural tourism can be broadly defined as tourism, the main motivating factor for which is experiencing region's culture through the variety of cultural forms. The cultural tourism research project initiated by ATLAS (the Association for Tourism and Leisure Education and Research) has produced a definition of cultural tourism, including distinctive technical and conceptual definitions. According to Greg Richards, technical definition of cultural tourism focuses on the identification of cultural tourists for the purposes of evaluating the scale and scope of the particular tourism activity and describes cultural tourism as "all movements of persons to specific cultural attractions, such as museums, heritage sites, artistic performances and festivals outside their normal place of residence". The conceptual definition, on the other hand, looks at the nature of cultural tourism as a phenomenon and is focused on the motivations of cultural tourists and describes it as "movement of persons to cultural manifestations away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs". (Richards 1996, 23-24; Richards 2003.)

Richards suggests that cultural tourist might be more than just a visitor "gazing" (Urry 1990) at the attractions; instead he or she seeks to experience the new culture, to immerse in it; this way cultural tourist becomes the consumer and co-creator of the atmosphere through cultural interaction (Richards 2000, 165-178). In response to cultural tourists' desire to deeply experience partly familiar or unfamiliar culture many destinations offer options for "inclusive" cultural activities, so-called creative tourism, which allows tourists to participate in cultural activities, often alongside local people; examples can include painting, crafts, photography, cooking classes organized for visitors. In relation to creative tourism practices Smith describes cultural tourism as "passive, active and interactive engagement with culture(s) and communities, whereby the visitor gains new experiences of an educational, creative, and/or entertaining nature" (Smith 2009, 23), presenting a new – active, creative and educational – side of cultural tourism which changes the tourist from being a passive consumer to active participator and co-creator. (Smith, Hart Robertson & MacLeod 2010, 30-31.)

The question of a universal definition of cultural tourism is not only academic but also affects tourism statistics and management. Since the definition of cultural tourism varies between the studies – e.g. the “new” forms of cultural tourism are often ignored or omitted – the outcomes are difficult to compare. If the questions on what cultural tourism actually is and what can be considered as cultural tourism activity are not answered, it is hard to decide who are the cultural tourists; that reflects the difficulties in interpreting the results of cultural tourism studies and reading cultural tourism statistics: for example does the number of tourists accounted for at the destination include only the people visiting “high culture” attractions such as museums and galleries or does it include all visitors involved in different forms of cultural activities. (Richards 2003.)

There is an ongoing discussion on whether certain tourism sub-sectors belong to cultural tourism; the disagreement comes from a debate on the definition of culture. Considering recently proposed definitions of culture as being related to the past and the present and dealing with the whole way of life of people, there are many fields, not traditionally associated with culture, which act as base for cultural tourism development: examples include local food as a base for culinary (or gastronomic) tourism; use of a location in film shooting as a trigger for development of film- and TV-induced tourism; rural landscapes and rural way of life as a base for rural tourism; contemporary music scene being at the heart of festivals and events tourism. Even quite newly recognized sub-sectors such as gay tourism and dark tourism can be considered to be forms of cultural tourism. It poses a difficulty to describe certain tourism sub-sector as belonging to cultural tourism, since many tourism sub-sectors are overlapping with each other and can be based on both past and contemporary aspects (Smith, Hart Robertson & MacLeod 2010, 3, 9, 32-33): for example attending a rural festival dedicated to food might be considered as culinary tourism, festivals and events tourism and rural tourism at the same time. (Smith, Hart Robertson & MacLeod 2010, 3, 9, 35-37.)

Scholars have proposed a number of the models for classifying the sub-sectors of cultural tourism in attempt to systematize the forms which cultural tourism can take. Smith, Hart Robertson and MacLeod (2010) suggest the outline of three main sub-sectors (or typologies) of cultural tourism – *heritage tourism*, *arts tourism* and *indigenous (or ethnic) tourism*. *Heritage tourism* is based on place’s past and history, exhibited in both tangible and intangible aspects; examples of heritage tourist attractions can include World Heritage Sites, archaeological sites, historical monuments, museums, temples. *Arts tourism* is described as being focused on performing and visual arts such as music, ballet, opera, art; examples

include art galleries, opera houses and theatres – those attractions act as centres of cultural production and consumption. Some suggest that cultural festivals tourism and cultural events tourism can be included in arts tourism; others, however, consider them to be separate typologies. While heritage tourism – referred to as historical tourism in the past – concentrates more on “inherited” aspects (the past), arts tourism is focused on more contemporary aspects of culture and can be more inclusive and even experimental. *Ethnic or indigenous tourism* includes visiting indigenous people in their home environment and getting to know their traditions, spiritual practices and way of life in general; this is the case when authentic and spontaneous interaction with the locals is highly valued by the visitors; at the same time it presents a possibility of cultural practices being “staged” for visitors’ satisfaction. (Smith, Hart Robertson & MacLeod 2010, 3, 9, 32-33.)

Smith et al. (2010), following Richards (2000), also suggest the classification of the environments visited during cultural tourism as those being *urban* versus *rural* and *naturally occurring (or natural)* versus *man-made (or built)*. *Urban* environments include cities and towns, where in most cases the environments and the tourist attractions themselves are man-made; examples include London, Paris, Madrid as European centres of “high culture”. *Rural* environments are often sought for the atmosphere of „rural idyll“, it is especially the case with the so-called cultural landscapes – places associated with literature, films or TV: these can include places acting as inspirations for the authors, e.g. “Brontë country” as well as places featuring as a scenery on screen, e.g. New Zealand being a destination for “Tolkien tourism”. (Smith, Hart Robertson & MacLeod 2010, 32-33, 109; Richards 2000, 165-173.)

Summarizing what has been said above, the definition of culture has been changing through the years; therefore cultural tourism has not been an unchanging concept. Culture is understood, interpreted and represented in different ways: aspects of human life which had not been considered “cultural” are now recognized as such and furthermore are now thought to be worthy of tourists’ attention. Emerging forms of culture also created interest in people and can serve as basis for cultural tourism development. The ever-changing nature of culture is also reflected in re-defining of the subsectors of cultural tourism, including literary tourism, and the blurring of the lines between the sub-sectors of cultural tourism.

2.2 Defining Literary Tourism

Since literature is indeed an “inherited” aspect of culture (Robinson & Andersen 2002b, 26-27) and literary works are regarded as cultural objects (Robinson & Andersen 2002b, 12), literary tourism can be classified as a sub-sector of cultural tourism or, more precisely, cultural heritage tourism (Robinson and Andersen 2002a; Robinson and Andersen 2002b; Laing & Frost 2012, 32). Smith et al. (2010) define it as “tourism activity motivated by interest in an author, a literary creation or setting, or the literary heritage of a destination” (Smith, Hart Robertson & MacLeod 2010, 108). Literary tourism can also be closely related to festival and events tourism in cases when those events are related to literary heritage of the place or writer in particular; examples of literary event tourism can include e.g. literary festivals, book signings and public readings (Smith, Hart Robertson & MacLeod 2010, 108-110). It must be noted, however, that although this paper places literary tourism in cultural heritage tourism category, as proposed by Robinson and Andersen (2002a, 2002b), other scholars, including Squire (1994a) and Herbert (2001) placed it into heritage tourism category, heritage tourism in this case being viewed as a separate sector from cultural tourism.

As literary tourism is often addressed as tourism focused on “books”, I think it is necessary to clear out the issue. By using the term “book” the speaker relates to an object, a printed medium; however, short narratives and poems often do not comprise a book by themselves; it would be correct to use the terms such as “text” (“fictional text”), “literary work”, “written work”, “fictional work”, “work of fiction” (Robinson & Andersen 2002b, 6) in relation to literary creations that would be addressed further in this study.

Literary creations can be divided into genres of fiction and non-fiction; works that can be regarded as fiction are dealing with imaginary events and characters (Drucker 2014) as well as, in some cases, imaginary worlds (Robinson & Andersen 2002b, 7), and can belong to one of the major forms of literature – poetry, prose and drama (Drucker 2014). The works that inspire literary tourism can belong to either fiction or non-fiction, e.g. guide books and, to some extent, travel writings (Indiana University Libraries 2014) can be regarded as non-fictional literature: the goal of a guidebook is to provide the reader with the facts and reliable information; travel writings, although based on facts, feature personalized accounts of travels, therefore in many cases they are on the border between fiction and non-fiction (Robinson & Andersen 2002b, 10). Despite the important role of non-fictional texts in motivating the visitors, I will primarily relate to the fictional literary texts in my study.

Non-fictional tourist-oriented texts, acting as pre-trip literature, often aim at creating strong images of the places and give readers a glance of what they can experience (Francesconi 2014, 22); while fictional texts, though often without the intention to “advertise” the place, create an image rousing enough for the readers to wish to visit the place. Some fictional works impress the readers so much that they want to „go beyond” the reading experience: they wish to visit the world of *the author* by visiting the home where author resided, to experience same atmosphere that inspired the author (Robinson & Andersen 2002a). Among other forms of arts, literature is, disputably, one of the forms that are engaging people’s imagination the most, its effects are strong enough to make readers want to undertake the journeys (Robinson & Andersen 2002a). Even if the tourist is not a literary enthusiast, his or her perception of the place might be to some extent affected by the depiction of the place in media, including fictional literature, film and TV (Robinson 2002, 48). Fictional literature has the power to affect not only the way people think of places, but also the way they view historical events, the way they perceive themselves as a nation and interpret their heritage; the works of Walter Scott, Robert Burns and James Joyce are the examples of influential literary works which played important role in forming people’s perceptions of nationhood and national cultural heritage (Robinson & Andersen 2002b, 2). Another important issue regarding fictional literature is that the time that passed since the writing of the fictional texts does not matter, since people can engage in reading experience and get immersed in fictional worlds years later the text was written and the writer would seem to be “here and now” even if centuries passed since his or her death. (Watson 2006, 37).

Places visited by literary tourists can be connected to the writer or the literary work itself (Watson 2006; Watson 2009; Robinson & Andersen 2002a; Laing & Frost 2012, 19), which results in a rough division of literary tourism into fiction related and author-related (Hoppen, Brown & Fyall 2014, 38-42). Tourists not only travel to places where authors lived and worked, as is the common conception about literary tourism, but also to the so-called haunts (places of often visitation) and locations that inspired the works of fiction (Robinson & Andersen 2002a; Laing & Frost 2012, 21). Places depicted in the fictional texts can be based on actual places or be imaginary, more attention to those places will be given later in this chapter. Robinson and Andersen propose that the connection between fiction and reality in literature needs to be analysed in depth in order to explain the power of fictional literature to motivate the readers to travel to the places described in the texts: it is suggested that one of

the aspects of fictional texts is that the border between what is real and what is imaginary is blurred (Robinson & Andersen 2002b, 11).

Authors are often affected by places where they lived and by their own travels (Robinson & Andersen 2002b, 11). Charles Dickens spent most of his life in London and the depiction of the city and its atmosphere in his works is known as “Dickens’s London” (Watson 2009, 2-3); South Pennines in West Yorkshire, the so-called Brontë Country, was a home to Brontë sisters, Charlotte, Emily and Anne, and, if not directly featured in literary works, served as inspiration. Places visited by Lord Byron and Ernest Hemingway feature in their works respectively (Robinson & Andersen 2002b, 11). However, many famous works of fiction are written by authors who did not travel so much and relied on their imagination or on the accounts of the travels of others to create a setting for the fictional events as is e.g. the case with William Shakespeare and Bram Stoker (Robinson & Andersen 2002b, 11). Transylvania (which is now a region in Romania) was the place where fictional Dracula’s Castle was located in Bram Stoker’s *Dracula*; the region is visited by the admirers of the novel and subsequent film adaptations. Stoker himself, however, had never visited Transylvania and in his descriptions relied heavily on travel writings by other authors. There are also literary tourism trails in Europe which include visits to a number of places in imitation of the route taken by the writer (e.g. Byron trail) or fictional character; these imitational routes, in the past taken by devout admirers of the writers, are now widely available from tourism companies as organized tourist packages (Robinson & Andersen 2002b, 22). Some places with rich literary heritage e.g. London, Dublin, Paris, are connected to many writers’ lives and many works of fiction are set in those places or inspired by them, thus they become meccas for literary tourists, who may be looking for e.g. places of gatherings of famous writers or the “special atmosphere” of the city.

The attraction of people to greatness can be demonstrated by the accounts of personality-based tourism, particularly in case of writers, which date back to ancient times (Robinson & Andersen 2002a); Robinson states that beyond the literary tourists’ interest in writer’s life lies the desire to look at the “Other”, where writer as a talented person and perhaps even a celebrity is the Other: visiting the homes and haunts, following the trails, looking for secrets of writer’s life could be considered as manifestations of curiosity, even voyeurism (Robinson 2002, 62).

In twentieth century the importance of writer's personality raised to a whole new level: popular authors enjoyed a celebrity status (Robinson 2002, 62) and were expected to fulfil their duties as public figures by participating in the book signings, interviews, public readings. Although a living writer's persona and life story interests the reader (e.g. the life story of J. K. Rowling), and living writers can be easier promoted as well as self-promoted, Robinson and Andersen suggests that writer's death gives a "completeness" to their life story and career, making them unreachable for public and allowing them to become an object of tourist gaze (Urry 1990). Some writers after their death can be seen as icons and heroes (Robinson & Andersen 2002b, 9, 18-20).

As is example with Lord Byron, whose lifestyle was viewed as "scandalous" in nineteenth century Britain, writers' reputation oftentimes is given more attention than their works. Tragic events in writer's life, scandals, public downfalls, questionable behaviours all seem to attract more attention posthumously; that is the case with Oscar Wilde, whose downfall was brought by revelation of his homosexual affairs; after spending time in prison for homosexuality, he lived the rest of his life in exile and after his death was widely viewed as a martyr. (Robinson 2002, 62-63.)

As is the case with cultural tourism in general, literary tourism is also a subject to commodification; visitors', as well as scholars, have different opinions on commodification (Robinson & Andersen 2002a; Robinson & Andersen 2002b; Laing & Frost 2012, 21): e.g. amusement parks based on literary works can be perceived by many literary enthusiasts as "oversimplification" of texts and seen as "misuse" of fictional characters and events, some visitors, however, enjoy the experience and see nothing wrong in it (Laing & Frost 2012, 30); the presence of souvenir shops and cafes next to literary attractions can be desirable for some visitors, at the same time it can be seen as "too commercialized" by others (Laing & Frost 2012, 21; Robinson & Andersen 2002b, 2).

The appearance of new forms of media provided other ways of representing the places: TV and film adaptations of literary works – classical as well as modern – proved to have a great effect on how people imagine places described in fictional literature (Lean, Staiff & Waterton 2014, 12). Representations of places on screen provide ready-made visual versions of places featured in literary works, even if those places are completely imaginary. TV- and film-induced tourism is a relatively new form of tourism (Riley, Baker & Van Doren 1988), which is very closely connected to literary tourism (Reijnders 2011; Croy 2012, 119-120): by the

end of twentieth century many filming locations have become considered as the actual real-life representations of the places mentioned in the fictional texts and are now themselves tourist attractions (Smith, Hart Robertson & MacLeod 2010, 3, 9, 32-33, 108-110): examples include filming locations of *Harry Potter* film series in Europe or New Zealand as filming location of *the Lord of the Rings* and *the Hobbit* films.

Literary tourists, as was mentioned earlier, are motivated to undertake trips because of their interest in the writer or literary works: sometimes visitors are interested in equal measure by the text and its creator, in other cases writer's life and persona can be the main motivator (e.g. Lord Byron, Dylan Thomas); texts alone can also initiate a desire to travel to places described. In addition to that, visual representations provided by TV and film adaptations play important role in people's perceptions of the places featured in literary works and the locations used for filming can themselves be of interest to literary tourists.

2.3 Development of Literary Tourism in Europe

Reverence for the writers and literary works was already presents in societies in Ancient Greece and Rome, as the record of visit to Virgil's tomb by Cicero shows; this demonstrated the understanding that fame of the author will last, perhaps, longer than that of the rulers. Visiting the graves of the authors was not a widespread activity, but an initiative of dedicated admirers. (Robinson & Andersen 2002a; Robinson & Andersen 2002b.)

In Middle Ages one of the most notorious cases of literary tourism is connected to Francesco Petrarch. After his death in the end of fourteenth century he had been revered for his scholastic texts, his grave attracted a limited number of pilgrims; however in the beginning of sixteenth century his poetry came into attention – the attraction to the mysterious woman, Laura, described in his poetry was regarded by many as autobiographical. Whether Laura was a real person or an imaginary remains unknown, but great number of visitors have attended the grave and the haunts of Petrarch to find the hints and proofs of her being real. The curiosity of the readers and the desire to go beyond text to know if it was real is an often occurrence related to fictional texts. Hendrix (2009) proposes that visits to literary places are motivated by the “admiration and dissatisfaction”: while the readers revere the written texts, those same texts leave them dissatisfied and desiring for more –thus the audience wants more of the story and looks forward to finding the origins of it to know what the author saw and

felt. Apart from that, Petrarch's house is one of the first documented examples of visitors vandalizing the site by carving their names into the walls and objects in the building; for the purpose of limiting the damage the book was placed there so that visitors can write their names in it; it is, arguably, the first documented example of use of visitors' book. (Hendrix 2009, 14-19.)

The Grand Tour, practice first established in sixteenth century, followed the Renaissance ideas of knowledge-seeking and self-improvement through travel; by seventeenth century it has become a common practice among the high class British families to send their young men on an educational and pleasurable trip to continental Europe (Adler 1989; Towner 1985; Towner 2002). The original Grand Tour was a trip taken by young aristocrats, often accompanied by an older and experienced tutor, as a part of their classical education: young people were to visit the cultural centres (Rome, Venice, Vienna, Florence), meet famous learnt people and enjoy themselves (Adler 1989; Towner 2002, 227, 235). Literary attractions comprised the important part of the Grand Tour: at first these were places connected to Greek and Roman classics, which were the essential part of education of the high classes; by traveling to the place where these works originated Grand Tourists were believed to start to understand the works better (Towner 2002, 232). The trip usually lasted several years and was documented (sometimes, solely by the tutors) in travel journals (Towner 2002, 230, 232; Richards 1996, 3-8).

The beginning of the Romantic Era and the Industrial Revolution saw the development of transport and printing technologies, which contributed to both literature and travel becoming available for bigger number of people; at the same time reading and traveling practices grew among women (Towner 2002, 230, 232; Smith 2012, 65-67; Robinson & Andersen 2002b, 13). In the late eighteenth century Medieval culture, including literary works by Dante and Petrarch, was raising the interest; Romantic era poets, especially Lord Byron and Percy Shelley, became the heroes of their age: being admired and envied for their works and lives, they inspired young generation to follow their trails in Europe and visit the places where they stayed (Towner 2002, 233).

In nineteenth century literary tourism was at its height, first being a privilege of upper classes, it then became popular also among middle classes. Second half of nineteenth century saw the growth of popularity of literary places: e.g. in Britain locations associated with Walter Scott, Robert Burns and Brontë sisters have received big number of visitors, mostly domestic but

also international. Nineteenth century was characterized by establishment of the practice of revering the dead writers by visiting their graves and by turning their homes into literary shrines; during this time many literary places received official recognition, demonstrated by the appearance of the memorials and plaques to mark the places where writers lived; some modern touristic behaviours such as buying souvenirs, leaving names in visitors' books, etc. have widely developed during that period (Watson 2009, 2-4).

However, by the end of nineteenth and until middle of twentieth century literary tourism has been quite a small scale touristic activity, practiced by literary enthusiasts. In late twentieth century writer's personas have been receiving much attention; another innovation was appearance of screen adaptations of the fictional texts: people could know the literary works without reading the texts themselves but through film- and TV-adaptions – those could reach wider audiences since it is easier to watch the adaption on screen than to read a book. Screen adaptations were vital in popularization of European classics and resulted in the majority of tourists having at least some interest in literary attractions. Commodification of literary works went further with the appearance of commercial literary theme parks (Robinson & Andersen 2002b, 13-15; Robinson 2002, 71-72): such artificial places often spark a controversy, as some literary enthusiasts, scholars and members of the public may regard it as demeaning towards literary works (Robinson & Andersen 2002b, 23).

Among other European nations, Britain is especially famous for literary tourism practices along with France and Italy. With the Grand Tour having originated in Britain and high numbers of young aristocrats, scholars and writers having visited literary sites on the continent, particularly in Greece, Italy and France, literary tourism has been a popular and established practice starting seventeenth century. Seen as a privileged activity of only high classes, later it became popular among middle classes; those who could not afford to travel abroad had many literary sites closer to home to choose from. Rich literary legacy of Britain and its official recognition through the memorials, festivals and revered graves (e.g. Poets' Corner in Westminster Abbey) contribute to the high interest level associated with literary tourism. Both urban and rural destinations in Britain have been developing tourism based on their connections to the writers or fictional works. (Robinson & Andersen 2002a; Robinson & Andersen 2002b.)

Majority of academic texts written on literary tourism concentrate on literary destinations in Europe (Pocock 1987; Herbert 2001; Watson 2006; Watson 2009; Robinson & Andersen

2002a; Robinson & Andersen 2002b), which reflects the long history of literary tourism on the continent. This, of course, does not mean that literary tourism practices are inexistent elsewhere in the world, even though literary tourism in other parts might not have received that much academic attention. In Africa, Asia, Australia and Americas there are multiple locally and globally known destinations related to authors and fictional works; at the same time literary festivals and book fairs all over the world are attracting significant numbers of visitors (Literarytourist.com 2014). In majority of developed countries and in a number of developing countries writer's persona has become an effective marketing tool used in raising the popularity of literary works; therefore it is expected that contemporary writers appear in front of public for interviews and book signings (Robinson & Andersen 2002b).

In USA and Canada places associated with writers like Edgar Allan Poe, Ernest Hemingway, Francis Scott Fitzgerald, Mark Twain, Mordecai Richler, Lucy Montgomery, to name a few, are receiving big numbers of visitors yearly. Prince Edward Island in Canada, associated with Lucy Montgomery, has been in the centre of attention for Fawcett and Cormack (2001; 2002), who analysed the way authenticity was constructed at literary places connected to Montgomery on the island. In her study on authenticity in tourist experiences in Lijiang county in China, Wang (2007) underlined the role of literary representations of Lijiang in forming tourists' perception of the county.

Province of KwaZulu-Natal, South Africa, presents an interesting example of literary tourism development: several projects have been implemented to promote literary tourism and encourage research on literary tourism in the area (KZN Literary Tourism 2014). A number of research papers have been produced since then (Stiebel 2007; Smith 2012), concentrating on South African literary tourism potential and development of literary tourism practices.

2.4 Literary Tourist and Literary Pilgrim

The term "literary tourists" logically applies to those practicing tourist activity which focuses on places connected with writers and/or their works (Robinson & Andersen 2002a; Robinson & Andersen 2002b). When going to the places associated with writers, such tourists might be seeking to know more about writer's life or to establish a closer connection with the writer by visiting the places where he or she used to live or is buried (Robinson & Andersen 2002b, 5; Tetley & Bramwell 2002, 157). At the same time, literary works alone can also attract

tourists: whether it is an actual place that served as a setting for fictional events (e.g. London as a setting for Dickens's stories), or the place that inspired the creation of imagined sites (e.g. moors of Yorkshire as an inspiration for *Wuthering Heights*) – literary tourists are willing to visit those sites to discover the “real place” behind the imaginary (Robinson & Andersen 2002b, 5). Visitors to literary sites can be motivated by not only personal but also academic or professional interest to visit the places associated with writers or their works (Robinson & Andersen 2002, 5).

Matthews (2009) suggests that many visitors are trying to establish a connection with the writer through connecting themselves to the associated literary place: many tourists desire to take a “part” of the place with them and to leave their own “trace”. Taking home an “artefact” in a form of a stone or household object, writing own name on a grave – those actions, which are directly affecting the place, are often seen as desecration. However, modern “civil” tourism practices such as buying souvenirs, leaving flowers on the grave and writing own name in visitors’ book serve the same purpose, if perhaps in more un-affecting ways. (Matthews 2009, 28.)

Proposed by Seaton (2002) concept of “metempsychosis” can be applied to understand the behaviours of some of the literary enthusiasts; it can further be used in explaining the philosophy behind the Grand Tour as well as the popularity of modern literary tourism trails. Metempsychosis can be described as a form of repetitive or ritualistic behaviour by the tourist (Smith 2002, 33-34), in which he or she repeats a journey taken earlier by an actual historical or fictional figure. The original traveller is generally a famous person, either real or mythical (e.g. nineteenth century Romantic poet Lord Byron or the Argonauts from Greek mythology); and while the tourist repeats the original journey and visits the places visited by predecessor, he or she might, to a certain degree, adopt the persona of that significant person who had undertaken the journey before or even switch between multiple personae. Seaton (2002) also gives examples of several standard personae that the tourist can adopt during their trip, among those several can be applied to literary tourists in the past and in the present: *dilettante/aesthete* is the description of original Grand Tourist interested in the objects of high culture as part of education; religious or secular *pilgrim*, *spiritual seeker* and *litterateur* (as a precise term for literary enthusiast) can also describe the types of literary tourists. (Seaton 2002, 135-140; Seaton 2013, 20-24.)

It can be suggested that literary tourists share some of the characteristics with general cultural tourists such as higher than average levels of education and income, interest in local culture, being more considerate and culturally-aware (Richards 2007, 14-19). Similar to the original Grand Tourists some modern tourists are willing to learn through travel, they are knowledgeable and dedicated to the writers and works and are willing to travel to remote locations to experience the “closeness” to their idols (Herbert 1996; Robinson & Andersen 2002b).

Although it would be tempting to believe that all literary tourists are dedicated enthusiasts whose main motivation is their literary interest, studies (McKercher & du Cros 2002, 135; Herbert, 2001) show that fictional texts may not be the main reason for visit and the level of acquaintance with writers’ work may not be that high among the visitors of literary attractions. Richards suggested that among visitors to cultural destinations there is usually a considerable number of “incidental” visitors, whose main motivation to visit the attractions was not the culture itself; however, for some reason, they decided to “drop by” and pay a visit to cultural attraction (Richards 1996; Richards 2003). Same can be applied to visitors at literary sites: depending on the location and popularity of the literary place, a certain per cent of number of visitors might actually lack interest in literature, but they might have been curious about a literary site, particularly if associated with a famous author, and decided to pay a visit. Many literary attractions, especially if they are in big cities like London or Paris, are visited due to their proximity to other attractions and the per cent of incidental visitors can be quite high, they will often even outnumber the literary enthusiasts (Laing & Frost 2012, 21). Although classical literature continues to motivate people to travel, many visitors became familiar with classical works through film- and TV adaptations, so that they might be aware of the text and the author without actually reading the text; in recent years popular fiction started to play a major role in initiating people (also younger generation) to travel to literary places – for example J. K. Rowling’s Harry Potter series are said not only to revive the interest in literature among young people, but also to inspire families to follow “Harry Potter trails” in Europe (Smith, Hart Robertson & MacLeod 2010, 109).

The concept of “literary pilgrim” was introduced by Pocock (1987, 135), who proposed a connection between the idea of religious pilgrimage and literary enthusiasts’ travel to “literary shrines”. Pilgrimage relates to a trip which has a spiritual significance to the traveller. It is often associated with historical travelling to “sacred places” related to religion or faith; it can also relate to a journey which has a special purpose for the person going on a trip, a sort of

“quest” which the pilgrim is trying to complete by visiting the place (Scott 2012, 139; The Free Dictionary 2014). Literary pilgrim, according to Matthews (2009, 25), is the “traveller performing a ritual of homage”, who seems to be “overwhelmed and silenced” at the literary “shrine” akin to the religious counterpart. Literary pilgrims’ reverence of the writer and fictional texts reflects in the special personal meaning the literary site has for them (Laing & Frost 2012; Smith 2012, 1); visiting a literary site can prove to be a meaningful emotional experience and can potentially result in personal change.

The characteristics of the visitors at literary sites vary greatly depending on the nature of the site and its location. Some sites might attract more general cultural visitors, while others become meccas for almost exclusively literary pilgrims, for whom the writer, texts and associated places have great emotional value (Smith, Hart Robertson & MacLeod 2010, 109).

2.5 Literary Places

Before I start describing the characteristics of literary places, I would like to elaborate on the concepts of *place*, *space*, *site*, *location*, *(literary) tourist attraction* and *(literary) tourist destination*. In tourism studies, as well as in geography, history and cultural studies, place and space are among the fundamental concepts.

Yi-Fu Tuan (1974) distinguished *place* from *space* or *location* by implying that *place* has “history and meaning”; he wrote that *space*, or area in geographical sense, is likely to be of interest to scientific geographer, while *place* is what interests humanistic geographer. Edward Relph was one of the first scholars to use the humanistic geographical approach to understanding the place in his work *Place and Placelessness*; he argued that places are more than just spots corresponding to coordinates and that places have major role in constructing human experience (Relph 1976).

Cresswell (2004) described *location* as “an absolute point in space with a specific set of coordinates” and *locale* as “material setting for social relations” which includes tangible attributes (landmarks) and defines the way place looks. Site is a synonym for location, but rather it includes distinguishing characteristics, combining location and locale. Cresswell argues that place is a “meaningful site”, a combination of location, locale and sense of place. *Sense of place* corresponds to the meanings, both individual and collective, prescribed to the place; in his words, “location became place when it became meaningful” (Cresswell 2004, 1-4).

According to Relph (1976), a place without a sense of place becomes *placeless*: there is a geographical location, but it does not have any meaning, it is inauthentic, it lacks connection to the surrounding area. He gave examples of “artificial” places lacking “personalities”, places that lack individual characteristics and can be found anywhere: airports, shopping centres, fast food chains, hotels – many of those are the creations of tourism industry. (Relph 1976.)

In my thesis I have used terms *literary place*, *literary site* and *literary tourist attraction* interchangeably to address spaces/locations which present interest to literary tourists due to connection to writers or literary works. *(Literary) tourist attraction* relates to a site which is of interest to tourists; at the same time *(literary) tourist destination* relates to the area marketed to tourists, in many cases it features more or less developed tourism industry. Locations and sites visited by literary tourists can be described as “*literary places*”, a term suggested by Herbert in relation to places associated with the writers and fictional works (Herbert 1996). Literary places are not just landscapes or cityscapes, their value lies in their literary connections and in the ways they are interpreted by the visitors (Mollary & Simpson-Housley 1987). When using the term *actual place* or “*real*” *place* I have referred to existing physical locations and locales which could feature in fictional texts or act as inspiration. *Fictional* or *imaginary place* relates to places as they are described in works of fiction: they might be based on or have features of actual places, or they might be purely imaginary – meaning that they do not exist in “real” world are the products of writer’s imagination.

Herbert (2001) distinguishes between general and exceptional qualities of literary places. General qualities relate to non-thematic features of the place which can help to attract tourists in general: attractive setting, well-developed facilities or services, location on tourist itinerary are among those. Exceptional qualities, on the other hand, give literary place its uniqueness: apart from associations with writers and with literary works, it can also be connected to affective value, nostalgia and symbolism. (Herbert 2001, 315.)

Writers’ homes, haunts, monuments and graves are traditionally thought of as literary places; they present tangible aspects of writer’s life and often serve as “artefacts” sought for by literary tourists e.g. writing desk, chair, bed; although writers’ birthplaces are on the tops of the lists of popular literary destinations, Robinson and Andersen propose that birthplaces as such do not possess significance such as that of homes which writers created for themselves later in lives (Robinson & Andersen 2002b, 15-17). Many writers’ homes are institutionalized

and transformed into museums, with the artefacts in display cases and compulsory prohibition signs; other homes, however, are preserved to look as “lived-in” spaces (Andrews 2014, 3-4), creating an atmosphere “as it was” when writer had lived there (Robinson & Andersen 2002b, 15-18). This feeling “as if the inhabitants have just left a moment ago”, as if the “spirit” of the writer still lingers there is what many visitors are looking for. Studies, libraries and bedrooms as lived-in spaces especially raise interest: the ordinary objects appear to have strong significance; although the objects related to the writing process such as desks, chairs, typewriters, get the most attention, other “proofs” of writer being a regular human being (beds, cutlery, household items) are also sought for (Robinson & Andersen 2002b, 15-20). The state of writer’s birthplace or home often depends on the time when writer became famous or when the significance of works has been recognized: some buildings have been demolished before their important connection was realized (Watson 2006); others, still standing, might be marked by a plaque to indicate it as writer’s home (Robinson & Andersen 2002b). Monuments are yet another site demonstrating official recognition of the writer’s work; Poets’ Corner in Westminster Abbey in London houses graves and memorials for poets and writers and demonstrates the reverence for “men of letters” who are buried next to the monarchs (Watson 2006; Robinson & Andersen 2002b).

There have been many suggestions on classifying the literary places; based on the works of Herbert (1996, 2001), Robinson and Andersen (2002), and Fawcett and Cormack (2001), literary tourism sites can be roughly divided into three categories: factual sites, imaginative sites and sites purposefully created (also sometimes referred to as socially constructed sites). The categories are in many cases overlapping and the same place can be often put in more than one category. Factual sites are real places related to writer’s life, which can include birth places, homes and haunts including in some cases hotels or even bars where the writer was known to had been a customer (Robinson & Andersen 2002b, 5-6); places of gatherings of writers, such as private houses, public places and literary salons also represent examples of literary places connected to more than one writer (Laing & Frost 2012, 21-22); places of death and burial present particular interest for literary tourists, as it is customary in Western culture to pay respects to the deceased persons at their burial site (Robinson and Andersen 2002a; Robinson and Andersen 2002b; Watson 2006). Factual sites often present the visitors with physical “proof” of writer’s existence in a form of building where they lived, objects that they used and, in case of the graves, the bodily remains (Robinson and Andersen 2002b, 4).

Imaginative sites relate to the places which act as settings for fictional stories; such sites can be partly fictional, for example Baker Street actually exists in London, however Sherlock Holmes' home at 221B is fictional; they can be completely imaginative, as a single imaginary place in a "real" world (e.g. Hogwarts School of Witchcraft and Wizardry in J. K. Rowling's Harry Potter series) or the whole universes with their imagined literary geographies and history (e.g. J. R. R. Tolkien's Middle Earth, Ursula K. Le Guin's Earthsea or George R. R. Martin's Westeros and Essos) (Robinson 2002, 51). Purely fantastic places and universes would be impossible for literary tourists to visit, so enthusiasts look for the places that might have inspired the creation of the imaginary site (Robinson 2002, 51). Actual places can become closely associated with certain literary works, especially if the place had not enjoyed much popularity before; on the other hand writers can choose to use certain place as setting due to the existing image and popularity of the place (Laing & Frost 2012, 27). The real and imaginary worlds in fictional literature are often hard to distinguish; as Robinson and Andersen suggest in the Introduction to their book *Literature and Tourism*, literary places are "real in a particular way" and "exist on two levels at the same time" – as actual physical sites and as the representations of places described in fictional texts (Robinson & Andersen 2002a). Since places can inspire writers, providing them with ideas about the settings for fictional stories, it is sometimes hard to distinguish if the literary site can be classified as factual or fictional or a blend of both: a fictional setting might be based on a real place, however, it goes through writer's perspective and ends up being somewhat different from reality (Smith, Hart Robertson & MacLeod 2010, 109-111). Home places of the writers often either provided settings for the fictional stories (London for Dickens) or, if not directly mentioned in the fictional texts, still acted as a basis for landscapes described (Haworth for Emily Brontë).

Another type of imaginary places is associated with screen adaptations of literary works; it relates to travelling to the locations used as settings to represent fictional places (both real and imaginary) on screen. Shooting locations for Harry Potter movies are visited for their representation of both real (King's Cross railway station) and unreal (Hogwarts) sites from the books; New Zealand, chosen to be a setting for shooting of film trilogies *The Lord of the Rings* and *The Hobbit* has become a real-life representation of the locations of Tolkien's Middle-earth and is visited by many admirers of the writer, even though it has no connection to Tolkien. Such places can be qualified as both literary tourism and film- and TV tourism destinations (Smith, Hart Robertson & MacLeod 2010, 109-111).

Purposefully created sites are, as the name suggests, created specifically – often with financial interests – to attract visitors. Some of those places actually have a certain connection to the writer or fictional works and utilize this connection to create themed attractions; some of those can be “official” and authorized (e.g. by the estate owners) while others are simply local entrepreneurs’ initiative, as is the case in Stratford-upon-Avon (Smith, Hart Robertson & MacLeod 2010, 110-111). Other sites might not have a connection to the author but still attract visitors by developing themed attractions, it is often the case with literature-related amusement parks, for example The Wizarding World of Harry Potter, created in Orlando (USA) by the Universal Studios (Laing & Frost 2012, 30).

Visitors’ management of literary places often differs depending on the nature and location of the attraction (Smith, Hart Robertson & MacLeod 2010, 109-111). Some remote cottage in a rural area can receive only a dozen visitors per month despite its direct connection to the writer, while a well-promoted amusement park receives hundreds of visitors per day. Rural literary destinations are not used to high numbers of visitors and sometimes are unable to cope with sudden flow of tourists, for example when the interest in writer’s work grows after a successful film or TV adaption. While the majority of literary sites are getting mixed types of literary visitors – pilgrims on their way to their literary “shrine” as well as mass tourists on “cultural” part of their trip – some sites have a predominant type of literary tourists.

Some destinations hold the informal title of “literary cities” (e.g. London, Dublin, Edinburgh, Paris), based on their rich literary heritage and connection to numerous writers; apart from being a birthplace or a place of residence of many famous writers, those cities are often mentioned in fictional texts or served as a source of inspiration. Not only do the sites affect the writers and subsequently their works, but the texts themselves later on contribute to the image of the destinations. Some writers are considered to have provided the “iconic” descriptions of the places (e.g. Dickens’s writings about London, Dostoyevsky’s about St. Petersburg), which proved to be influential in forming people’s perception and interpretation of the described spaces. The representations of the places in famous literary works often affect the way readers imagine the places they have never been to. Literary tourists whose expectations of the actual place are based mostly on fictional literature can often be disappointed to find the place completely different from what was described in the books, since fictional texts in most cases give the writer’s perspective of the place and the actual site might not be seen in the same way by everyone; places also can undergo drastic changes in

time and lack that special atmosphere described in fictional texts. (Robinson & Andersen 2002a; Robinson & Andersen 2002b; Smith, Hart Robertson & MacLeod 2010, 108-111.)

In comparison on literary cities, there also exist so-called literary towns, or “book towns”, which are particularly famous among literary enthusiasts. Those towns are famous for their literary festivals and a great number of book shops selling old, rare and antique books (Seaton 1999; Booktown.net 2015). Book towns present another type of literary tourist attractions, which is not often mentioned; it includes places which, though they might lack the connection with the writers and stories, attract visitors with high availability of (oftentimes rare) printed material – books: extensive library collections, private book collections, book shops and auctions are all celebrating the book as a valuable object (Croy 2012, 119-120); such destinations are frequented by bibliophiles (Literarytourist.com 2014).

Various locations visited by literary tourists can be seen as places where tourists go in order to get closer to writers or fictional works: whether it is the place where writer lived, or site that served as inspiration, or literary amusement park, or filming location that represented the imaginary location in TV or film adaption – the type of literary places tourists choose to visit depend on what interests them and the way they want to connect to writers and imaginary places.

2.6 Experiencing Literary Places

Prior to discussing the way literary places can be experienced, I will address the issue of experience as such. Tourism industry has been delivering the experience to the clients long before the concept of “experience” was proposed (Li 2000; Waitt 2000). The widespread use of the term “experience” comes from Pine and Gilmore’s proposition of the coming of the new economic era, the “experience economy”, where businesses no longer just provide products and services for customers, but stage memorable experiences for them. Experience is seen as out-of-ordinary meaningful event which engages the consumers; every consumer’s experience is personal and different consumers can experience same event differently. Consumers, according to Pine and Gilmore, are willing to pay more for having experiences staged for them. (Pine & Gilmore 1998; Pine & Gilmore 1999.)

Pine and Gilmore’s view of experience is, however, quite limited to business and managerial perspective (Richards 2001b; Uriely 2005). Richards argues with Pine and Gilmore’s

proposition that only paid-for experience is valued (Pine & Gilmore 1998; Pine & Gilmore 1999) by giving examples of numerous free experiences offered by tourism industry (cityscapes and landscapes, sites with free entry); he writes that experience occurs during visitor's interaction with the offer, whether offer is paid for or not. (Richards 2001b, 55-59.)

Tung and Ritchie, after reviewing literature on the concept, summarize that tourist experience is "an individual's subjective evaluation and undergoing of events related to his/her tourist activities"; they further underline personal nature of experience and the fact that experience involves not only the time when customer interacts with the offer but also time before (e.g. time spent in preparation and anticipation) and after (e.g. recollection, evaluation). The role of tourism planners, according to them, is to "development of an environment (i.e., the destination) that enhances the likelihood that tourists can create their own memorable tourism experiences." Due to the dependence of tourist experience on many environmental, social, cultural and personal factors, even a well-planned encounter cannot guarantee satisfactory experience. (Tung & Ritchie 2011, 1369.)

In relation to literary tourism the tourist experience has distinct features, as is with any sub-sector. Similarly to general cultural tourists, prior to going on a trip majority of literary tourists know something about the cultural heritage of the place and have some idea of what it would be like and why it is worthy of a visit. The prior knowledge of the place among literary tourists can vary: dedicated literary enthusiasts, familiar with many literary works, have, perhaps, gone through all the available material about the site; majority of the visitors have read at least one associated fictional text or watched a film or TV adaption (Herbert 2001); and even for incidental visitor (Richards 1996; Richards 2003) the place is rarely without any associations – images from media often contribute to the perception of the place even if one has never been there before. For literary tourists, however, the main, even if not the only, source of associations is fictional literature: literary representations of places involve a story (Cohen-Hattab & Kerber 2004, 68) which is more engaging than e.g. promotional material, the strong association with fictional characters and events enhance the image of the place.

Reading is a personal experience and if a story is exciting enough to motivate the reader to travel to the associated place, then a visit is also bound to be a significant emotional experience (Herbert 2001; Robinson & Andersen 2002a): the reader is forming a "bond" with the place through reading, creating the image of the place in one's own mind based on the description in the text (Hoppen, Brown & Fyall 2014, 45); the perceptions of places based on

literary texts affect the expectations and define what literary tourist will want to find at the literary place and what he or she expects to get from the visit (Robinson 2002, 40-41).

Literary tourists often want to experience literary connections (Tetley & Bramwell 2002, 157; Watson 2006; Matthews 2009) – to the writer or to fictional world, or both: when going to actual locations, literary enthusiasts are often looking for writer's versions of reality (Robinson & Andersen 2002b, 8). The image of the place created in fictional texts presents writer's interpretation of the place; but the reader, interpreting the description and re-creating it through own imagination, produces own version of the place (Squire 1994a, 107-108; Robinson & Andersen 2002b). Literary tourist experience proves to be a difficult concept due to the complexity of relation between the "real" and the "imaginary" in fictional literature; according to Robinson and Andersen, as literature presents a blend of real and imagined places, literary tourist experience deals with re-imagining and re-inventing the landscapes and townscapes (Robinson & Andersen 2002b, 29-30, 40). McIntosh and Prentice also suggest that visitors often act as producers of their own experiences "through their imaginations, emotions, and thought processes"; they fill the places with own imaginaries and meanings, so that the same place might be experienced differently by every individual tourist: visitors might be looking for different features of the site and the notions of authenticity would also differ among visitors (McIntosh & Prentice 1999, 607).

Pre-visit dedication of future literary tourist to the place can be described in terms of Relph's „*vicarious insideness*“: he argues that a person can develop a connection to places without visiting it by experiencing it "in a second hand or vicarious way, that is, without actually visiting them, yet for this experience to be one of deeply held involvement". This attachment to the place not yet visited relies on the representation of the place and on personal imagination. With dedicated readers, the "second hand way" of experiencing the place is done through fictional literature, familiarity is developed based on the description in the text and through reader's imagining of the place. (Relph 1976, 52-53.)

Visiting places featured in fictional texts can be interpreted as an attempt to continue a pleasurable experience the reading provided and to get "inside" the story (Robinson & Andersen 2002b). Places have been already "experienced" by the reader through text, so the visit to an actual place is, in a way, the second time visitor experiences it – the comparison of the place as it is in "real life" to the image constructed in own imagination cannot be avoided.

3. DISCOURSE ON AUTHENTICITY IN TOURISM

Authenticity is one of the most discussed issues in tourism studies: being in the centre of attention since 1970s, the concept authenticity produced varied responses and different views on it have been proposed. Some recognised the limitations of the concept of authenticity in general (Cohen 1988) and some even proposed abandoning the concept in relation to toured objects (Reisinger & Steiner 2006); others (Wang 1999) tried to redefine it in order to make it more applicable to tourism. Wang (1999) in particular presented a new perspective on authenticity in tourism through existential philosophy: he offered another type of authenticity for analysing tourist experiences – existential authenticity – in addition to previously proposed objective and constructive authenticity (Wang 1999, 349-350).

Summarizing the discourse on authenticity in recent years, four different approaches to authenticity have emerged: *objectivism*, *constructivism*, *postmodernism* and *existentialism*; these views are reflected in three different types of authenticity: *objective authenticity*, *constructive (or symbolic) authenticity*, and *existential authenticity*. Authenticity in tourism can relate to tourist experiences (defines whether the experience is authentic) and toured object (defines whether the object is authentic). Based on that, Wang (1999) remarks that objective and constructive authenticity are object-related, while existential authenticity concerns the subject (tourist) and is activity-related; object-related authenticity types, in his opinion, have limited application in tourism studies, while existential authenticity is more applicable as it takes the range of human experiences into account.

3.1 Objectivist Approach: Genuineness of the Originals

The *objectivist approach*, presented, among the first, by MacCannell (1973), states that authenticity of the experience is directly related to the authenticity of the toured objects; it is based on belief that authenticity (or genuineness) can be objectively verified and that only authentic objects are worthy of tourist attention; according to Wang, this approach is behind the “museum-linked usage” of the term “authenticity” (Wang 1999, 351).

Boorstin (1964), as one of the first scholars to adopt objective approach to authenticity in tourism, has been critical of mass tourism and its impacts, among which he mentioned commoditization of culture, standardization of tourist experiences and the growing number of “pseudo-events”. According to him, tourists do not want to encounter the authenticity of the

host culture; instead they are looking for something that corresponds to their expectations of that culture, something that confirms the stereotypes and personal prejudices, thus they will readily admire the “fake” if it looks good enough. Boorstin underlines the difference between “original” and “fake” and criticises tourism for creating “fake” experiences which are based on inauthentic toured objects. (Boorstin 1964, 105-107; cited in Wang 1999, 352-353.)

MacCannell disagrees with Boorstin on the suggestion that tourists are not interested in authenticity; he presents another theory: mundane everyday activities associated with modern post-industrial urban life “alienate” people from their “real” selves and “real” world and push people to look for “genuine” and “authentic” in tourism (MacCannell 1973, 589-590). This longing, however, is not often satisfied due to social settings being arranged and performed especially for tourists – this is what MacCannell calls “staged authenticity” (MacCannell 1973, 595-597). He adopts Goffman’s (1959) concept of social performance and “front” and “back” regions: in application to tourism, the front region is where the host-guest (or customer-service person) interaction takes place; at the same time the operations in the back region are performed exclusively by hosts/service people and are invisible to guest/customer – in other words it is all that is going “behind the scenes” out of the view of the audience (tourists) (MacCannell 1973, 590). The touristic performance of the front region is directed at tourists, it is presented for their amusement, while back region is generally closed for them; many visitors, however, realize the inauthenticity of the front region and desire to get a “peek behind the curtain”, assuming that that is where the authenticity is to be found (MacCannell 1973, 591). According to MacCannell, such curious tourists are deceived, since what they perceive as back region might be the front region, set up and disguised as back region ready for discovery by tourist (MacCannell 1973, 591). Thus, in MacCannell’s opinion, even though tourists are concerned about authenticity, they fall victims to staged authenticity and their experiences cannot be considered authentic because the toured objects are “fake”, in spite of what tourists themselves think about their experiences (MacCannell 1973, 591; cited in Wang 1999, 353).

Based on this approach, *objective authenticity* refers to authenticity of toured objects and can be described as genuineness or originality of the objects; it is believed that the authentic experiences can only be achieved when the toured objects are authentic: the official recognition of toured objects as authentic is needed for the experience to be considered authentic or genuine and it relies on certain criteria to determine whether the object is authentic or inauthentic (Wang 1999, 350-353).

3.2 Constructivist Approach: The Meanings We Prescribe to Objects

The objective view of authenticity, as presented by MacCannell, has been criticized by Cohen (1988), Bruner (1991a, 1994) and others scholars, who questioned the applicability of the approach.

Cohen, for example, addresses the issues of commoditization, staged authenticity and the possibility of the existence of authentic experiences in tourism: he analyses MacCannell's (1973) proposition of the touristic quest for authenticity which is bound to fail since even that which appears to be authentic to tourists is actually staged. Cohen explains the idea behind the belief that commoditization is destructive towards culture of the host community and that the cultural objects are losing their meaning when exposed to tourists; he recognizes the limitations of those views and notices the lack of attention to what opinions tourists have on their experiences. He argues that tourists' understanding of authenticity is different from that of scientists and scholars, furthermore each individual tourist's perception of what is authentic is different from that of another. Thus every tourist has a personal quest for what they consider to be authentic. He explains the difference between tourists' understanding of authenticity by presenting different types of tourists: "experiential" tourists want to see and participate in "authentic" life of the host society; "recreational" tourists are looking for relaxation and a break from everyday activities, they see cultural products as entertainment and occasional glimpse of the "Other" is enough for them, they might acknowledge that cultural products can be staged for them and they accept this; "existential" tourists have stricter ideas and definitions of what they consider to be authentic; "diversionary" tourists are least concerned about authenticity and are looking for "escape" during the travels. (Cohen 1979; 183-189; Cohen 1988, 372-373, 375, 378).

Cohen proposes that authenticity is a "socially constructed concept" and its meaning is "negotiable" (Cohen 1988, 374); in contrast to MacCannell (1973), he suggests that tourists' own view of their experience must be considered to determine whether their experience is authentic, therefore tourists' experience can count as authentic if tourists themselves believe that (Cohen 1988, 378). Cohen also introduces the concept of "emergent authenticity": this relates to cultural developments that might not be inherently authentic, but become considered as authentic over time, as e.g. Disneyland is already considered by many to be an authentic part of the culture of the United States (Cohen 1988, 371, 380).

Bruner (1994), also in disagreement with MacCannell's approach, presents four meanings of authenticity: first is "historical verisimilitude" – the authentic reproduction, which has the resemblance to the original and it makes it appear "real"; second is "genuine, historically accurate, and immaculate simulation"; third meaning is based on the proposition that only originals can be "real" and "no reproduction can be authentic"; fourth meaning concerns the power of certain parties (e.g. experts, curators, government) to "certify" and "validate" the authenticity – thus those parties, based on their own goals, can decide what is to be considered authentic and impose this view on public (Bruner 1994, 400; cited in Wang 1999, 354). While the first two meanings relate to the qualities of a copy, the third one denies authenticity of anything but the original; the fourth brings up the issue of power, something that has been studied in depth in later research papers on authenticity: it poses a question "who decides what is authentic?" – in relation to objective authenticity it asks who defines the criteria to establish the authenticity of the objects, for constructivism it asks who are those parties who decide on the "official" interpretations of cultural objects, places and events (Wang 1999, 353; Waitt 2000; Fawcett & Cormack 2001). Bruner describes his own view of authenticity as "constructivist perspective" (Bruner 1994, 407; cited in Wang 1999, 355).

Although the writings of Cohen (1979, 1988) and Bruner (1994) somewhat summarize the constructivist approach to authenticity, the opinions of scholars who hold on to this approach vary on many issues (Wang 1999, 355). As Hughes puts it, the notion that authenticity is socially constructed reflects the belief that reality is socially constructed (Hughes 1995, 781-782) and there is no commonly accepted opinion on how and by whom it is constructed, considering the existence of different interpretations of reality. In general, based on constructivist approach it can be proposed that *constructive (or symbolic) authenticity* is the quality that is projected on an object by different groups, including tourists, managers, governments, organizations etc. Constructive authenticity relies on perceptions and points of view of people and the meanings they prescribe to objects, places, events – what is believed to be authentic, becomes in this case authentic (Wang 1999, 351). Bruner argues that, when encountering other cultures, tourists do not assess things as they are but project the "consciousness" of their own culture on toured objects (Bruner 1991a; 241, 243; cited in Wang 1999, 355). Constructive authenticity cannot be measured like objective authenticity; it deals with value and meanings prescribed to toured objects and objects which are not authentic in the sense of objective authenticity can be authentic in terms of constructive authenticity (Cohen 1988; Bruner 1991a; Wang 1999, 351, 353-356). Culler named the result

of social construction “symbolic authenticity”, suggesting that tourists are looking exactly for this kind of authenticity in toured objects, for a meaning attached to it by society (Culler 1981). It should be noted, however, that constructivist approach, even though it relies on personal and collective interpretations, is still object-related as the interpretations taken into consideration are those of toured object.

To summarize, the constructivist approach, instead of concentrating on authenticity of the originals, looks at the meaning-making process which results in socially constructed symbolism of toured objects. It recognizes the fact that different parties can hold contradicting views on the same object and that those views are affected by personal beliefs and values, which are often shaped by the culture which people belong to. (Belhassen, Caton & Stewart 2008, 669-671.)

3.3 Postmodernist Approach: Does Authenticity Matter?

Postmodernist approach to authenticity includes a variety of different views and despite this diversity, it can be said that in general postmodernists tend to deconstruct authenticity (Wang 1999, 356-358). Some scholars pay more attention to the role of “copies” and “imitations” in tourism instead of the role of originals (Urry 1990; Cohen 1995; Brown 1996).

One of the first scholars holding postmodern view, Eco (1983) discusses “hyperreality” in tourism – places and spaces “staged” and “faked” all through (e.g. amusement parks), where visitors know about the lack of authenticity and nevertheless enjoy and embrace it. In relation to such hyperrealities the concept of authenticity in MacCannell’s sense cannot be applied: there is either no original at all or it is hard to distinguish between the real and the fake (Wang 1999, 356-358).

Cohen addressed the fall of interest in authentic among tourists, proposing this has happened for two reasons: the first is the change in tourists’ expectations – desire for authenticity became replaced with the desire for enjoyment; the second reason is the concern, even among tourists, about the impact tourism has on the culture of host communities – “staging” for tourists is seen as a protection against “disturbance” to the local culture, which allows tourists to see what they are interested in and the locals to go on with their cultural practises “in peace” out of the tourists’ view (Cohen 1995; 16-17, 21; cited in Wang 1999, 357). Hughes also confirms that tourists in general do not tend to look for accuracy (in historical or cultural

sense) anymore (Hughes 1995), while Brown suggests that what tourists are searching for when they during their trips can be described as “genuine fakes” (Brown 1996).

If constructivist approach has paid less attention to the inherent authenticity of the object, concentrating rather on the way it is perceived, postmodernist takes it on a whole new level, often to the point of omitting the importance of the authenticity of the object and proposing that the concept of objective authenticity can no longer be applied in relation to tourism (Wang 1999, 358; Fawcett & Cormack 2001, 688-689; Reisinger and Steiner 2006). Propositions of abandoning the concept of authenticity are often based on assumption that tourists themselves do not care about authenticity; as Reisinger and Steiner (2006, 66) put it: „authenticity is irrelevant to many tourists, who either do not value it, or are suspicious of it”.

3.4 Existentialist Approach: Is it Important what the Tourists Think?

References to existential philosophy have occasionally been found in papers on tourism (Hughes 1995; Brown 1996; McIntosh & Prentice 1999), however, in his paper on authenticity in tourism, Wang (1999) directly applies the existential framework based on works of Heidegger, Sartre and other existential philosophers to give a new perspective on the issue of authenticity. According to Heidegger, existential authenticity is a state of Being when one is in accordance with one’s own nature, in other words individual being authentic is being his or her “true self” (Heidegger 1962; cited in Wang 1999, 358). Existential authenticity is therefore subject-related (subject being the tourist), in contrast to objective and constructive authenticity which are concerned with toured object. Wang relies on Handler and Saxton’s description of authentic experience as that of a state when individual has a feeling of being “in touch both with a „real” world and with their „real” selves” (Handler & Saxton 1988, 243; cited in Wang 1999, 351). In relation to tourism, Wang underlines the contrast between the mundane and possibilities offered by tourist activities: individuals cannot be themselves due to constraints (Vester 1987, 245) of everyday life and the liminality (being limited e.g. in time) of tourists’ activities presents the opportunity for them to express themselves more freely (Wang 1999, 358). According to Brown (1996), the state of being one’s true self can be achieved by simply “having a good time” and “enjoying oneself”; Wang, however, considers existential authenticity to be activity-related: he concentrates on activity as a way to become the “real self”, for him action and participation is necessary and he questions the possibility of achieving this state through passive observation (Wang 1999, 358-360).

The originality of toured objects does not matter in Wang's perception, as existential authenticity can be found in the most fake places and among artificial objects as long as it gives the opportunity for individual to be the "true self" (Wang 1999, 360-361). The importance of the toured objects in existential perspective can be, perhaps, best summarized by Moore's quote regarding "one person's absolute fake" being "another's meaningful experience": each individual tourist being at the same place at the same time and being presented with the same toured objects can experience the situation totally differently (Moore 2002, 54-56), thus the inherent authenticity of the toured objects is not important, as both authentic and inauthentic objects can initiate the state of existential authenticity (Wang 1999, 354).

Existential authenticity in tourism, according to Wang, relates to individual's state of being the "true self" and is achieved through participating in tourist activities (Wang 1999, 350-352). Wang suggests that this type of authenticity can be used alongside objective and constructive authenticity types, to address the personal experiences of tourists and to take their perceptions, thoughts and feeling regarding their tourist activity into consideration (Wang 1999, 351-352).

Wang divides existential authenticity into two dimensions: intra-personal and inter-personal authenticity. Intra-personal authenticity relates to achieving the state of being "true self" through one's own body – through personal feelings and bodily sensations; inter-personal authenticity, on the other hand, implies the need for other "bodies" – other individuals – for achieving this state. Wang (1999) describes bodily feelings and self-making (or self-identity) as ways through which intra-personal authenticity can be achieved. Bodily interaction with the outside world is generally done by experiencing through senses; Wang also suggests relaxation, rehabilitation, sensual pleasures, excitement and more as examples of bodily feelings which facilitate the state of intra-personal authenticity. When writing about self-making, Wang relies on the theory proposed by Vester (1987), Krippendorff (1987), MacCannell (1973, 1999) and other scholars regarding the lack of authenticity in everyday life and tourism being a mean to "escape" the "mundane": it is argued that the social rules and "roles" people play in society (at work and at home) are constraining and do not allow people to be "real selves", however by "getting away" from the usual environment, one can achieve his or her full potential. (Wang 1999, 361-364.)

Although widely accepted in tourism studies and acting as a basis for Wang's (1999) idea of intra-personal authenticity, the proposition of tourism being an "escape" from the "routine" (Krippendorf 1987; Vester 1987; MacCannell 1973; MacCannell 1999) has received some notable criticism: e.g. Veijola and Jokinen (1994, 126-127), in criticism of Krippendorf's (1987) writings on tourists' motivations, argue that everyday activities can be far from mundane and that "no area of life is dull in itself". Indeed, one does not necessarily need to travel to the end of the world to achieve the existential authenticity; this state can be achieved through bonding with family and friends (Wang 1999, 364), through what one does during free time, also through a job which one likes and which allows one to fulfil him or herself.

Inter-personal authenticity, as another dimension of existential authenticity according to Wang, involves family ties and tourist *communitas*. Family tourism presents a chance to be with the family and enjoy activities together; sharing the experience with the members of the family can create stronger bonds and facilitate relaxation and enjoyment due to being among "one's kin". Touristic *communitas*, term proposed by Turner (1973) with regard to pilgrimage, relate to social groups formed for a short period of time during a trip; it is common that tourists see each other as "equals", the economic and social boundaries do not have meaning. Feeling of belonging which comes from bonding with family or tourist *communitas* can help, in Wang's opinion, to achieve the state of inter-personal authenticity. (Wang 1999, 364-365.)

After Wang (1999) proposed the idea of existential authenticity, many other scholars have been further developing the concept of authenticity. Some concentrated on reconceptualising it and applying different frameworks (Reisinger & Steiner 2006; Belhassen & Caton 2006; Brown 2013; Knudsen & Waade 2010); others looked at authenticity in specific tourist experiences (Li 2000; Wang 2007; Kim & Jamal 2007; Noy 2004; Zhu 2012).

Reisinger and Steiner (2006) conducted a literature review on the concept of authenticity in tourism and confirmed that there exist many different perspectives on authenticity: objectivist, constructivist and post-modernist views contradict each other in many ways, therefore it is impossible to propose one generally accepted view of authenticity. It was repeatedly observed that there is no agreement on the concept of authenticity within academic community; furthermore there is no common understanding of authenticity shared by all parties involved in tourism industry, including marketers, tourists, authorities, organizations and businesses. Based on this lack of agreement, Reisinger and Steiner conclude that the

concept of authenticity in relation to toured objects should be abandoned altogether in tourism studies. Usage of such an “unstable” and multi-meaning concept in research, they write, is counterproductive; they suggest using terms like “genuine, actual, accurate, real, and true” in relation to original toured objects instead. They further propose that if the concept of authenticity in tourism is to be used, it should be used in existential context, particularly through the application of ideas of Martin Heidegger since such framework will be able to address most aspects of authenticity. (Reisinger & Steiner 2006, 65-67, 67-74, 80-81; Steiner & Reisinger 2006, 299, 312.)

Heidegger implies that existential authenticity is voluntary, meaning one can choose whether to be authentic and can be authentic in one moment and inauthentic in the other (Heidegger 1962; cited in Steiner & Reisinger 2006, 303). In application to tourism, tourists can choose to be authentic or inauthentic (Steiner & Reisinger, 2006, 303). Steiner and Reisinger describe what would existentially authentic and inauthentic tourists would be like. Authentic (in existential sense) tourists would want to get as far from the crowds as possible, go to unexplored places, look for information about places but at the same time reject any advice given about destinations; they would be able to “make their own fun” anywhere, but at the same time they would present a difficult target for marketers. Existentially inauthentic tourists would be very similar to mass tourists, they would prefer guided tours and expect the place to correspond to their expectations rather than have any “surprises”. These two proposed types of tourists would differ in their expectations, demands and goals; different approach should be used to each group to get them interested in the destination. Authentic tourists would be looking for existential authenticity, while inauthentic would value object authenticity: thus the goal of authentic tourist is to find one’s “true self”; inauthentic tourist would expect to be provided with “genuine” but safe options (Steiner & Reisinger, 2006, 307.)

Belhassen and Caton (2006) disagree with Reisinger and Steiner (2006) regarding the abandonment of the concept of object authenticity in tourism, noting that such concept remains “highly functional” by facilitating the discourse on the topic and bringing together varied approaches to the phenomenon; furthermore they note that the concept is still relevant and is widely used, though not in a similar way, by different groups involved in tourism including tourists, authorities, organizations and businesses. Belhassen and Caton underline that to avoid the confusion the term “authenticity” should be carefully used in scientific publications and the author’s position towards authenticity should be clearly explained. (Belhassen & Caton 2006, 853-854.)

Wang (2007) observes that little attention has been paid to the interconnection between object-related authenticity and subject-related, or “self-related”, authenticity and to the possibility of one type of authenticity being transformed into the other in tourist experience. Wang analysed home-stay tourism in Lijiang, China, and proposed the concept of “customized authenticity” – a form of staged authenticity, co-constructed by hosts and guests in response to tourists’ desire to feel “at home” wherever they go. As results of the study show, tourists were in general rather satisfied with their stay in “traditional” homes: even though some genuine features of homes and lifestyles of host community were lost in creation of more tourist-oriented environment, the accommodation corresponded to tourists’ expectations of being “different but not too different” – they were presented with enough of the “exotic” while being provided with familiar comfort. The host families also found benefits in changing their lifestyles by adapting their homes to tourists’ expectations. The findings support the proposition that existential authenticity does not depend on toured objects being genuine. (Wang 2007, 790, 795, 797.)

Knudsen and Waade (2010) suggest authenticity is created not only through meanings prescribed to objects and personal feelings of individuals involved, but also through bodily interaction. They propose that authenticity is performed, that things may not be authentic to start with but “become” authentic through performance during interaction between individual and environment (Knudsen & Waade 2010, 1). Zhu (2012) applies the framework of performative authenticity when analysing the narrative of life story of ritual practitioner who performs traditional wedding ceremonies in Naxi Wedding Courtyard in Lijiang, China: the analysis shows that ritual can be perceived “as staged performance or sacred experience or merely as entertainment” and the individual factors (such as memory, identity, degree of participation) play important role in tourists’ and hosts’ evaluation of the experience as authentic or inauthentic (Zhu 2012, 1500, 1510). Zhu concludes that concept of performative authenticity is useful in analysing tourist experiences which involve embodied practices (Zhu 2012, 1510).

Belhassen, Caton and Stewart (2008) argue that concentration on subject-related authenticity and neglect of object-related authenticity in tourism studies (Wang 1999; Reisinger & Steiner 2006) does not reflect the importance of toured objects on which tourism is actually based, which also includes the place itself and its constructed meaning. Belhassen et al., analysing the experiences of American Christian pilgrims to the Holy Land, suggest that “place, belief, and action” are important parts of tourist experience and the combination of those factors

affect the meaning of the trip to tourists: the state of existential authenticity, they propose, can be achieved through toured objects and also through ideology behind the visit and the activities in which tourists participate. This relationship between toured objects (including place), visitors' beliefs and activities is addressed as „theoplicity“. While analysing the ways in which religious visitors experience authenticity, Belhassen et al. come to conclusion that toured objects cannot be separated from the tourist experience, as they play vital role in facilitating this experience; this can be applied, they argue, not only to pilgrims' experiences but to other tourists' experiences. (Relph 1976; Belhassen, Caton & Stewart 2008, 668, 671, 683-685, 686.)

Kim and Jamal (2007) studied the experiences of highly committed tourists at Texas Renaissance Festival, applying the theoretical framework for existential authenticity proposed by Wang (1999); they note how the liminality and the atmosphere of the event created by community, or *communitas*, (Turner 1969; Wang 1999), allow visitors to experience temporary “freedom” from constraints of their everyday. The embodied experience of dressing up in historical costumes and role-play allow to “switch” from their usual personas; for some tourists the imaginary persona they “pretend” to be during the festival is more than just a costume, it could be considered the “real self” in contrast in every-day-self, which indicates that existential authenticity can be achieved through role-play (Kim & Jamal 2007, 184, 197). Both Kim and Jamal (2007) and Noy (2004), following the results of their respective studies, propose that by participating in tourism activities, individuals can transform; the transformation can have effects beyond the trip, it can possibly involve change in values, in perception of the world and in self-perception.

After the introduction of existential authenticity (Wang 1999), many researchers took on the concept: attempts at further development of the concept from different perspectives and application of the concept to certain forms of tourism show that existential authenticity is now widely applied in tourism studies. The switch of the focus from object to subject allows to take into consideration tourists' thoughts and emotions which usually accompany tourist experience.

Marketers of tourist destinations often used authenticity as advertised quality in order to attract visitors; untouched nature, countryside, indigenous cultures can all be promoted as “authentic” and “genuine”. Here the emphasis may be not only on the authenticity of objects (e.g. “a pot made according to traditions by local people”), but it can also appeal to the desire

of the tourists to “go back to the origins”, far away from the everyday life where people have certain “roles” to play in society – thus it also promotes the authenticity in existential sense. The search for existential authenticity does not necessarily require “pushing your limits” and going to remote locations (Vester 1987); Wang notes that one can find true self through experiencing belonging by e.g. being with family and friends or bonding with the members of the tourist group (Wang 1999).

In this study I adopt the division of authenticity in tourism into object- and subject-related authenticity when addressing the role of authenticity in literary tourist experience. Although this separation can be useful in majority of cases when analysing tourist experience, I also support the idea proposed by Belhassen et al. (2008) that sometimes it is hard to separate tourist objects from experience.

3.5 Authenticity in Literary Tourist Experience

As was previously mentioned, literary places can be related to the writer or the work and the variety of the types of literary places defines different ways in which authenticity can be addressed in literary tourist experience. In relation to places connected to writers, e.g. homes, museums and graves, object-related authenticity plays important role (Herbert 2001). Events, on the other hand, might not have any toured objects directly related to the writer, but instead offer the chance of celebrating writer’s work and communicating with other literary enthusiasts. Amusement parks based on literary works are examples of settings which are built to provide subject-related authenticity. It is much harder to apply the concept of authenticity to places mentioned in literary works: writer’s impression and interpretation of the place are reflected in literary works, which are later read and interpreted by the readers (Herbert 2001; McEvoy 2014). Herbert writes that for literary tourists the border between real and imaginary place is often blurred; visitors often look for actual places that inspired the creation of imaginary places, they compare the features of actual and imaginary places in attempt to discover the “real” place behind text (Herbert 2001, 327).

While trying to find “Dickens” London” visitors do not look for London as it is now, but rather how it was in Dickens’s time and, more importantly, how Dickens perceived it. While “Dickens’s London” can be found within the borders of the city, it is overlapping with “Doyle’s London”, “Wilde’s London”, even “Harry Potter’s London” and many more literary

dimensions of the same city (Watson 2009, 140), thus every literary tourist will be looking for the literary dimension important to him or her. Same place can be perceived differently by the visitors, including writers and readers: that explains contrasting representations of certain sites in literary works; same place can also create different responses in literary tourists who are likely to be affected by description of the place in literary works prior to the actual visit (McEvoy 2014). In fictional literature it is hard to tell whether representation is “correct”, or whether the terms “correct” and “accurate” can be applied (Fawcett & McCormack 2001, 64), as literary text is a product of imagination of the writer and all places, events and characters there, even though they can be inspired by reality, are affected by writer’s personal views.

As a sub-sector of cultural heritage tourism, literary tourism is highly reliant on object authenticity: visitors are particularly concerned about whether the objects, e.g. in writer’s home, are replicas or whether they are original and were a part of household during writer’s life (Stiebel 2007). Questions usually asked at the literary sites connected to the writer are: is it really writer’s birthplace? is it where he or she really lived? was it exactly the desk at which he or she sat, and bed in which he or she slept? It has been also noted, that writer’s grave is the most “genuine” of literary places, as it contains the bodily remains, which is the most “valid” proof of writer’s existence (Matthews 2009, 26; Watson 2006). On average, tourists who visit literary places, promoted as having some connection to the writer, will be disappointed if it is revealed that the artefacts presented are not genuine (Belhassen & Caton 2006, 855).

At the same time, the value of the literary place often lies in the meaning prescribed to it (Herbert 1996, 78). Managers of the literary sites, event organizers, museum curators and authorities have the power to choose what is to be displayed and how writer’s life is to be represented. Public recognition and appreciation of the writer’s works are often displayed through official marking of the places related to the writer in forms of plaques, monuments, or, in some cases, through the opening of museums dedicated to the writer (Watson 2009); sometimes certain literary works are considered to be important part of country’s or region’s cultural heritage and the authorities play important role in promoting the image of the writer as national hero. Every literary place gives its own representation of writer’s life and works; these representations are influential, however, they might not correspond to individual visitor’s expectations: some literary enthusiasts have interpreted the life events and works of the writers differently, some happen to know more about writer’s life and work than the guides can tell (to the point of enthusiasts arguing with the guides on some issues regarding

writer's biography). Visitors might also be looking for new viewpoints from which to consider a literary place by discovering new interpretations (Richards 2001a, 16-19). "Traditional" narratives presented by museums and monuments and in guided excursions often give the "official" point of view. However, alternative accounts can provide different perspectives on seemingly well-known things and give new meanings to author's life events and writings and consequently affect the meaning and value of the related places e.g. different interpretations of life events of Brontë sisters gave a possibility for new interpretations of Haworth as their home. Herbert suggests that, as many other cultural attractions, literary places are social constructions (Herbert 2001, 317-318): they are constructed by "official" interpretations imposed by authorities, curators and other parties possessing power (Waitt 2000, 836), they are constructed by writers through fictional texts, and then constructed by readers in their imagination while reading the texts; furthermore, public opinions, media and different organizations act as co-constructors (Fawcett & Cormack 2001, 687). Individual perceptions, expectations and associations of the visitors play important role in personal experiences: readers might have their own interpretation of fictional texts and writer's life (Watson 2006; Watson 2009; Robinson & Andersen 2002b). As Laing and Frost put it in relation to literary tourists, they travel not to the actual places but to the places of their imagination (Laing & Frost 2012, 21).

Tuan (1991) in his work *Language and the Making of Place* concentrates on construction of places by "words" – through speech and text. He describes how the way people name places, talk and write about places gives meaning to geographical locations. Among many examples of how language is "making" the place, he notes the influence of literature on how people imagine places and the power of literary works to "transform reality". (Tuan 1991.)

Based on Robinson's (2002) propositions regarding the experiences of literary tourists, Wang's (1999) explanation of existential authenticity can be fully applied to literary tourism. Literary tourist's (or, in particular, pilgrim's) search for the "proof" of writer's existence and desire to establish a connection with the writer (Tetley & Bramwell 2002, 157) through visiting the associated places can be a part of the "self-making" process, which is, according to Wang, a way to achieve existential authenticity. The concept of objective authenticity, Robinson writes, can be applied to the actual buildings and artefacts at the sites associated with writers; however the nature of most places depicted in the texts is at least part-imaginary, which makes the application of objective authenticity meaningless. In literary tourism the toured object is often not the place itself (actual physical location) but the interpretation of a

place, firstly by the writer and secondly by the reader, it involves the associations with the place, the meanings prescribed to it. As was mentioned before, the actual places featuring in fictional works are not exactly “real”, but are the versions of places based on writer’s perception and experience. As places described are often “disguised”, based somewhat on real places mixed with the imaginary features, it is hard to establish what would be an “authentic” version of such a place. Wholly imagined places present yet another difficulty – they do not exist anywhere but in writer’s and reader’s imagination; physical representations of imagined places, such theme parks, though they are often considered to be inauthentic, are still visited by tourists. Settings used for shooting of screen adaptations can become a place of pilgrimage as well, they often act as real-life representations of imaginary places. (Robinson 2002, 52-54.)

Dedicated literary tourists, or literary pilgrims, combine the traits of both tourist and pilgrim, thus their motivation can be similar to motivation of both types of travellers. Though literary tourists are believed to have a desire to “connect” to something (writer, fictional work, place) (Watson 2006; Watson 2009; Knudsen & Waade 2010, 12-13), there is also a possibility of them wanting to “escape” something: they might possibly desire to escape the busy way of life or city life through travelling to rural literary sites to “reunite” with nature and the “past”. For example the nostalgic image created by Beatrix Potter of the idyllic British countryside appeals to many not only because of the quiet and peaceful life, but also because it brings the memories from childhood, the period when Potter’s works were most likely read (Squire 1993; Squire 1994a; Busby & George 2004; Schouten 2007, 28-36). Another possibility is the desire of potential “escape” into fantasy world (e.g. Middle-earth from J. R. R. Tolkien’s writings, Hogwarts from Harry Potter books by J. K. Rowling): this is often the case with the amusement parks and film shooting sites, which allow the “visit” to imaginary worlds created by the writers.

Belhassen et al., in their study of Christian pilgrims to the Holy Land, conclude that religious pilgrims were looking for existential authenticity which was facilitated by their belief; the visit was a personally significant and emotional experience (Belhassen, Caton & Stewart 2008, 676). The vital role of belief in religious pilgrims’ experiences can be compared to admiration of the writer and literary works in literary pilgrims’ experiences: there is similar desire to connect to something out of reach, this desire is satisfied by visiting places related to e.g. writer’s life, by occupying the same space as writer once occupied (Belhassen, Caton & Stewart 2008, 686).

Belhassen et al. propose that tourist experience cannot be separated from toured objects and their constructed meaning and that through the authenticity of objects visitors can achieve existential authenticity (Belhassen, Caton & Stewart 2008, 681-683); they note that certain elements of the place, sought after by visitors, can “legitimize” the experience (Belhassen, Caton & Stewart 2008, 673): it can particularly apply to the artefacts directly connected to the writer: e.g. seeing the genuine object that belonged to the writer can initiate the feeling of being “connected” to the admired person.

The framework of my study is based on the idea that both object-related (objective and constructive) and subject-related (existential) authenticity play important role in literary tourist experiences. The importance of object-related authenticity cannot be neglected, as literary tourist experience is often centred around toured objects which have some connection to the writers and literary works: in context of literary tourism, the place itself, as well as its features, often act as objects of interest for visitors. Both objective and constructive authenticity are significant: the value of toured objects can lie in being genuine as well as in meanings prescribed to them. Many literary attractions demonstrate their connection to the writer through displaying related artefacts (e.g. objects used by the writer) and visitors expect the artefacts to be genuine (e.g. that the object is really the one that was in writer’s possession). At the same time literary places present complicated social constructions: in relation to writer’s life and works, places are represented and interpreted differently by individual visitors, organizations, authorities and other parties. Literary tourist experience is highly dependent on personal perceptions and interpretation of the place, and on visitor’s imagination (Laing & Frost 2012, 21): this particularly applies to places sought after because of their appearance in fictional text – many of those locations, even though inspired by actual places, are, at least in part, products of writer’s and reader’s imagination. In comparison to religious pilgrims, literary tourists can be perceived as travelling to “sacred” places to achieve existential authenticity (Belhassen, Caton & Stewart 2008). Visits to literary place can be of high personal significance to literary tourists and particularly to literary pilgrims: through establishing a “connection” with the favourite writer and fictional works visitors can hope to find their “real” selves in existential sense. Connection can be achieved through toured objects (e.g. place itself, landscape, artefacts), thus toured objects can act as medium through which tourists achieve existential authenticity (Waite 2000; Belhassen, Caton & Stewart 2008, 684-685). Tourists’ desire to “follow the footsteps” of writers and fictional characters can also point at ongoing search for authenticity of the self through the ritual of repeating someone

else's journey and associating the self with the person who undertook the trip before (Seaton 2002, 135-140; Seaton 2013, 20-24).

In my study I focused on the notions of authenticity as it appears in respondents' narratives of their literary visits: I wanted to find out whether authenticity is viewed as important and whether it can be categorized in accordance with proposed authenticity types. I looked at whether the whole trip was based on the search for authenticity of objects or authenticity of the self (or both); or whether authenticity is considered unimportant or is not a primary concern for literary tourists. I wanted to discover what role object-related and subject-related authenticity plays in literary tourists' experiences and which authenticity type is sought after. I support the idea proposed by Belhassen, Caton and Stewart (2008) that the authenticity of objects, in objective or constructive sense, can lead to existential authenticity, thus I planned to look at the interrelation between different types of authenticity in literary tourists' narratives about their visits.

4. DATA AND METHODS

4.1 Narrative Analysis

One of the first documented attempts to formally analyse narratives is presented in Aristotle's *Poetics* and dates back to approximately 335 BC. Modern attempts at narrative analysis have resulted in variety of proposed approaches developed through 20th century by linguists, literary critics, psychologists, sociologists and folklorists (Herman 2007).

Narrative approach to analysing qualitative data has been widely used in social sciences for about thirty years since the occurrence of the so-called "narrative turn" in social sciences when narrative analysis started to be considered as a mean of acquiring detailed description of personal experiences; in accordance with constructivist perspective, narrative approach does not assume the existence of one ultimate reality, but allows the possibility of existence of multiple constructed realities tied to points of view (Bruner 1991b; Hinchman & Hinchman 1997; Elliott 2005; Bamberg 2011a).

Analysed narratives can retell real or imagined sequenced events; literary studies mostly deal with narratives of imaginary events, while sociology mostly concentrates on the narratives of lived experiences (Labov & Waletzky 1997). In recent decades narrative analysis has been used to discover the "alternative" points of view of marginalized groups (e.g. women, LGBT people, ethnic minorities); the identity-building through life narratives has also attracted the attention of academics (Finnegan 1997). In tourism studies narrative analysis has been used to look at tourist experiences, e.g. by focusing on personal transformation facilitated by tourist activities or analysing how tourists prescribe meanings to their experiences (Noy 2004). Narratives produced by research participants during an inquiry provide the insight into respondents' view of the world, gives their perception of the experiences (Czarniawska 2004, 49); through narrative respondents present their version of events, interpret and evaluate them (Feldman et al 2004, 147-148). When presented with data in forms of narratives (e.g. written texts, transcripts of interviews), the researcher "dissects" respondents' narratives into parts, analyses and interprets them and on the basis of that constructs own narrative in an attempt to present respondents' perspectives as truthfully as possible (Czarniawska 2004, 55).

Bruner suggests that lived events are recorded in human memory in form of narratives (Bruner 1991b, 5). Narrative, according to Bruner, is used to organize experience (Bruner 1990); it also acts as a mean of making sense of the lived experience and sharing how sense is

made with others (Bruner 1991b; Bamberg 2012). It is also argued that through the construction of narrative of lived experience teller also analyses it and prescribes meaning to it (Bruner 1990, 67; Finnegan 1997). Narratives can come in different forms: written, oral, visual (derived from images and videos); while some narratives are “there” for the analysis, other are “extracted” through research e.g. by the means of interviews (Bamberg 2012, 80). Humans, it is assumed, have developed predisposition for receiving information through narratives: formed in early childhood by listening e.g. to fairy tales, and developed later through reading, this ability is carried into adult life (Bruner 1990; Czarniawska 2004). Social knowledge is shared through narratives: the message about values of society is often carried to the next generations by the means of narratives (Bruner 1990; Czarniawska 2004). Some narratives play important part in society, reflecting society’s history and culture, and serve as tool in education (Finnegan 1997; Bamberg 2011a).

Narrative, in general, is thought of as a recreation of events, real or fictional, which are presented in a sequence (Bruner 1991b, 6; Bamberg 2012, 77-78). In social sciences narrative is understood as an account of connected events in sequential order (Hinchman & Hinchman 1997; Elliott 2005, 3). What distinguishes narratives from e.g. a statement or a list is the fact that it describes a change of state. At least two states should be present in a narrative as initial and final situations (e.g. person being alive and person being dead) and the change from one state to another should be described (e.g. how did the person go from being alive to being dead); the change of state should also occur to the same subject (in this case, the certain person). (Schmid 2010, 2-4.)

Terms “story” and “narrative” can be used as synonyms in some situations (Finnegan 1997, 72), however, many schools of thought put a distinction between them, viewing story as a “subset of narrative” (Feldman et al 2004, 149-150). A story does not necessarily present a change of events but can be a description of one state.

Narrative analysis can be done in different ways: focus can be on linguistic form, structure (e.g. units within the text and their relation to each other), genre, roles assigned to different characters, context and levels of meaning (Bruner 1986, 4); analysis can also concentrate on interaction between the “addresser” (e.g. writer) and “addressee” (e.g. reader), analysing the intentions of the “addresser” and the way the “addressee” interprets the message (Bruner 1986, 4; Elliot 2005; Bamberg 2012, 81-83, 92-93).

For this study, I decided to use structuralist approach to analysis of narratives. Aristotle in his work *Poetics* presents a simple plot structure of dramatic works, which includes beginning, middle and end; this is one of the first examples of analyzing the structure of narrative. Structuralist schools of thought, developed in twentieth century, though not united in views, concentrate on different types of “structures” within narratives; structural analysis is connected to semiology (Greimas 1976) and formalism (Propp 1968) (Czarniawska 2004, 76). Labov and Waletzky (1997) suggest that commonly a narrative consists of certain units, those being orientation (time, place, situation), complication (what happened), evaluation (the meaning of the action and the result), resolution (what finally happened) and coda – some of the parts might not be defined as separate parts or might not be present at all (Labov & Waletzky 1997, 27-37). Russian Formalists, a group of literary critics, have distinguished between *fabula* (story) and *sjuzhet* (plot) in narratives. *Fabula* is the actual chronological order in which events occurred, while *sjuzhet* relates to the order of presentation of events in the narrative; the original order of events remains unchanged, but events can be represented in different order e.g. through flashbacks, points of view (Propp 1968; Bruner 1987).

I have chosen to analyse the narratives of literary tourist experiences provided by the respondents through Greimas’s actantial model (Greimas 1976). Greimas has based his literary analysis on study by Propp (1968), a folklorist and a member of Russian formalists group; both of them concentrated on the actions of characters in the narratives and the role of those actions in the plot. Greimas’s and Propp’s models, though originally meant to be applied to literary texts, can be used in analysis of different forms of narratives.

4.2 Propp’s Structural Model and Greimas’s Actantial Model in Structural Analysis of Narratives

Propp’s structural analysis of a fairytale

Vladimir Propp presented a new approach to structural analysis of fairytales: his work *Morphology of the Folktale*, originally published in 1928 and first translated into English in 1958, analyses Russian folktales according to the functions of *dramatis personae* (or characters) and the role of those functions in narrative structure (Propp 1968; Bruner 1990, 80). Propp noticed that in majority of fairytales there are similarities between functions of *dramatis personae* and their actions: even if characters have different names and attributes and

their actions are not exactly same in each fairytale, they still fulfill same functions (Propp 1968, 18-20). These “functions”, or “acts of a character”, are, according to Propp, the basic components of fairytale (Propp 1968, 21-23). Having analyzed the functions *dramatis personae* performed in a sample of a hundred fairytales, Propp concluded that the actual number of functions they can perform is quite small – thirty one to be exact – even though variations of those function vary from one fairytale to another (Propp 1968, 19-20). A number of functions combined form a sphere of action (or role) which defines the respective performance of characters, Propp distinguished seven spheres of action: *hero*, *villain*, *donor (provider)*, *helper*, *princess (a sought-for person)* and *her father*, *dispatcher* and *false hero* (Propp 1968, 20, 79-80) – these can also be addressed as “archetypes”, in a similar way Carl Jung has used the term (Jung 1976).

Omitting some of the thirty one functions, I will summarize the basic plot of a fairytale as Propp presented it: the narrative starts with the initial lack of desired object (e.g. a need for bride or magical artefact) or lack through the act of villainy (e.g. bride kidnapped, artefact stolen), it requires the hero (protagonist) to go on a quest to obtain the desired object; hero departs on a quest and meets the helper (or donor) who provides hero with help in some form (e.g. giving directions or providing means of transportation); hero engages in combat with the villain, in the process hero is branded or marked in some way (e.g. receives a wound); hero achieves victory and obtains the desired object (e.g. takes possession of magical artefacts or saves the abducted person); hero returns home, he might be pursued by the villain on the way home, but successfully fights back or is rescued; a complication may arise upon the return of the hero by the appearance of a false hero who makes unfounded claims (e.g. for the throne or for the bride), the hero has to prove himself through the fulfilment of a difficult task, in the end, however, the false hero is exposed and the villain is punished; the hero is transfigured (e.g. given new appearance, attributes or skills) and gets a reward (in fairytales it mostly happens in form of marriage to the princess or ascending to the throne) (Propp 1968, 25-64). Czarniawska simplifies the plot structure presented by Propp even further: according to her, when equilibrium (favourable situation) is upset, by e.g. an act of villainy, disequilibrium occurs and action is required to improve the situation; the hero is the one to take action and action leads to situation being improved and equilibrium achieved; if complication (e.g. through treachery) follows and upsets the equilibrium again, hero is required to take action again (Czarniawska 2004, 84-86).

Propp's work has attracted attention of scholars from different disciplines and has inspired a number of studies; the structural model and the concept of functions of *dramatis personae*, applied by Propp to fairytales, proved to be useful for analysing narratives other than folklore (Dundes 1968). However, Propp's functional model has also received criticism, notably from Hendricks, who pointed out that it is necessary to know the plot prior to assigning the functions to the characters, thus the roles can be defined only after getting familiar with the narrative from start to end (Hendricks 1967; Herman 2007).

Greimas's actantial model

French-Lithuanian literary scientist and semiotician, Algirdas Julien Greimas, has further developed Propp's ideas and has presented the actantial model based on the functions of characters in the narrative; actantial model analyzes the actions of the characters to find out their role in the narrative. He revised spheres of action (or archetypes) proposed by Propp and ended up with six, those being *subject* (protagonist or hero), *object* (desired item or sought-for person), *opponent* (antagonist or villain, is in opposition to subject, trying to hinder the obtaining of the object), *helper* (or donor, provides help for the hero), *receiver* (of the object) and *sender* (the initiator of the quest to obtain the object). Greimas referred to characters as "actors" and to archetypes as "actants": actants are more than characters, they are necessary elements which the narrative is based on; more than one actor can be combined into actant (e.g. numerous enemies faced by protagonist present one actant – Opponent), at the same time one actor can be more than one actant (e.g. if the protagonist went on a quest to find a bride for himself, he is at the same time the Subject and the Receiver) (Greimas 1976, 5-6, 111; Greimas 1983, 201; Greimas & Courtés 1982, 5). Also, the actors might not be same actants throughout the narrative: e.g. being a Subject, actor can at the same time be an Opponent or Helper in someone else's quest, or, when first being a Helper, actor can change into Opponent later (Greimas 1976, 5-6). The actants are paired according to structural relations (Peräkylä 2005, 870): Subject is paired with Object, Sender with Receiver, Helper with Opponent – paired actants can act in opposition (e.g. Helper provides assistance for the Subject, while Opponent tries to hinder the quest) or their actions might be the opposite of each other (e.g. Subject is retrieving the Object, Object is retrieved). (Greimas 1976; Greimas 1983.)

On the structure of narrative, Greimas suggested that it begins with an undesirable situation (the lack, as Propp defined it) and progresses towards desirable situation (acquisition of the Object) through the actions of the Subject (Greimas 1976, cited in Prince 1997, 39-40;

Greimas 1983, 207): Subject is sent on a quest by the Sender to obtain the Object, in the process of obtaining the object subject is fighting the Opponent and is assisted by the Helper, after obtaining the Object Subject delivers it to the Receiver. Subject can also act as a Receiver of the Object, so can the Sender; Subject can also be the Sender as well as the Receiver at the same time). Figure 1 presents the visualized actantial model. (Greimas 1976, Greimas 1983.)

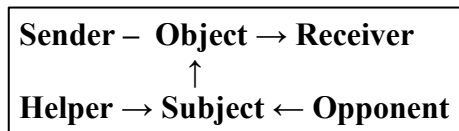


Figure 1. Greimas's Actantial Model (Greimas 1983)

4.3 Data Collection

In my study I have analysed the accounts provided by literary tourists regarding their experiences during visits to literary places, I particularly concentrated on the notions of authenticity. The sample of the respondents had to be “purposive” (Silverman, 2006) in order to get the information I needed. To obtain the data I needed to contact the literary tourists to ask them to provide the accounts of their literary trips. Finding respondents individually would have been a difficult task, so I decided to search for them through organizations dedicated to literary tourism and literature in general. I have contacted a number of British societies dedicated to particular writers, including Dickens Fellowship, Tolkien Society, Brontë Society. Some of those organizations agreed to post the call for research participants on their websites or include the information in the newsletter to the members. I have also posted the announcement regarding the research on Facebook pages of several literary societies. Those willing to participate were asked to contact me by email.

Having received emails from people interested in participating, I have asked them to provide written accounts of one or more particular literary tourist experiences. Respondents were asked to write about their visit to literary place in free form and provide any information they considered important; I also presented a number of points they can cover in a form of several questions. I asked the respondents to provide some background information by describing their interest in particular writer and/or fictional texts that inspired them to visit the place; I

also asked about their pre-visit expectations, feelings and impressions upon arrival and whether the place has corresponded to their expectations; lastly I asked the respondents to evaluate the trip, contemplate on their experiences and consider whether the trip has been meaningful for them personally. I thought that written accounts were the best way to obtain the data in comparison to e.g. interviews: I considered that when asked about their literary trips in a conversation, the respondents might not have enough time to reflect upon the experience and might provide short and somewhat “general” answers; by giving them time to think and recollect their trips before and during the writing process, I was thinking I could initiate them to provide more detailed descriptions and evaluations. I also considered it better to have free-form narratives and allow the respondents to mention what they considered important instead of “directing” the conversation through the questions like in an interview.

The research data consisted of seven (7) free-form narratives which told literary tourists’ accounts of their visits to literary places. The written accounts were returned by email or by post. Of the total amount of respondents, five were women and two were men; the age span of the respondents was from 12 to 60s. All the respondents were from England and counties of residence of the respondents included Derbyshire, East Sussex, Essex, Herefordshire, Nottinghamshire and West Yorkshire.

I was also able to get an unexpected cluster of data from members of Myth & Magic Reading & Language Fellowship at Ironville and Codnor Park Primary School (Derbyshire, England), an after-school study group dedicated to studying the works of J.R.R. Tolkien and other writers and poets. The group was founded with a purpose of improving academic performance, developing students’ talents and inspiring students to continue their education on university level; it was meant to provide a chance for students from disadvantaged socio-economic backgrounds to realize their potential. Myth & Magic Fellowship publishes a magazine featuring members’ literary and art works; the group has made study visits and participated in conferences across UK and Europe; they cooperate with Tolkien Society and other language groups in Europe. Currently the group members’ age ranges from 8 to 17.

Having been contacted by the supervisor of the group, I was informed that members of the group might be willing to participate in the research. Apart from two accounts of literary visits provided by the members, I have also been offered an opportunity to obtain a different kind of data in a form of a learning diary or travel journal jointly produced by the group members during and after their study visits in 2009 and 2011. The diary features the

description of activities during the visits and students' impressions of the places visited. This data provides valuable insights on the role of literary tourism in education.

According to the principles of ethical research, I have considered ethical issues during my study (Silverman 2010, 153-167). The participation in the research was voluntary: only those who were interested in participating have contacted me and after receiving the instructions they were free to withdraw from research at any time. I have paid special attention to ensuring the confidentiality and anonymity of the research participants: names or any other personal identifying information, apart from gender, age and county of residence, will not appear in any publications resulting from this study. The information provided is confidential, except that, with respondents' permission, anonymised quotes will be used in the text of the thesis. Even though the study findings will be published, only I will have access to the collected data itself.

The exception to confidentiality and anonymity policy is made in case of Myth & Magic Reading & Language Fellowship at Ironville and Codnor Park Primary School. Upon mutual agreement, Mick Ennis, a volunteer teacher (presently retired) who conducts meetings of Myth & Magic Reading & Language Fellowship, will be mentioned as an informant when using respective quotes. Mr Ennis has voluntarily assisted in obtaining the data from Myth & Magic members and has provided valuable information on the effects of literary tourism on students from first-hand experience. The young informants from Myth & Magic will be identified as members of the study group, but their names will not be mentioned.

4.4 Analysing and Reporting

Bamberg distinguishes the research "with narrative" and the research "on narrative". Research with narrative studies the lived experiences (Elsrud 2001) that are presented in the narrative and the meaning of those experiences – it is often similar to content analysis; on the other hand the research on narratives analyses narratives themselves as devices used to relate the events and make sense of them. (Bamberg 2012, 77-78.)

First I performed the analysis "with narrative" to find out how respondents describe the significance of the literary tourist experience and to analyse the role authenticity plays in narratives. Secondly, I performed structural analysis "on narrative" (Bamberg 2012, 77-78),

analysing how quest for authenticity appears in narratives of literary tourist experiences through Greimas's actantial model, also applying the features of Propp's structural model for analysis of narratives.

The content of the narratives was analysed and data was organized according to emerging themes. The following themes appeared in almost all respondents' narratives: interest in literature as a motivating factor to undertake a journey; role of authenticity in literary tourist experience; personal significance of the literary trip to the respondent. I start chapter five with presenting respondents' reasons to undertake the trip as they describe it in their narratives. By looking at the reasons for visit first, it was easier to analyse why certain meaning was prescribed to the trip. I especially tried to concentrate on the topics to which the respondents tried to attract attention by repetition, or mentioning one thing more than once; if respondent repeats him or herself on certain point, it can indicate the importance of the point in respondent's view and a desire to attract attention to this point. Along with quotes from respondents' narratives the excerpts from travel journal provided by informants from Myth & Magic Reading & Language Fellowship were also used. I used students' own descriptions and Mick Ennis's notes on the effects of literary tourism on students to look at the role of literary tourism in education: not from pedagogical perspective, but instead by concentrating on the significance of personal experiences for students.

In chapter six my particular focus was on the way authenticity appeared in the narratives. When analysing narratives, I have realized that respondents presented different types of literary tourists, including dedicated literary enthusiasts as well as "general" literary tourists, therefore they have perceived and consumed authenticity differently.

As literary tourists are assumed to be on a quest to "connect" to the writer or literary works (Waite 2000; Belhassen, Caton & Stewart 2008; Watson 2006; Watson 2009), it is possible to view their experience in the light of Greimas's and Propp's models which also imply the importance of a quest in narrative. In accordance with previously presented theoretical framework, literary tourists can be looking for authenticity of the toured objects, or have the desire to form a connection through visiting literary places, which can be a manifestation of literary tourists' want to achieve existential authenticity. Therefore, when analysing narratives of literary experiences, actantial distribution can be presented as follows: literary tourist will be the Subject (hero on a quest), while authenticity is the Object of acquisition. Literary tourists are most likely to perform not only the function of a Subject, but also that of a Sender

(having “sent” themselves on a quest) and a Receiver (of authenticity as Object). Other individuals can act as Helpers or Opponents: e.g. guides or knowledgeable companions can act as Helpers, making authenticity easier to obtain, at the same time unprofessional guides and disruptive companions can act as Opponents, hindering the obtaining of desired Object. Organizations and authorities can also act as either Helpers or Opponents: e.g. by imposing “official” views and interpretations of literary places in different ways. Other aspects e.g. weather, environment, location etc., though not “active” actors, can also be in accord or act as opposition by positively or negatively affecting the experience. It is worth noting, however, that not all respondents seemed originally to be on a quest for authenticity: though majority of the respondents based their expectations on want for some form of authenticity, some did not have any well-formed expectations but appreciated authenticity (object-related or self-related) when facing it.

Though the results of the study may not be generalizable on a wide scale, they provide detailed data on literary tourist experience and the role authenticity plays in such experiences. Varied respondents’ profiles correspond to the assumptions (Squire 1994a; Herbert 2001) that literary tourists are a diverse group with different levels of knowledge and dedication and authenticity at literary tourism sites does not have same level of importance for all literary tourists.

5. PERSONAL SIGNIFICANCE OF LITERARY TOURIST EXPERIENCES

5.1 Motivation for Visiting Literary places

In this section I will present my findings on respondents' motivation for visiting particular literary places in the past. Since I do not aim at examining in depth the motivation and expectation formation of literary tourists, I will address only the main factors behind respondents' desire to visit those literary sites in order to determine the "types" of literary tourists the respondents represent – whether they are "general" visitors or dedicated literary pilgrims. Also, I will look at the types of places visited to determine whether those places can be considered as purely literary sites or if they are "on the border" of cultural tourism sub-sectors, being e.g. at the same time heritage or film and TV induced tourism sites.

Two of the respondents travelled with a group, two – with family member(s), one had a friend for a company and other two travelled alone. Respondents who travelled with family members underlined shared interests as a reason to go together and mentioned the pleasure of being with relatives when on a trip:

I took my daughter when she was home from university as we both fans of Brother Cadfael and his medieval whodunits. (Female respondent in her 60s, from Herefordshire.)

We went to London in 2011 for a family trip. Me and my husband, and our two daughters, back then they were 13 and 15. We spent about two weeks there, staying at my sister's. It's nice to travel with family. (Female respondent in her 40s, from East Sussex.)

At the same time, respondents who travelled alone did not seem to feel that their solitude negatively affected their experience. Respondent from Nottinghamshire underlined the importance of going to the burial place alone when describing her visit to Poets' Corner in Westminster Abbey:

...and, of course, I wanted to go alone. Visiting graves is not something I want to do in a company. I wanted to stand there, to think of things. (Female respondent in her early 20s, from Nottinghamshire.)

She acknowledges that she was longing for solitude to be able to contemplate undisturbed.

Four out of seven respondents described travelling to places related to the lives of the writers or places of burial. One respondent, despite having travelled to a number of literary places,

chose to describe a trip to a literary conference which was held in the region that had served as an inspiration for literary works. Another respondent described a visit to a place where fictional events took place; while yet another respondent described visits to several sites located in London, which included those where fictional events took place as well as those used as a shooting sites during the production of a movie based on literary works. Excerpts taken from Myth & Magic Reading & Language Fellowship members' travel journal relate to visits to the literary sites connected to the writer, but those are also the locations that served as inspiration for fictional places which appeared in literary works. As was mentioned before, the main reason to visit literary sites is usually visitor's interest in writer or literary work(s); as visitors' level of knowledge and dedication vary so do the expectations. What literary tourists expect to get from the visit is totally unique for each tourist.

As data shows, respondents who travelled to places related to writers wanted to discover more about the writer as a person, to see how they lived, what objects surrounded them; they wanted to feel the "presence" or the "spirit" of the writer, a desire expressed also by those who went to burial sites. Respondent from Essex described why she thought Paris was the city where she could find connection to Oscar Wilde:

... he travelled around Europe and America, lived in Dublin and London. But Paris... he visited it before and even lived there during the time when he enjoyed his popularity. But it is also the city where he spent the last years of his life, where he died and was buried. From what I know from his works and published letters, he seemed a different person after he was released from prison, he said so himself, apparently he understood many things and in a way found himself. I felt that Paris would be the place to look for his... spirit, perhaps? To feel him as a person, not an icon. (Female respondent in her late 20s, from Essex.)

Dublin and London are the cities traditionally associated with Wilde, first as birthplace and second as place of residence during his success. Yet, the respondent feels that it is in Paris that she can find "the real" Wilde.

Respondents who visited locations of fictional events, film shooting locations and places that inspired fictional texts all mentioned they were looking for the "atmosphere" as found in the literary works or on screen:

...to experience at first hand the place where so much of the mythology of Middle-earth was conceived. (Male respondent from Derbyshire.)

The respondent who travelled with family described her daughters' interest in Harry Potter books and movies and their desire to "prolong" the reading experience by visiting places referred to in the books and shooting locations:

But for them it wasn't just sightseeing and shopping. They are Harry Potter fans. There was some much discussion about Harry Potter at home, I still remember the names and details from the books. And like any dedicated Harry Potter fan mum, I had to read all the books and watch all the films. With all the books read, films watched, games played, they wanted to experience this magic world in reality. That's why we went around London looking for "Harry Potter places" (...) The last film just came out and they were happy of course, but kind of upset that it all finished. For them it was like continuation of the books or films. (Female respondent in her 40s, from East Sussex.)

For majority of respondents the visit was purposeful and for some also carefully planned. In case of two respondents, their visits to the area had purpose other than literary tourism; however, being in the proximity of literary sites and knowing about them, respondents "ended up" visiting literary places. A visitor from Yorkshire came to Haworth, the town where Brontë Parsonage Museum is located, for the purpose of buying a present for his friend; with no original intention to go to the Parsonage, the respondent had spare time and decided to visit it. The respondent describes his "accidental" visit with a pinch of humour:

Applying true Yorkshire logic I decided to spend £3 on four hours car parking rather than lose 40p on two hours car parking! Trouble was this meant I got four hours parking instead of two. (...) after much dithering I had managed to buy a bottle of single malt whisky for my friend and discovered I still had around three hours left on my car parking so decided to have a wander round Haworth something I had not done for a very long time. (...) I wanted to use as much of my car parking time as I could. (Male respondent from West Yorkshire.)

The respondent "confesses" to living in proximity of Haworth and knowing about this literary site, he contemplates on the reason he never visited it:

The reason why I had never been before? Well I only live twenty minutes or so from Haworth so in my mind I could visit them anytime. And to be honest I wasn't that interested in them at the time! (Male respondent from West Yorkshire.)

There appears to be a connection between potential visitor's the proximity to literary places and desire to visit them. It is generally thought that the further is the attraction from one's

normal place or residence, the less is the chance to visit it; however, according to yet another respondent, when living close to a literary or cultural attraction one has the feeling of “not being in a hurry” and being able to visit “anytime”. This can be applied not only to literary and cultural sites, but to other attractions. Respondent from Nottinghamshire explains that she was waiting for the “mood” or “right time” to visit:

I have been living in London for about a year before I decided to go. Before I didn't have time, or if I had time the mood wasn't right for the visit. I have been to Westminster Abbey before I moved to London, but haven't been to Poets' Corner. I was waiting for this special moment, like... a feeling that it is the right time to visit. (Female respondent in her early 20s, from Nottinghamshire.)

As follows from the data, the majority of the respondents were purposeful visitors; at the same time, two respondents can be regarded as “incidental” – though literary sites were not their primary reason to visit the location, they report their visits as significant experiences. While four respondents travelled to places related to the lives of the writers, the sites to which other three respondents travelled had closer connection to fictional works. The confirmation presented by the data on respondents’ desire to “connect” with the writer or to extend the reading experience by getting “inside” works of fiction and feel the “atmosphere” supports the propositions made by researchers on literary tourists’ motivation (Matthews 2009; Watson 2006; Watson 2009; Robinson 2002; Robinson & Andersen 2002a).

5.2 Visitors’ Evaluation of the Significance of Literary Tourist Experience

Based on the fact that respondents represented different types of literary tourists, their experience had different meaning for them and degree of significance of literary visits varied depending on respondents’ motivation for visit and dedication to writer and literary works. Despite the fact that for the majority of the respondents literary visit was a personal experience, often based on finding a connection to the writer or “immersing” oneself into the atmosphere of literary works, several other themes have emerged in respondents’ narratives: getting to know writers as regular people; discovering one’s own cultural heritage; and family-centred literary travel.

The research findings confirm the proposition that literary visits are significant to literary tourists because they help to build a “connection” to the writer or to fictional places, events

and characters. Depending on the type of place respondents visited, majority were able to establish the link between themselves and either writers or literary works. Respondents who visited sites related to writers' lives prescribed special meaning to their being in places which writers had inhabited or where they are buried, they associated visiting those places with actually meeting the writers in person:

And there I was stood in the actual hallway that the Brontës used to frequent so often going about their daily business, discussing village gossip and thinking of stories to write. I turned left and I was in the dining room where Emily Brontë died (...) I began to feel overcome with emotion at the thought of what had happened in this very room. The atmosphere was one of awe and wonder, of inspiration and reverence of being in a very special place where so much happened in such a short space of time. (Male respondent from West Yorkshire.)

Maybe I did not know many who were buried there, but looking at the memorials, I could recognize quite many of them. Some I have read and studied, of some just heard. But when I looked at those tablets and could put a life story behind it, and I remembered the books... it was like re-reading them again. It's like meeting them in a way. (Female respondent from Nottinghamshire.)

For respondents who visited places related rather to literary works to feel the atmosphere similar to that found in texts was particularly important:

I still remember the atmosphere created there and it just felt as though visitors were stepping back in time. (Female respondent from Herefordshire.)

...beautiful landscapes on which (...)Tolkien's won landscapes were based. (Female respondent from Derbyshire.)

The findings confirm earlier assumptions by scholars (Herbert 2001; Watson 2006) that visitors to literary places associate these locations very closely with fictional events and characters. The value of literary tourist experiences, as respondents' narratives shows, often lies in possibility to "immerse" oneself into fictional reality. In literary locations that served as inspiration for imaginary places, visitors look for similarities between the actual and fictional places: when such similarities are found visitors experience the feeling of recognition, "here is the place! That's it!". Although they know that fictional places are conceived in writer's imagination, finding the actual place as prototype results in strong emotions, almost as if they

discovered the imaginary place “for real”. The notions of literary place as “parallel reality” featured in several narratives:

And then I was out of there. Back into reality, back into the 21st century. I felt a little bit deflated going down the stairs towards the shop and back out into the real world but I also felt elated too. (Male respondent from West Yorkshire.)

Another important result of the literary visit underlined by respondents was that they could “put a face behind the books”, see the “great” writers as regular people – not by meeting them personally but through visiting their homes. The household objects show that famous authors were “just like everyone else”, with their daily routines and family lives:

It is this that gave this first trip and every subsequent trip real meaning for me because there is depth here behind the novels and you get a real glimpse into the lives of the family and what made them the people we all love and know now. (Male respondent from West Yorkshire.)

Visiting memorials and burial places also seems to invoke the perception of writers as regular people. Getting to know how writers lived often facilitates contemplation on the connection between their lives and works. One respondent, after getting “a glimpse” of lives of the writers, expressed particular interest in how writers, as seemingly regular people, could create such fascinating literary works:

When you read you do not always think of the person who wrote it, but when you finish you often start thinking “who were they? what made them write it? how did they imagine it?” It’s like putting a face behind the text, I knew about their works and their lives, but being there it’s like putting it together – the person and the books they wrote. (Female respondent from Nottinghamshire.)

Respondent from West Yorkshire, contemplating on the lives of Brontë sisters, asks himself how it would have turned out if something in their lives was different:

And I discovered Branwell Brontë . Up until this point I never knew that the Brontës had a brother who was more famous for his addictions to alcohol and opium than for his work. But even for his lack of being as famous as his sisters or maybe because of it I found him a fascinating character and one that has more depth to him than many people realise. (...)

Would the three sisters have had quite the same lives if Branwell had not been alive? (Male respondent from West Yorkshire.)

For him the visit has also provided a sense of accomplishment, by visiting the Parsonage he did something he had intended to do long ago:

I had done something I had always promised myself I would do one day but never got round to. And reflecting on the experience it was something I wished I had done many years before but I was glad I did it in the end. (Male respondent from West Yorkshire.)

For respondent from Nottinghamshire personal significance of the visit was connected to both personal and professional interest:

I was studying English literature at the university, so it had sort of special interest for me and of course special meaning, since I'm into literature (...) That is why it meant more for me than, I think, for the majority of visitors – tourists, schoolchildren. The visit was interesting and important for me, because, reading a lot and studying literature, I knew about writers, their works and their lives – it felt very familiar, I read the names and I knew who they were, what books they wrote and, with some, how they lived. (Female respondent in her early 20s, from Nottinghamshire.)

She underlines the importance of the visit in its connection to her field of study and suggests that for her it was, perhaps, more meaningful than for a general visitor. Her knowledge of writers' lives and their works give a new dimension to her experience, she knew the facts behind objects and it created a feeling of familiarity:

I had recently re-read Byron for the course then and, of course, his biography – and there was the memorial for him, a stone slab in the floor, I knew it hasn't been there until 1969. (Female respondent from Nottinghamshire.)

The theme of national cultural heritage echoed through several narratives; it was far from being the main concern for the respondents, however I consider it worth mentioning. Heritage tourism, including cultural heritage tourism (to which literary tourism belongs), often serves as a mean to establish and interpret national and ethnic identity (McIntosh & Prentice 1999; Park 2010). Visiting certain socially meaningful sites – e.g. symbolising shared religion, identified with power/monarchy, related to social struggle and suffering – reputedly evokes feelings of belonging to the nation, or e.g. to ethnic or religious group. Palmer (2005), in her

study on the links between national identity and heritage tourism, discovered that different types of “iconic” heritage sites (royal palaces, war monuments, museums) appeal to different emotional aspects of nationhood.

Being a highly politicised activity, cultural heritage tourism is especially promoted in education systems (Palmer 2005; Park 2010); it is used to encourage the feelings of being a part of nation and sharing the past. Park (2010) suggests that visiting symbolic or “sacred” sites associated with nationhood and sharing the way sites are interpreted can be crucial in preserving the nation as social construct. Despite of that, there is more personal aspect in heritage tourism (Palmer 2005): individuals develop their own interpretations of their unique heritage based on more personalized view of the past. Literary tourism is highly connected to sharing the same language; however due to reading being mostly a solitary activity, it helps the reader/literary tourist to establish a more personal connection with literary works as part of heritage, it might or might not be connected to being a part of a nation at large. Furthermore, the use of language is not restricted to only one nation and many literary works are translated into different languages – therefore writers and their works no longer “belong” only to their countrymen, people from different countries who speak different language can enjoy the reading experience and “fall in love” with literary works just the same.

It is noticeable that while all seven respondents are residing in England, five out of seven respondents’ narratives tell about literary visits to places located within the country, while two narratives relate to visits to other countries in Europe. The places visited were connected to the lives or works of British and Irish writers, which can indicate the extensive knowledge and appreciation of English, Scottish, Welsh and Irish literature. In the context of UK and Ireland the debate on national cultural heritage and national identity is particularly complicated. The United Kingdom of Great Britain and Northern Ireland consists of England, Scotland, Wales and Northern Ireland and the residents of those respective countries can identify themselves as either British or English, Scottish, Welsh, (Northern) Irish respectively (Inglis & Holmes 2003). While some people might use “British” and e.g. “English” or “Scottish” interchangeably, for others it is important to distinguish themselves as nationals of specific country rather than United Kingdom in general (Smith 2005). Regarding cultural heritage and literary heritage in particular, the difficulties are also present: e.g. whether it would be correct to regard Scottish or Welsh writer as “British” and whether to consider the literary works to be the part of specifically Scottish or Welsh national heritage or British. Another issue is presented by politics between Britain and Ireland: Ireland (now the Republic

of Ireland) was a part of United Kingdom of Great Britain and Ireland before it gained independence; prior to that, Irish writers (e.g. Oscar Wilde) could have been considered as both British and Irish by their contemporaries. Despite the fact that debate over “Britishness” continues in political, cultural and tourism studies, the issue did not find reflexion in respondents’ narratives. Furthermore, even though the respondents were asked to provide the information on their county of residence, I did not aim to investigate further on respondents’ place of origin, nationality or ethnicity, as it is not focus of my research; therefore the issues of national identity will not be studied in depth in this paper.

Some respondents have directly or indirectly associated themselves with their national literary heritage: getting to know and to understanding the heritage seemed quite important for them. Respondents acknowledged their own cultural “roots” and indicated the feeling of pride for famous writers. The closeness to the “greatness” of the writers is specifically mentioned in two narratives of literary visits (to Poets’ Corner in Westminster Abbey and to Parsonage in Haworth respectively) and it seems like it had somewhat overwhelmed the respondents during their visits:

It felt somewhat like pressure, all these great people and me . (Female respondent from Nottinghamshire.)

I was in awe and felt I was in the presence of greatness, of legends of people who will live forever, who will always be immortal and who will never die because their books and their lives will always be read and spoken about. (Male respondent from West Yorkshire.)

...spellbound at the sight of the tombstone. (Male respondent from Derbyshire.)

Another respondent felt her belonging to a nation, defining it as “our country”; however this belonging is overshadowed by recognition of ill treatment Irish writer Oscar Wilde experienced due to his homosexuality (which was in his time illegal in Britain):

... I felt somehow ashamed of our country, for mistreating a person like him [Oscar Wilde]. He was a genius, and yet he was thrown into prison, forced into exile and died in poverty. (Female respondent from Essex.)

The respondent, however, does not elaborate on whether by “our country” she means England in particular or Britain at large. Neither does she elaborate on whether she sees Wilde as

“Irish” or “British” (at the time of Oscar Wilde’s life Ireland was a part of United Kingdom of Great Britain and Ireland).

Another theme emerged in the narrative of female respondent in her forties who visited Harry Potter-related places with her husband and daughters: it relates to the role of the family in family-centred literary tourist experiences. Many scholars report the lack of in-depth research on family tourism (Haldrup & Larsen 2003; Larsen 2008; Shaw et al. 2008; Obrador 2012): tourism is often seen and analysed as solitary and person-centred activity or as group activity (in case of mass tourism). The perception of tourism as solitary and escapist activity has its roots in MacCannell’s (1973; 1976) view of tourism as escape from everyday life and obligations related to jobs and families. This also implies that travel is an attempt to escape from home, putting family in “mundane” division and in opposition to “out-of-ordinary” tourist activities, presenting it in a way as an “obstacle” to relaxation and enjoyment (Obrador 2012, 404-405). This masculine escapist perspective implies the necessity of leaving family behind in order to achieve existential authenticity (Obrador 2012, 404-405) and can explain the lack of research on tourist experiences during family-centred travel (Jokinen & Veijola 1997).

Pilgrimage, religious or secular, is also often viewed as solitary or group activity rather than family activity (Kidron 2010). Although my research findings confirm that people choose to travel to places of high personal significance alone or in groups, family pilgrimage also occurs as is seen from the case of two respondents. It is also important to note that research on family tourism generally adopts adult perspective and children are often viewed as “passive objects” in family decision-making regarding their travels, with no considerable voice of their own (Schänzel et al., 2005; Carr 2011; Obrador 2012).

In this light, the case of the respondent from East Sussex is exceptional: she identifies herself as “Harry Potter fan mum” and admits to sharing the emotions her daughters felt when visiting places featured in the books or movies. Describing herself and her husband as “we” (parents) she places an emphasis on going on a trip with their children and sharing their happiness as important result of the visit:

We took the pictures of the girls grabbing the trolley and there was no limit to their happiness. (Female respondent from East Sussex.)

Family's visit to London includes VRF (visiting friends and relatives) tourism aspect because they have stayed with respondent's sister, children's aunt; it is also a type of DIY (do it yourself)-holiday, since family organized it by themselves (looking for information on Harry Potter-related places) instead of relying on tour operator; this probably resulted in their visit being a more personalized travel experience. The respondent also acknowledges her respect and recognition of her daughters' interests (Harry Potter books and movies): visit was organized around Harry Potter theme for them. She and her husband consider the opinion of their children in the choice of places they visit and the visit on the whole can be considered to be driven by children's interests and preferences. Respondent also shows her own knowledge on the subject of Harry Potter places:

We started with King's Cross and Platform 9¾, it's a must, there is actually no brick wall between the platforms, but they made a special place for fans where there is a trolley half way inside the wall. (...) And then we went to Piccadilly Circus, the main characters walk there in the seventh film. (Female respondent from East Sussex.)

It is observed that family trips and especially annual holidays are considered as important events since they allow a break from work, school and routines, but at the same time provide a chance for family members to concentrate on each other and participate in activities together; this can reunite the family and help to build emotional ties between family members (Shaw et al. 2008; Howard 2012; Schänzel, Yeoman & Backer 2012). Parents often define travelling together as the time when they can share the experiences with their children (Carr 2011). They often report that the main goal of going on trips together is to "give children positive experiences" (Blichfeldt 2007) or "positive memories of childhood" (Shaw et al. 2008).

These assumptions are supported by respondent's narrative: their family visit was organized for children in relation to their interests and activities allowed family members to experience positive emotions together. It was her daughters' enjoyment that the respondent found especially significant:

To see them so happy, it was a great pleasure for me. (Female respondent in her 40s, from East Sussex.)

Larsen (2008) observed that families are creating a "home" during trips while being physically removed from their actual home, these assumptions about "home making while away" were confirmed by Haldrup and Larsen's (2003) analysis of family travel photography.

They further notice that based on socially accepted and popularized assumptions and expectations of what “perfect” family is supposed to look like, families on holidays tend to “perform” or act as it is believed a “real” family would. Photographs taken during family holidays, it is suggested, do not show the actual family as they are but rather as they imagine themselves; it is often an idealized image of loving family having fun together. (Haldrup & Larsen 2003.)

Family travel can be experienced differently by family members, particularly by parents and children (Schänzel, Yeoman & Backer 2012). It is common for teenagers to want to spend their holidays away from the family, to obtain freedom and participate in activities that parents might not approve (Carr 2011). It is almost impossible to tell from the respondent’s narrative whether other family members shared her view of their family trip as a happy and uniting experience and whether her daughters would have preferred to travel alone; however the descriptions seem to indicate that all family members were involved in planning the visit. The fact that she has high degree of knowledge of what interests her daughters and her adoption of their perspective on what sites are worth visiting show that there is an active communication between parents and children. Based on that, it can be assumed that this literature- and film-induced visit was a positive experience for the family.

The significance of literary visit for the majority of the respondents lies in finding some form of authenticity: either in a form of genuine objects relating to the life of the author, or atmosphere similar to that in fictional texts, feeling of establishing a connection to the writer or finding “proof” of writer’s existence. Being with family during literary tourism visits can also be an aspect facilitating inter-personal existential authenticity. Although I have presented my findings on general significance of the trips to literary tourists in this chapter, I will concentrate on the role of different types of authenticity in visitors’ experiences and visitors’ quest for authenticity in the next chapter.

5.3 Literary Tourism in Education: The Effects of Literary Visits on Students from Myth & Magic Reading & Language Fellowship

Data obtained in the form of travel journal produced by the members of Myth & Magic group gives insights on how literary tourism has affected the students: journal relates to students’ visits to places associated with J. R. R. Tolkien and a friendly visit to similar literature-related

study group. Notes provided by the group supervisor, Mick Ennis, describe academic and personal improvements among the members of the group relating to their participation in group's activities and literary visits. The group was established to address students' interest in the works of J. R. R. Tolkien and aims at raising interest in literature, providing a chance for students to realize their potential and to encourage them to continue their education after upper secondary school. Group members study literary works of a number of writers and poets, and develop their own skills by writing prose and poetry themselves. Since the founding of the group, the members have gone on dozens of study visits across the UK and Europe: these included visits to places associated with writers, participation in literature-related meetings and conferences, friendly visits to similar study groups and meeting with writers and poets.

Study visits concentrated on cultural heritage are important part of modern education (Park 2010), e.g. visits to local museums by school groups are a common occurrence. One of the main functions of museums and organizations involved in preserving cultural heritage is transferring the knowledge of local culture to future generations. Visits to cultural heritage sites, including literary sites, are meant to foster awareness and appreciation of local cultural heritage (UNESCO 2015a; UNESCO 2015b). Although cultural tourism has educational function, study visits are not often regarded as tourism.

As I previously mentioned, cultural heritage sites can be crucial in creating national identity and it is assumed that strong connections exist between cultural heritage tourism and the feeling of belonging to a nation (Park 2010). However, in respondents' narratives or in students' descriptions of their literary visits, the notions of nationhood do not appear to be a major issue. As follows from excerpts from travel journal the main significance of literary visits for students seems to be in a possibility to "approach" the writer (in this case J. R. R. Tolkien) as a person by visiting places he inhabited as well as his grave:

...the chance to follow in Tolkien's footsteps. (Member of Myth & Magic group, age 10)

As the places visited by students had served as inspiration for Tolkien's works, students reported finding the similarities with fictional places and feeling the atmosphere described in fictional texts:

Standing at the Ford, I can see Nazgul trying to capture Frodo in the glinting silver waters... (Member of Myth & Magic group, age 11.)

Middle-earth alive and well in suburban Birmingham today! Feel it and in this moment it's true. (Member of Myth & Magic group, age 11.)

...the whole places takes your imagination to faraway places and although you know it can't be true, you believe in being part of a different civilization. (Member of Myth & Magic group, age 11.)

...the trees are just like those in Tolkien's world and I kept expecting them to come to life! (Member of Myth & Magic group, age 11.)

Due to, perhaps, students' young age, role play is important part of literary tourist experience, it is often vital even for older visitors. Similarities between the fictional places and actual places that inspired the writer allow the students to imagine themselves in fictional universe.

While students described their personal feelings and emotions regarding the visits, Mick Ennis has shared his thoughts on how, after a number of years, literary trips and being a part of study group have affected the students. He underlined that the interest in literature among students is growing in relation to literary trips they undertook. He described the genuine interest students have for literary works and the writers, which is manifested in the reverence of authentic objects related to the writers:

...one of the girls had to be literally dragged away from the room in which the original script for "The Old Forest" was on show... (Mick Ennis.)

He also comments on the improvement of academic performance among the members of group which might be also related to literary visits:

The benefits in terms of academic achievement, social interaction and widening personal horizons are incalculable.

...the growth of a love of books which for most, if not all, will endure into adulthood.

Meeting with writers and poets, participation in literary conferences and travelling to different places in the UK and Europe resulted in growth of self-confidence:

...willingness (even from introverted Group members) to talk to adults from a variety of backgrounds...

For individual students their experience of literary travel has created a “can-do” attitude and allowed them to realize their potential.

According to Mick Ennis, literature-related travel facilitated not only the motivation for higher accomplishments but helped the student in “widening personal and academic horizons” and resulted in “greater understanding of the intellectual opportunities available to them in the future.” As the group was established with a goal to encourage the students from Ironville to continue their education on university level, their activities also included literature-related visits to universities:

...to give the whole [Myth & Magic] Group a taste of what studying at university would be like (...) this visit has had a lasting influence, as a number of those who came are now determined to reach university.

Mr Ennis expresses his hope in achieving this objective:

...the opportunity to have visited so many different places will have influenced their future direction in life, including a desire to progress to university.

Describing the progress of one particular female student, Mr Ennis writes that she “has gradually developed in terms of confidence, intellectual ability and the realisation that she can do anything she wants in life” and is now planning to apply to university.

To conclude it can be said that personal significance of literary visits for students is similar to that for adult literary tourists: establishing a connection with the writer and finding atmosphere of fictional places when visiting the actual literary places present valued outcome of literary visits for students. The case of Myth & Magic Reading & Language Fellowship demonstrates that literary tourism can be used as education practice and create positive results. Literary trips undertaken by the group members are assumed to have resulted in higher academic performance as well as in growth of self-confidence and belief in own abilities among students.

6. THE ROLE OF AUTHENTICITY IN LITERARY TOURIST EXPERIENCES

When looking at how authenticity appears in respondents' narratives of their literary visits, I followed the classification of authenticity types prior used by scholars, distinguishing between object-related (objective and constructive) and subject-(tourist) related, or existential, authenticity, and further dividing existential authenticity into inter-personal and intra-personal (Wang 1999; Reisinger & Steiner 2006). My research findings on the role of authenticity are mostly consistent with the results of studies by Herbert (2001) and Squire (1994) and confirm the assumption that both object-related and subject-related authenticity are important aspects of literary tourist experience. The role of different types of authenticity depends on the type of literary sites the respondents have visited and on respondents' motivation for visit.

6.1 The Role of Objective Authenticity

Objective authenticity, or the confirmed originality of toured objects, often appeared in respondents' narratives: the perception of objects as inherently genuine was mostly based on the fact that they were actually in possession of the writer, in direct contact or surroundings of the writer or being once "the part" of the writer (e.g. lock of hair, bodily remains at burial site). Wang (1999) relates objective authenticity to "museum-like" usage of the concept of authenticity which involves the belief that authenticity can be measured by certain criteria. Toured objects, authenticity of which could be measured and confirmed, appear in several narratives; their authentic characteristics often act as the main factor behind site's attraction to literary visitors:

Here are original manuscripts of the Brontës' stories written in their own handwriting... (Male respondent from West Yorkshire.)

...exactly the place where he [Oscar Wilde] was buried. (Female respondent from Essex.)

It is noticeable that objective authenticity is valued particularly at the sites which are connected to the lives of the writers. In their descriptions of genuine objects they encountered at literary sites, respondents indicate the value of those objects as "belonging" to a certain period of time, representing history, as well as value of having been "connected" to the writer.

Historically accurate recreations of writers' homes also proved to be appreciated by the respondents:

The Parsonage itself is a combination of remaining true and authentic to how the Brontës lived there in their time with many of the rooms being furnished and decorated as they were in the Brontës' time. (Male respondent from West Yorkshire.)

Visitors seem to look for historical accuracy not only in recreations of home environments, but also in recreations of fictional places and events – if they are connected to e.g. a period in history, so that criteria regarding historical accuracy can be applied. Respondent from Herefordshire visited Shrewsbury Abbey, an actual site which was used by writer Edith Pargiter (under pen name Ellis Peters) as a setting for *The Cadfael Chronicles*, a series of historical murder mysteries. Fictional events are set in twelfth century and the stories are noted for their historical accuracy in relation to ways of life of people in medieval England:

The historical background of Shrewsbury is so well interwoven into the books, particularly as there was a Benedictine order based at the Abbey of St Peter and St Paul and this building still exists today. (Female respondent from Herefordshire.)

While the respondent admits that accuracy and references to actual events in the books appeal to her, she also considers the accuracy in the recreation of the Benedictine monastic order for touristic purposes essential. With the increase of interest in Pargiter's works after the appearance TV adaptations of Cadfael stories in 1990s, a recreation of a medieval monastery, "Shrewsbury Quest", was created at Shrewsbury Abbey:

To meet the demand for anything related to Brother Cadfael "The Shrewsbury Quest" was created from the ruinous buildings and the derelict land. (Female respondent from Herefordshire.)

The interactive exhibits were built in cooperation with historians to achieve accuracy. This makes an impression on the respondent, as she notes "how well the monastic order was created". It can be argued whether "correct" representations can be the examples of objective or constructed authenticity, as there are different points of view on the position of a "copy" or "replica": understanding of authenticity as the confirmed genuineness of the original can exclude even historically accurate and "correct" reproductions from what can be considered authentic; another school of thought perceives simulations enacted or recreated accurately as authentic in objective sense (Bruner 1994, 400, quoted in Wang 1999, 354; Wang 1999, 350).

Trying to find out what value toured objects have for literary tourist based purely on objects' characteristics as originals presents a difficulty: literary tourists are not archaeologists or

forensic experts to evaluate the objects scientifically; associations, conjectures and emotions are inseparable parts of literary tourist experience (Wang 1999). Among the respondents none seem to view the toured objects based purely on genuineness or originality.

Interaction with genuine toured objects appear to open the door for visitors' imagination regarding what writers' lives were like and, in cases of e.g. household objects, how writers themselves interacted with those objects. Objectivist view on authenticity in relation to literary tourism seems quite limited, as it does not take into consideration the "imagery, expectations, preferences, beliefs, powers, etc." (Wang 1999, 352) related to toured objects. The meanings prescribed to toured objects, as my findings show, prove to be essential in literary tourist experiences. Constructivist perspective, I believe, can be used to better explain the importance of toured objects in literary tourism.

6.2 The Role of Constructive Authenticity

Constructive, or symbolic, authenticity takes into consideration the value which is projected on toured objects by different parties (e.g. tourists, organisations, experts, authorities) and relies on "perspectives and interpretations" (Wang 1999, 352-355). The associations with writers or literary works often define the value of literary places (Herbert 1996, 78), it does not always depend on whether sites themselves or toured objects at the sites have scientifically proven connection to writers. Instead it is rather based on authentic characteristics prescribed to toured objects (Cohen 1988).

As was previously mentioned, cultural heritage tourism sites, including literary sites, are oftentimes social constructions based on the ideas of "unitedness", collective memory and pride and belonging to the nation (Park 2010). Though the notions of nationhood in connection with literary visits do not appear important in respondents' narratives, Poets' Corner in Westminster Abbey, described by one respondent, can be indicated as particular social construction. Poets' Corner is a literary shrine and official and public recognition of writers' and poets' talents is demonstrated through placement of memorials:

There are many memorials for writers who are not buried there, but the fact that there is a memorial shows the recognition... like with Byron. (Female respondent from Nottinghamshire.)

Respondent reported that even though the remains of the writers and poets were not actually buried there, the memorials still indicated their “presence”. She described how statues, stone tablets and panels created the atmosphere of writers “being there”, which is an example of social and well as personal construction:

I had this feeling, being surrounded by them, like standing in the library – but in the library you are surrounded by books, but there it was as if writers were around, even if they are not alive, even if their bodies were not there. (Female respondent from Nottinghamshire.)

The notion of toured objects opening the door for visitors’ imagination is one of the main themes which appear in majority of narratives: certain objects allow visitors to experience the “presence” of writers or the atmosphere created facilitates the experience of “immersion” in fictional world.

You could easily imagine the Brontës relaxing there on a warm summer’s day or taking in the nip of a cold, frosty morning in winter. (Male respondent from West Yorkshire.)

This again adds to a feeling of getting close to the stories as these sites do still exist. (Female respondent from Herefordshire.)

The actual genuine connection of objects with writers lies in the domain of objective authenticity; however, the notions of “presence of the spirit” are social constructions. People want to believe in writer’s ethereal presence in the places where he or she used to live or is buried, thus visiting homes, haunts and graves is seen as a way to “get closer” to the writers (Watson 2009; Robinson & Andersen 2002b). Personal constructions of literary places play vital role in literary tourist experiences, being, perhaps, even more important than social constructions. The meanings individual visitors prescribed to the places based on their existing “relationship” with the writer and associations with fictional works are very personal and are differ for every visitor.

Atmosphere seems to be essential for the experience to be truly engaging, both for visitors who went to the sites related to writers and to literary works:

In this one room there is so much of the lives of the Brontës that you expect one of them to appear at any moment and start telling you about the inspiration behind their poems and novels. (Male respondent from West Yorkshire.)

...the whole atmosphere was cleverly created to feel like an old monastery with actors dressed as monks busy carrying out daily duties, and at the same time being welcoming to visitors and engaging them in semi-medieval English. They mentioned facts about their life such as only having a bath once a year and being allowed 8 pints of beer per day. The lighting was kept dim, Gregorian chant played in the background, some of the rooms smelt of old wood and herbs, another of bread baking, and there was a wonderful herb garden plus a fish pond. (Female respondent from Herefordshire.)

Emergent authenticity, in relation to something not inherently authentic but becoming perceived as authentic (Cohen 1988), appears vividly in two narratives. The respondent who visited Shrewsbury Abbey felt that after the TV adaptations of *The Cadfael Chronicles* she perceived the actor who played the main character, Brother Cadfael, as the *real* Cadfael. With this view being common among the viewers, this was, perhaps, the reason why in recreation of monastic order no hired actor was to play Cadfael as not to contradict the image created by the TV series:

...we all thought the actor who played him on television was Cadfael so to have someone else playing the part would not have worked. (Female respondent from Herefordshire.)

Another example of emergent authenticity is present in the narrative of respondent who visited Harry Potter-related places with her family:

The next day we went to Leadenhall Market and Borough Market – the “real” Diagon Alley. (Female respondent from East Sussex.)

A number of places visited by family are related to the sites where the Harry Potter movies were shot; they are perceived as “real” even though shooting sites might have no actual connection to the places they were to depict (e.g. King’s Cross railway station) or were acting as a representation of places that do not exist outside fictional texts. These two cases show interrelation between literature-induced and film and TV-induced tourism, where the shooting sites become the *actual* representations of fictional places and even actors become *actual* characters from the fictional texts.

The findings demonstrate that literary places are complicated social constructions, products of collective as well as individual associations, beliefs and interpretations. For literary visitors personal interpretations seem to be more important than collective, each visitor has unique experience of getting first familiar with the place through reading process, thus the visit

produces different response for everyone. While objects might or might not be authentic in objective sense, it is visitors' imagination that gives value to toured objects: visitors' ability to conjure the presence of writers or imagine themselves in fictional world can rely on objects' genuineness but can also be facilitated by emergently authentic objects. It is worth noting that film and TV adaptations affect the perception of viewers/readers on how the location from fictional texts should look like, shooting sites become recognized as "official" or authentic versions of fictional places.

6.3 The Role of Existential Authenticity

In contrast with object-related (objective and constructive) types of authenticity, existential authenticity is "all about" the tourists themselves, their feelings and emotions: it relates to the state of being one's "true" self which is achieved by tourist activities (Wang 1999, 351). Wang (1999) distinguishes between intra-personal and inter-personal existential authenticity. Intra-personal authenticity relates to physical and emotional involvement of the visitor during the tourist experience, which is occurring through interaction with environment or toured objects; the descriptions of interaction with toured objects appear in several narratives:

...to stand beneath Tolkien 's favourite tree. (Male respondent from Derbyshire.)

Up the stairs I went pausing at the Grandfather clock and touching it ever so gently. I felt a tingle run up my arm as I touched it and imagined the Revd Brontë winding it up every night at the same time precisely. (Male respondent from West Yorkshire.)

The sensation of touching the object at Parsonage is made meaningful by respondent's imagination. It is common, however, for many facilities involved in heritage preservation to put limits on visitors' interactions with the artefacts (Andrews 2014).

Another aspect of intra-personal authenticity involves self-making or self-identity (Wang 1999). Cultural heritage tourism is believed to play a role in defining oneself as belonging to a nation and sharing heritage with other people (Park 2010); the issues of national identity, however, do not play vital role in respondents' narratives in relation to literary trips. Yet, identity can be established by finding a connection to e.g. system of beliefs (Belhassen, Caton & Stewart 2008), admired person or imaginary world. Similarly to the way Christian pilgrims in study by Belhassen et al. (2008) reported that visiting Holy Land has strengthened their

connection to Jesus, literary tourists could establish a connection with writers or fictional works through visits to literary places. The comparison between religious pilgrimage and tourism as a form of secular pilgrimage (MacCannell 1973) has been also applied to literary tourism when Pocock (1987) introduced the concept of literary pilgrim, comparing literary enthusiast to a Christian pilgrim who is looking to find a bond with his religion through visits to sacred sites. Excerpts from respondents' narratives used in previous sections show that some of the respondents had a goal of finding "proof" of writer's existence or of being a "regular" person; they were looking to establish a connection with writer and it had a personal meaning for them, therefore they can be regarded as literary pilgrims. Even the respondents who did not originally plan to visit literary sites found the experience of "getting to know" the writers educational and personally significant, as is the case with the respondent from West Yorkshire.

In case of respondents who went on literary trips because of literary works, intra-personal authenticity was often achieved through atmosphere. Stepping into the imaginary world of familiar fictional characters is the ultimate "continuation" of reading experience. Immersion into another reality (Kim & Jamal 2007) can be achieved with the help of purposefully recreated atmosphere (as is indicated in the case of Shrewsbury Abbey by the respondent from Herefordshire) or by the means of own imagination through conjuring and role-play:

It is a joy to follow the trails and feel immersed in the stories in the books. (Female respondent from Herefordshire.)

Although one can argue with Wang's (1999) proposition that existential authenticity is activity-based, it finds reflection in respondent's narrative as she describes the "detective work" the visitors were suggested to do during their visit to Shrewsbury Abbey during the existence of "Shrewsbury Quest":

At the beginning of the trail visitors were given a piece of paper with the details of a local minstrel who had been found stabbed to death. Clues were provided in each room with "Cadfael's Notes" available to give a few pointers for solving the mystery. (Female respondent from Herefordshire.)

Being allowed to do the things in "medieval style" and take a self-made souvenir home was also one of the brightest moments in respondent's account of her visit:

We had the chance (...) to use quills and home-made ink to create our own manuscript to take home and we chatted to the monks working there about their life. (Female respondent from Herefordshire.)

She notices how some visitors got completely immersed into the atmosphere of medieval monastery:

Some visitors really blurred fantasy with reality and made comments to the monks like "I think it is a real credit to you to give up a normal life" and "Could you pray for my sick relative?". The whole experience was so well created and historically accurate with much research from leading experts before it was opened so visitors were able to slip into the medieval world very easily. (Female respondent from Herefordshire.)

Even though some visitors' experiences were made more meaningful by participation, for some it seemed to be just enough to "be there", to feel the atmosphere and imagine themselves in fictional world as the previously quoted excerpts from travel journal by the members of Myth & Magic group demonstrate.

Inter-personal authenticity is another dimension of existential authenticity, it relates to meaningful interaction of visitors with other people; Wang (1999) describes interaction with family members and tourist *communitas* as examples of meaningful relationships. Tourist *communitas* (Turner 1973; Wang 1999) relate to groups of tourists who travel together, with group members forming personal bonds during the liminal experience of the trip. In case of literary tourism, it can also mean that a group of individuals share similar interests, particularly regarding writers and their works. Although many literary societies organize group tours to literary places and being in company with people who share their dedication can be a significant personal experience, the notions of tourist *communitas* do not appear in respondents' narratives apart from the use of pronoun "we". Respondents who use "we" can identify themselves as belonging to a tourist group or as one of the visitors at the site, but they do not elaborate on any interaction or bond formed with other visitors.

The role of family ties, however, appears in two narratives of female respondents: respondent from Herefordshire travelled to Shrewsbury Abbey with her daughter of university age, while respondent from East Sussex travelled with her husband and two teen daughters to London. The first respondent indicates that she and her daughter share interest in Brother Cadfael books and TV series; the second respondent described her daughters' interest in Harry Potter

books and movies, her appreciation of their interests and dedication to giving them an experience of immersion into the “magical world”.

The second respondent notes that experience of travelling together united the family:

I think it brought us closer, it shows that we share their interests. (Female respondent from East Sussex.)

She also feels it is important to show her daughters that she values and shares their interests. While for her daughters the trip might have had a predominantly literature- and movie-related focus, for the respondent it was rather an experience of bonding with her daughters and giving them enjoyment and “good memories”.

Based on the idea of inter-personal existential authenticity (Wang 1999), Obrador (2012) analysed family-centred experiences of tourists during beachside family holidays and concluded that families often undertake trips in order to spend “quality time” together and that their main consideration might be not about where to go and what to see but instead about with whom they are going on a trip; that confirms Wang’s proposition that tourists “also search the authenticity of, and between, themselves” and family tourism gives a chance to experience “authentic togetherness and an authentic we-relationship” (Wang 1999, 364).

According to the research findings, existential authenticity is essential in literary tourist experience. Establishing a connection with favourite writer and “confirming” the fact that writer indeed existed is a common theme in narratives of the respondents who visited writers’ homes, haunts and graves. In case of visitors who went to sites related to literary works, it was rather the opportunity to “immerse” into fictional world that facilitated the authentic state of being. Though respondents do not relate to the desire to “get away” from the mundane everyday life and duties (MacCannell 1973; Wang 1999), some underline a contrast between actual world and imaginary world: for some respondents it is another period in history or life in different society; for other visitors it is the fictional worlds related to Middle-earth, or alternative dimensions of wizards’ world. For female respondents who travelled with family, bonding with members of the family proves to be an important part of the experience. Although existential authenticity is generally considered to not dependent on the authenticity of objects (Wang 1999, 359), respondents’ narratives show that object-related authenticity can facilitate subject-related (or existential) authenticity.

6.4 Interrelation Between the Types of Authenticity in Literary Tourist Experiences

It seems from the narratives that respondents valued not only the genuineness of the toured objects or meanings prescribed to them but also the way those objects were presented, the atmosphere created: authentic objects alone (e.g. presented on display in museums) are often not enough for visitors, they seem to value accurate recreations or settings which allow them to immerse into the world of fictional works.

Toured objects at literary sites often possess a mixed type of object-related authenticity, being authentic in both objective and constructive sense: e.g. the chair or table, made in nineteenth century and proved to be among the objects of Brontë family household, possess genuine qualities, in sense of objective authenticity; the conjecture that Brontë sisters have used those pieces of furniture when thinking about or creating their literary works is an example of meaning prescribed to the objects and presents constructive authenticity. Artefacts with objective or constructive authentic characteristics also seem to facilitate deep emotions and feelings of being connected to the writer, to the period in history or to the atmosphere of literary works, as can be demonstrated by excerpts from respondents' narratives.

Belhassen and Caton (2006) argue that concentrating solely on existential authenticity and ignoring object-related authenticity, as some scholars suggest (Reisinger & Steiner 2006), gives a limited perspective. Belhassen et al. (2008), in their study of the experiences of Christian pilgrims visiting the Holy Land, propose that tourist experience is inseparable from toured objects, whether their authenticity can be objective or constructive; they write that subject(tourist)-related authenticity cannot be analyzed without its connection to the meaning prescribed to toured objects. They further develop Wang's (1999) notion that toured objects (including the places themselves) with their objective or constructive authenticity can act like "means" for achieving existential authenticity and "legitimize" the experience (Belhassen, Caton & Stewart 2008, 673).

In confirmation of proposal by Belhassen et al. (2008), different types of authenticity, object-related and subject-related, appear closely connected to each other in respondents' narratives. I found that objective and constructive authenticity of toured objects are important for literary visitors: objects inherently genuine in their belonging to certain historical period or particularly having been proven to be directly connected to the writer were especially valued, such genuine artefacts can often be what the attractiveness of the site to literary visitors is based on; on the other hand, meanings, individually or socially prescribed to toured objects,

are also of high importance; it can be problematic to divide the qualities of toured objects precisely into objectively and constructively authentic. However, both objective and constructive authenticity of the objects, as it appears in the narratives, can lead to visitors' achieving the state of existential authenticity or being one's "true self" (Wang 1999).

As excerpts from narratives show, genuine objects, which had a confirmed connection to writers, invoked thoughts on how writers interacted with those objects. Accurate recreations of atmosphere made it possible for visitors to easily imagine themselves in another time and created the feeling that writers themselves can appear any time. This way visitors were able to "connect" to the writers, by interacting (e.g. touching) the genuine objects and "immersing" themselves into atmosphere. Meanings prescribed to the places were equally important: similar to "sacred" places' role in belief system (Belhassen, Caton & Stewart 2008), literary sites have their importance for the admirers of certain writers, e.g. burial sites like Poets' Corner is an example of literary "shrine".

The examples of how the state of existential authenticity for literary tourists was evoked by the properties of toured objects in relation to objective or constructive authenticity demonstrate that it can be indeed limiting to view the importance of authenticity solely from subject-related point of view. It can be concluded from respondents' accounts of their experiences that existential authenticity in some cases could not have been achieved if objects were lacking objective or constructive authentic qualities.

7. QUEST FOR AUTHENTICITY: GREIMAS'S ACTANTIAL MODEL IN ANALYSIS OF LITERARY TOURISTS' NARRATIVES

7.1 Quest for Authenticity in Literary Tourist Experiences

I have analysed the structure of respondents' narratives with the help of Greimas's actantial model (1983). Due to the centrality of the quest in the model I thought it suitable to be applied in analysis of literary tourists' accounts of their experiences because, as I concluded, most of the literary tourists seem to be on a quest for some form of authenticity. Actantial model concentrates on the presence of a quest in narrative, with actants having particular roles: *Subject* is sent to acquire the necessary or desired *Object*; Subject can be sent on a quest by the *Sender* and the goal is to deliver the acquired Object to the *Receiver* – Sender and Receiver might not be present, or Subject can act as either Sender and Receiver or both; Subject is assisted in acquisition of the Object by *Helper(s)*, while *Opponent(s)* try to prevent the Subject from acquiring the Object (Greimas 1976, Greimas 1983). Greimas based his model on Propp's structural model (1968) used in analysis of folktales, so it is worth mentioning that Propp had other terms for actants – or spheres of actions as he called them: Subject is featured as *Hero*; Object is presented (in relation to folktales) as *Princess*, but can also be e.g. an artefact, ability or other sought for person; *Dispatcher* (Sender in Greimas's model) is the one who sends Hero on a quest; *Villain* is Propp's term for Opponent; Propp's *Helper* and *Donor (Provider)* correspond to Greimas's Helper; seventh sphere of action, not found in Greimas's model is a *False Hero* who is posing as a Hero to unrightfully obtain the Object or for some other reason.

Propp (1968) proposed that there exist two types of heroes: the *victimized hero* and the *seeker hero*. Victimized hero could have been e.g. kidnapped, banished, unrightfully accused; the goal of such hero is to get home, redeem himself or prove himself worthy. The seeker hero is the one who goes looking e.g. for the kidnapped person or stolen artifact. Literary tourists present the seeker hero type, as they are in search for object- or subject-related authenticity.

In relation to Propp's (1968) *functions of the dramatis personae* as they appear in folktales, several (of total thirty one) can be applied to describe the parts of literary tourists' quest. The *lack* of desired object is the reason the hero goes on a quest, it can be facilitated by sudden need of the object (young man's need of a bride) or it can occur through the act of villainy (kidnapping or theft). In respondents' narratives lack does not occur through the act of villainy but as a result of the engaging reading experience: reader misses the fictional

characters and the setting; *mediation* relates to the realization of the lack, the need for “more of the same” (Hendrix 2009). Reader considers what can be done and decides that visiting related literary sites can be a way to “prolong” the reading experience, thus *he or she begins the counteraction*. The *departure* from home is the beginning of hero’s search for desired object. *Spatial transference between to kingdoms*, as Propp defined it, can find reflection in tourists’ arrival at literary site, which in some cases involves “stepping into another world”. The *appearance of the donor* (or Helper in Greimas’s model), *donor’s actions* and *hero’s reaction* to it can relate to the encounter of literary tourists with persons, objects or circumstances that can positively affect the outcome of the quest; at the same time, *villainy*, the actions of forces interfering with the quest (Opponents in Greimas’s model), can relate to encountering persons, objects and circumstances that can prevent the acquisition of the desired object. *Struggle* relates to visitor’s presence at literary site and interaction with toured objects in an attempt to obtain “prize” in form of authenticity. This is usually the climax in narrative structures of folktales, epic sagas, even in action movies – the final fight or battle for the possession of the Object is the turning point involving high level of tension; in literary tourist experience, however, most of the “action” is happening inside tourist’s mind, it is the moment when the connection to the writer or literary work is found. Being, perhaps, not as dramatic as in other types of narratives, this is the significant moment in tourist experience. *Victory* relates to hero obtaining the desired object. *Return* is literally the departure of tourist from literary site and returning home. There is also a possibility of *transfiguration*: while in folktales it generally relates to change in hero’s appearance, acquisition of a new quality or skill, in literary tourist experience it can be personal transformation as a part of self-making (Wang 1999); visitor can rethink his or her “relationship” with the writer and literary works.

Five out of seven respondents reported being on a certain personal quest, it was presented either directly or indirectly: in some cases the aim of the visit appears clearly in the beginning – respondents give their reason to go to literary site, indicate their interest in writer or literary work and relate to these “objectives” later in the narrative. Applying Greimas’s actantial model, the actants in respondents’ narratives can be presented as follows: in their narratives respondents tell about their literary tourist experience, therefore respondents themselves appear as *Subjects* in the narratives. The desired *Object* is somewhat different for every respondent, depending on their motivation and dedication; in general, however, it is object-related or subject-related authenticity that respondents are looking for: some respondents are expecting to encounter genuine artefacts connected to writers’ life; others are seeking the

atmosphere similar to that in fictional texts. Authentic characteristics of toured objects, in sense of objective or constructive authenticity, make it possible for respondents to “connect” with the writer or fictional worlds of literary texts thus achieving existential authenticity. Although all of Greimas’s actants and corresponding Propp’s spheres of actions appear in one way or another in respondents’ narratives, False Hero does not make a single appearance; perhaps, this actant is not often found in narratives analyzed in social sciences.

Object-related and subject-related types of authenticity are interconnected and it is sometimes hard to establish which type was sought for and which type was obtained. For male respondents from West Yorkshire and Derbyshire and for female respondent from Nottinghamshire it was the authentic qualities of the objects that were originally sought for, however, the interaction with those objects made it possible for respondents to “feel” the writers’ presence and “find themselves” in the historical era or place how it was during writers’ lives. On the other hand, female respondent from Herefordshire indicates historically accurate atmosphere as toured object which facilitated the existential authenticity in form of “immersion” into the past and into fictional setting of the texts.

The Helper(s) and Opponent(s) did not appear in every narrative and in those where these actants can be noted they are not often presented clearly: weather, location, even respondent’s mood can act in help or in opposition to the quest. I expected that other people (members of tour group, guides, other visitors, family members, service people) could act as both helpers and opponents in literary tourist experience and my assumption was confirmed by excerpts from several narratives. For female respondent from Herefordshire quest organizers and actors hired to represent Benedictine monks at Shrewsbury Abbey acted as Helpers; her daughter, accompanying her during the visit, though her role is not clear, could have acted as a Helper as it is evident that they share interest in literary works and most likely found it pleasurable to share the experience during the visit.

The Sender and Receiver actants are in most cases united with the Subject, as literary tourists “send” themselves on a quest and they also “receive” authenticity in some form as an Object. There is also generally only one quest present in the narrative. For female respondent from East Sussex, who travelled with her family, it is a different case. Family members can be united into one actant – the Subject – and viewed as being in the process of search for authenticity; alternatively the husband and daughters can be viewed as Helpers as their presence was essential in facilitating the state of inter-personal existential authenticity for the

respondent. However, I consider it best to concentrate on two layers of the narrative separately: there are two perspectives – that of the respondent (and, perhaps, her husband) and that of her daughters – and two separate quests corresponding to each perspective. Two storylines can be defined, each telling about one quest: the first storyline has respondents’ daughters as Subjects (heroes). They are on a quest for authentic Harry Potter-related places, in this case it is most likely to be constructive authenticity. Their parents and aunt act as Helpers by agreeing to accompany them, providing financial support etc. and making it possible for sisters to go on a quest and reach their objectives. At this point it is impossible to assume more regarding daughters’ perspective, as narrative is told by their mother. Another storyline concerns respondent’s quest which include two objectives: firstly, to provide her daughters with pleasurable experience involving their interest, thus assisting them in their own personal quest and, secondly, to build closer bonds with her family during the trip, thus achieving inter-personal existential authenticity. Respondent herself acts as Subject (hero); she sees a need of her daughters to “continue” their reading experience by visiting related sites; realising the need (the *lack*) or being told of it by the daughters, she sets on a quest to deliver the desired Object (authenticity at Harry Potter-related sites) to her daughters who act as Receivers. Respondent can be viewed as Sender (dispatcher) who initiates the quest, but at the same time her daughters might also act as initiators; respondent’s husband might be a part of Subject actant together with respondent or act as Helper; the role respondent’s sister plays is not clear, but she might have acted as Helper by agreeing to provide the family with a home during their stay. Successful completion of daughters’ quest is a pre-condition for the completion of mother’s quest: positive experience from encountering Harry Potter-related authenticity is shared by members of the family. It can be assumed that the delivery of authenticity to daughters facilitated the achievement of the state of existential authenticity for respondent as their mother.

Below I will use the excerpts from two narratives to demonstrate in detail how Greimas’ actantial model can be used in analysis of narratives of literary tourist experiences. Literary sites to which both respondents travelled can be described as literary shrines. First narrative presents the successful completion of a quest for authenticity, while the second narrative is an example of a failed quest.

The respondent in her early twenties told about her visit to Poets’ Corner in Westminster Abbey. She identifies it as meaningful personal experience, related to her interest and the fact that she studied literature at the university. The necessity of the “preparation” indicates the

importance of the visit, making it comparable to religious pilgrimage in its spiritual significance:

I have been living in London for about a year before I decided to go. Before I didn't have time, or if I had time the mood wasn't right for the visit (...) and, of course, I wanted to go alone. Visiting graves is not something I want to do in a company. (...) I was studying English literature at the university, so it had sort of special interest for me and of course special meaning, since I'm into literature. That is why it meant more for me than, I think, for the majority of visitors (...) The visit was interesting and important for me (...) I knew about writers, their works and their biographies – it felt very familiar, I read the names and I knew who they were, what books they wrote and, with some, how they lived. (...) Maybe I did not know many who were buried there, but looking at the memorials, I could recognize quite many of them. (...) But when I looked at those tablets and could put a life story behind it, and I remembered the books... it was like re-reading them again. It's like meeting them in a way. (...) It's like putting a face behind the text, I knew about their works and their lives, but being there it's like putting it together – the person and the books they wrote. I had this feeling, being surrounded by them... (...) ...it was as if writers were around, even if they are not alive, even if their bodies were not there. (Female respondent in her early 20s, from Nottinghamshire.)

The respondent acts as Subject, Sender and Receiver at the same time. She admits that she could have visited Poets' Corner before because she lived in London at the time, but it was the lack of time and lack of "special feeling", which would indicate that "it was time", that prevented her from visiting earlier – these circumstances, hindering her going, can be seen as Opponents to her quest. She indicates that she chose to go to a literary site alone, thus admitting that other people might have also acted as Opponents and having a company would have affected her experience in a negative way. Respondent distinguishes herself from "majority of visitors", by acknowledging her dedication and extensive knowledge which, she believes, made her experience more "deep"; thus personal characteristics of the respondent can be considered to fill the role of the Helper(s). Authentic objects present at the site (memorials) also acted as Helpers, making it possible for her to imagine the writers' presence around her. The feeling of closeness to the writers is the Object she hoped to obtain: her notes of "putting a face behind the text" and "being surrounded by them" indicate that she was able to establish a connection to the authors, successfully completing her quest.

The second narrative is the only one among seven where literary tourist's quest failed. The respondent, female in her late twenties, travelled to Paris and visited Oscar Wilde's tomb in Père Lachaise Cemetery. Despite the fact that there is number of places connected to Wilde in Dublin, London and Oxford, respondent felt that Paris was "the place to look" for the "spirit" of the writer. After his public downfall and imprisonment due to his homosexuality (which was a crime at that time in England), Wilde spent last years of his life in Paris.

I went there with a friend in 2013, we went in the morning to avoid other visitors, it was raining. (...) From what I know from his works and published letters, he [Oscar Wilde] seemed a different person after he was released from prison, he said so himself, apparently he understood many things and in a way found himself. I felt that Paris would be the place to look for his... spirit, perhaps? To feel him as a person, not an icon. (...) Two years prior a glass barrier had been installed to prevent the visitors from leaving lipstick "kisses" on the monument, now they were leaving the marks on the glass. I wouldn't do it myself. (...) The thing is, with this barrier they kind of separated the writer and the visitors, literally by putting a wall around the monument. I couldn't touch the monument, I couldn't see it as clear because of the rain and the lipstick traces. I know it is to protect the monument, but it felt like it wouldn't let me connect to him [Oscar Wilde]. (...) It was like I wasn't worthy to approach the tomb, as if I wanted to desecrate it. (...) I felt close to him [Oscar Wilde], but there was this feeling, like other people, authorities or something, would not let me go closer. It's ironic, considering his public trials and imprisonment, that authorities branded him as criminal and isolated him from society, and now he's revered, but they still put a barrier between him and the people, maybe for a different reason but it looks similar. (...) I wish I would have gone before they put the glass barrier. (...) We stood there silent, I couldn't help thinking about how his life ended. It's quite tragic and I felt somehow ashamed of our country, for mistreating a person like him. He was a genius, and yet he was thrown into prison, forced into exile and died in poverty. This sad mood continued all day, it was like I came for something and it was there, but I couldn't reach it. (Female respondent in her late 20s, from Essex.)

The respondent indicated the desire to create a connection to the writer by visiting his grave and approaching "his spirit", she acts as Subject, Sender and potential Receiver. The note of the weather in the beginning of the narrative – "it was raining" – is echoed again in the middle of the narrative ("I couldn't see it as clear because of the rain") and in the end as one of the factors affecting the persisting "sad mood". Thus the weather acts as Opponent. Respondent particularly concentrates on her feelings towards the presence of the glass barrier installed to

protect the monument. It acts as Opponent and turns out to be literally a barrier between respondent as a Subject and authenticity as an Object, preventing her from “connecting” to the writer. She uses vague terms “them” and “authorities” to address people behind the decision to place the barrier. It offends her in a way: “It was like I wasn’t worthy to approach the tomb, as if I wanted to desecrate it.” She remarks on the ironic connection between Wilde’s isolation from public as a criminal and isolation of his tomb from the public. She contemplates on the life of the writer in sadness, affected both by the weather and physical restriction of interaction with the tomb. The “strength” of the Opponent is too much to handle, she is unable to fulfil her quest and recognizes her “loss” in “battle” by the last sentence in the narrative: “I came for something and it was there, but I couldn’t reach it.”

Analysis of the narratives with the help of Greimas’s actantial model indicates that narratives of literary tourist experiences follow the structure of heroic quest: the Subject (literary tourist) has a task of obtaining the Object (authenticity). While in majority of cases quest is successfully completed, one respondent admits that she was not able to fulfil the task and establish a connection the writer. In the next section I analyse the narratives of respondents who are “incidental” literary tourists to see if their narratives follow similar structure.

7.2 Non-quest Literary Tourists

For two respondents visit to literary place was not originally planned or anticipated, it just “seemed to happen”. Despite the fact that both respondents can be described as “incidental” literary tourists, both note that literary visit turned out to be a significant occurrence; that contradicts the assumption that for incidental literary tourists the visit is not likely to produce a deep emotional response. It is especially notable in the narrative of male respondent from West Yorkshire: having come to Haworth with a purpose of buying a present, respondent had spare time which he used to do what he had planned for a long time – visit Parsonage where Brontë sisters, Charlotte, Emily and Anne, lived. Having originally no quest, respondent nevertheless had certain expectations about the place, particularly regarding there being actual “proof” in form of artefacts related to the Brontës. It is interesting how during the course of his visit, the quest for authenticity emerges. The sense of history particularly appeals to the respondent:

The Parsonage conveys a feeling of history, of a time gone by reflecting the history of the most important literary families (...) But more than that you get a lesson in the wider history of the Brontë's and the culture of the time that shaped their personalities and in turn shaped their writing too. (Male respondent from West Yorkshire.)

Both objective and constructive authentic characteristics of the objects are equally important and facilitate the immersion into the past and into the atmosphere of the household where Brontës spent their lives:

And there I was stood in the actual hallway that the Brontës used to frequent so often going about their daily business, discussing village gossip and thinking of stories to write. (...) ...the thought of what had happened in this very room (...) I felt like a kid in a sweet shop, looking at tiny shoes, dresses, gloves, everything seemed to be in miniature. It felt as if I was in a large dolls house which was only missing the dolls. (Male respondent from West Yorkshire.)

The atmosphere created at the museum, as if it was “frozen” in time, and the presence of authentic objects allowed the respondent to imagine the presence of the family that inhabited the Parsonage:

...you expect one of them to appear at any moment and start telling you about the inspiration behind their poems and novels. Seeing exhibits and reading letters and stories written by such famous writers is something very special for me. (Male respondent from West Yorkshire.)

The respondent is not just passively observing the exhibits, his imagination is actively involved and the immersion into the atmosphere facilitates the achievement of the state of existential authenticity. It is hard to tell if respondent acts as the Sender by deciding to visit the literary site in vicinity: there is yet no quest when he departs from home or comes to Haworth. He becomes the Subject (hero) by incidentally finding himself in a situation which is a pre-requisite for a quest: the authenticity on display at the Parsonage attracts him as an Object. He takes the role of the Subject and through interaction with artefacts (which act as Helpers), finds not only objective and constructive authenticity, but also subject-related, or existential, authenticity, thus becoming the Receiver at the same time.

Structural analysis performed on the narratives proves Greimas's actantial model can be successfully applied in analysing narratives of tourist experiences, in this case literary tourist experiences. The findings demonstrate that respondents' quest for authenticity is a recurring theme. The narratives of a quest seem to follow similar structure: they start with the

realization of the “lack” – desired connection to the writer or fictional works which act as the sought for Object. Literary tourist, or Subject, goes on a quest for object-related or subject-related authenticity. Interaction with toured objects can be seen as *struggle*, during which Helpers (characteristics of toured objects, presence of family members etc.) assist and Opponents (weather, disruptive visitors etc.) hinder the completion of the quest. Successful completion involves “obtaining” of Object in form of authenticity; it is worth noting that while some visitors came for object-related authenticity, they have also achieved subject-related authenticity. While in majority of respondents’ narratives the quests were completed, one narrative tells about a failed quest. Planned literary visits indicate that the quests for authenticity are generally Subject(reader/visitor)-initiated: reader realised the “lack” and the desire to “continue” reading through visiting literary places appears; literary tourist subsequently goes on the quest to find authenticity. In case of incidental literary visitors who were attracted by the vicinity of the site and considered its fame worthy of a visit, the quest can be categorized as Object-initiated: it is the presence of the Object that acts as motivator. One narrative in particular shows that even for “incidental” literary tourists the quest for authenticity can emerge during the visit, facilitated by the presence of toured objects as the Object of the quest.

8. CONCLUSION

“The important thing about having lots of things to remember
is that you’ve got to go somewhere afterwards where
you can remember them, you see? You’ve got to stop.
You haven’t really been anywhere until you’ve got back home.”
(The Light Fantastic, Terry Pratchett.)

With this study I tried to address the gap in scientific knowledge on the experiences of literary tourists. Despite a number of studies produced on the phenomenon of literary tourism in recent years (Pocock 1987; Squire 1993; Herbert 2001; Watson 2006; Watson 2009; Robinson & Andersen 2002b), qualitative research on the topic has been so far limited.

As literary tourism commonly involves travelling to places related to writers or fictional works, sites visited by literary tourists are of different types: some are actual locations connected to writers’ lives e.g. homes, haunts, graves; others are strongly associated with fictional texts, having served as inspiration for the settings in the works of fiction. Imaginary places, found only in fictional texts, are sometimes represented by actual places in connection e.g. to their appearance in film and TV adaptations of literary works. Reality and imaginaries are so tightly interwoven in literary places that it is hard to tell what visitors come to look for – the actual place or ghosts of fictional characters and events, therefore the concept of authenticity in application to literary sites presented a particularly interesting topic for research.

Debate on the concept of authenticity in tourism has been going on since 70s and saw the emergence of a number of perspectives, some of which are mutually exclusive (MacCannell 1973; Cohen 1988; Wang 1999; Reisinger & Steiner 2006). In summary of the discourse, three types of authenticity can be distinguished, namely objective, constructive and existential. The first two types relate to authenticity of the toured objects, dealing with the genuineness of the objects or meanings prescribed to them. Existential authenticity is subject(or tourist)-related and can be defined as a state of being when one is true to oneself. (Wang 1999.)

The goals of this study included finding out how literary tourists prescribe meanings to their experiences; discovering how authenticity appears in narratives of literary tourist experiences; and analysing the structure of narratives of literary tourist experiences. I based the framework

of my study on the assumption (Belhassen, Caton & Stewart 2008; Noy 2004; Kim & Jamal 2007; Watson 2006; Watson 2009) that both object-related (objective and constructive) and subject-related (existential) authenticity are important in literary tourist experience and on further proposition that object-related authenticity can affect the achievement of the state of existential authenticity in literary tourist experience.

Earlier research on literary tourist experiences (Robinson 2002; Tetley & Bramwell 2002; Robinson & Andersen 2002b; Watson 2006; Watson 2009) shows that the reason why people visit literary places is their desire to establish a “connection” to the writer or literary works. Such connection generally can be achieved through interaction with genuine objects related to writer’s life when visiting sites connected to the writer; or through the atmosphere which is similar to that of fictional places, when travelling e.g. to places that inspired the writers. As these ways to “connect” rely on objects authentic in objective or constructive sense, and respondents’ desire to “get closer” to writers can be viewed as a search for existential authenticity, I considered literary tourists as being on a quest for some form of authenticity, either object-related or subject-related. My data consisted of seven free-form narratives written by respondents about their literary tourist experiences; another cluster of data was obtained in a form of travel journal produced by the members of study group Myth & Magic Reading & Language Fellowship at Ironville and Codnor Park Primary School in relation to their literary trips.

First I have analysed the significance of literary tourist experience as respondents describe it in their narratives. While looking at the descriptions of what motivate literary tourists to travel, I found that factors affecting respondents’ desire to visit literary places correspond to scholars’ assumptions: they wanted to find “proof” of writers’ existence; to establish a connection to the writers by visiting homes, haunts and graves; to feel the atmosphere similar to that of fictional places. What respondents sought for was tied to what types of literary places they visited, particularly based on whether the place was connected to the writer or to the literary works. The findings were in line with proposition that literary tourists are looking for certain type of authenticity at literary sites. The significance of literary tourist experience was directly related to the fact whether respondents encountered the authenticity they sought for.

The effects of literary tourism on students from Myth & Magic study group involved improvement in academic performance and positive personal changes such as growth of self-

confidence and belief in own abilities. Visiting literary sites, participating in conferences and meetings with writers inspired students to further develop their own skills and realize their opportunities for the future.

When analysing how authenticity appears in narratives of literary tourist experiences, I discovered that both object-related and subject-related authenticity appear important in respondents' opinion. While objective authenticity, proven genuineness of the toured objects, was considered essential, the meanings, collectively and individually prescribed to literary sites and objects at the sites, played equally important role. The findings suggested that visitors do not often separate the genuine characteristics of the objects from socially constructed value assigned to them, thus objective and constructive authenticity are closely connected in relation to toured objects. The findings demonstrate that personal associations and feelings in relation to literary places especially affect literary tourist experience: individuals become familiar with the place through reading experience, often without prior being there; the actual visit is, in a way, the second time they encounter the place and the experience during the actual visit is affected by prior reading experience and by the "relationship" the reader/visitor formed with the writer and/or literary works. Findings also demonstrate that there is sometimes a close connection between literary tourism and film and TV-induced tourism: the locations which appear in film and TV adaptations are closely associated with fictional places they represent and often become thought of as "real" fictional places.

The findings on the role of authenticity show that subject-related (existential) authenticity is similarly important and that, while respondents think they are looking for object-related authenticity, they might be in fact in search of existential authenticity. Visitors can achieve the state of existential authenticity through forming a connection to the writer or immersing themselves into the atmosphere of fictional worlds. In confirmation of proposition by Belhassen et al. (2008), narratives show that toured objects, authentic in objective or constructive sense, can facilitate existential authenticity in literary tourist experience: e.g. genuine objects that belonged to the writers helped visitors to imagine the presence of the writers and establish a connection; accurate recreations of the settings from fictional texts allowed visitors to immerse themselves into the atmosphere and imagine themselves in the world of fictional works. Both intra-personal and inter-personal dimensions of existential authenticity (Wang 1999) appear in respondents' narratives. The notions of intra-personal existential authenticity appear in descriptions of visitors' bodily interaction with toured

objects and environment at literary sites; the notions of self-making are particularly obvious in the descriptions of visitors feeling “connected” to writers or fictional worlds. The notions of inter-personal existential authenticity appear in the narrative of the respondent who travelled with her family; for her experiencing existential authenticity became possible by bonding with family members during literary visits.

Lastly I examined how respondents construct their narratives of literary tourist experiences; while analysing the structures of narratives I applied Greimas’s actantial model (1976; 1983) and Propp’s (1968) structural model. As was mentioned before, literary tourists are assumed to be on a quest for authenticity, this was also proven by findings of this study. Due to the presence of a quest I thought it useful to apply these structural models as they present a perfect framework for analysis of quest-centred narratives. I discovered that majority of respondents’ narratives follow similar structure, consistent with both Greimas’s and Propp’s models. Respondents are telling about their own experiences, thus they themselves act as Subjects (heroes) in their narratives; authenticity, object-related or subject-related, is the desired Object literary visitors are searching for and is the reason why they go to literary places. While at literary sites, tourists are encountering both Helpers and Opponents: these can be presented by e.g. weather conditions, guides, other visitors and characteristics of toured objects, and can be either helping the tourists to acquire the desired authenticity or can act in opposition and prevent the tourists from completing the quest. Successful completion of the quest is presented by visitor receiving his sought for “prize” – encountering authenticity of toured objects and/or experiencing existential authenticity. The majority of narratives describe successful completion of personal quest; one narrative, however, is a description of a failed quest.

The results of this study can be utilized in planning and management of literary tourism sites and destinations. The data provided insights on literary tourists’ perceptions of authenticity, this knowledge can be used by managers and curators to organize literary sites and present the artefacts in a way appealing to the visitors. As follows from respondents’ narratives, the “right” atmosphere created at literary sites is highly engaging and is appreciated by the visitors: accurate and “lived-in” recreations of writers’ households, interactive sets built with historical accuracy to represent a period in history or settings from fictional works were highly valued by the respondents.

I feel it is essential to underline my own personal interest in literature and in literary tourism, as it served as inspiration behind the choice of thesis topic and ensured my dedication to the study. While familiarising myself with the content of respondents' narratives I often found myself associating respondents' feelings with my own experiences regarding literary visits. I believe it could have affected me as a researcher, giving a higher degree of subjectivity to the research; qualitative research, however, is defined by a degree of subjectivity and it is vital to acknowledge personal factors that can affect one's perception and reflect in the interpretation of data. Being a literary enthusiast myself I, like other researchers (e.g. Pocock 1987), view visitors at literary sites rather as literary pilgrims and assume them to be dedicated to writers and literary works. This, however, is not always the case as there are many "incidental" visitors at literary sites; being "incidental" does not mean, according to research findings, that these visitors do not value authenticity or that their experience cannot be significant.

I must tell that I really enjoyed working with data, particularly because I know and admire the writers and works majority of respondents refer to. I read the accounts of their experiences with curiosity, as I have not visited some of the places described and I really hope to visit them some day.

In this study I touched a number of broad concepts which, due to limitations on the scope of the thesis, I could not address in detail. This, however, opens many directions for future research. Although the study provided the data on respondents' gender and (for some) age, I did not analyse respondents' literary tourist experiences in relation to these characteristics. Apart from notable exception of Squire's study (1994b) on women's literary tourist experiences connected to Beatrix Potter, research on gendered and age-related literary tourist experiences is limited. Future research on literary tourism could concentrate not only on tourists' gender and age, but also on literary tourist „communitas" and family-centred literary tourism. The connection between literary tourism and national identity could be further explored. The case of Myth & Magic group gave some insights into literary tourism's role in education; the topic, however, could be studied further. The role of existential authenticity in literary tourist experience is also an under-researched area which could interest researchers. My findings demonstrate that object-related and subject-related authenticity types are closely connected with regard to literary tourism, and this area also requires further exploration.

ACKNOWLEDGEMENTS

Firstly, I would like to thank my supervisors, Professor Soile Veijola and Dr Monika Lüthje, for their comments and critique. Their feedback encouraged me to produce a higher quality work. I would like to thank them for their time and effort which were essential in making this a better study. Secondly, I would like to thank Dr Johan Edelheim and Heli Ilola for their help and advice.

Thirdly, my thanks goes to all individuals and organizations who provided their help for my research project. Dickens Fellowship, Tolkien Society, Brontë Society and all those who agreed to participate in the research – thank you all very much. I am grateful to the editor of The Dickensian journal, Professor Malcolm Andrews of the University of Kent, and to Dr Emma McEvoy from the University of Westminster for sharing with me their respective writings on literature and tourism and allowing me to use them for my thesis.

My special thanks goes to Mick Ennis and Myth & Magic Reading & Language Fellowship at Ironville and Codnor Park Primary School – I admire your dedication and wish you all the best for the future.

Last but not least, I thank my spouse for being such as amiable and agreeable person and for sharing my interest in literature and other things.

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