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THE POTENTIAL OF LITERATURE IN CREATING TOURIST EXPERIENCES IN PORTUGAL

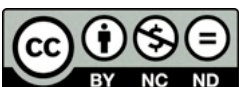
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Abstract: Tourist destinations tend to bet more and more on niche products that attract visitors who want to live a unique, enriching and differentiating experience. Art, culture and literature are intrinsic elements of each destination, with the potential to be explored, either independently, or in conjunction with other endogenous products, such as gastronomy or wine. In any case, learning and immersion in the local culture are at the base of the motivations of the visitors who seek them out. In Portugal, several regions bet on the uniqueness of their endogenous products, allied to literature, organizing itineraries, events or festivals. The house-museums of a particular author, the literary hotels, the cafes that evoke memories of literary gatherings are stages for these initiatives. This article explores the relationship between tourism and literature, based on the assumption that both the work and the life of a writer can serve as a basis for the creation of itineraries and literary places capable of enhancing tourism in the places where they will be developed, promoting an intercultural experience and the perpetuation of the memory of works and authors. Combining literature with endogenous products, such as gastronomy or wines, is another potential explored in Portugal, in the sense of providing a differentiating, sustainable experience that stimulates the senses of its visitors, which will be addressed in this article.

Keywords: Tourism, literature, cultural tourism, literary tourism, literary itineraries, endogenous products.

INTRODUCTION

Literary tourism can be seen as a tourist product that subsists from classical, modern or contemporary literature, and which aims to provide tourists with an enriching intercultural experience, leading them to know the physical space portrayed in the

work of a writer, or the learn to discover the places where he lived and/or produced his work. Literary tourism is therefore related to the discovery of sites related to the author's life, or even to real places corresponding to the fictional spaces created by authors in their works and may constitute an alternative to the more traditional offers of cultural tourism (Milheiro, 2018).

More and more tourists seek to visit places related to literature, such as: houses-museums of well-known authors, where they were born, lived or ended their days, in search of an encounter with the author; real paths that have become fictional, or that have been mystified by literary creation, such as landscapes associated with literary works; literary festivals. Also the places frequented by writers arouse interest, such as cafes, restaurants, libraries, hotels, among others.

Many of these places constitute literary resources of incomparable value, due to their conservation through the ages. Authors' houses, cafes they frequented, in them tourists "look for reminiscences of their favorite writers and poets, imagine routes and live unique events, making the tourist experience happen" (Sardo, 2009, p. 343). This type of tourism is expanding and, as Neves (2010, p. 265) says, "what was not long ago an adventure confined to intellectuals, radical lovers of literature or strollers, has become a new branch of tourism in around the world, literary tourism".

We are, therefore, facing a niche of cultural tourism, made up of visitors predisposed to travel to know the places where authors of literary works lived, produced or located their works, which is likely to attract national and international tourists to these places. A type of cultural tourism aimed at the sustainable development of territories, based on their originality, authenticity and identity, often allied to the exploration of other local products, such as gastronomy or wine, which

responds to the multiplicity of motivations that are at the origin of tourist flows.

The contribution of these components, gastronomy and wine, to the affirmation of a competitive and diversified offer of the territories is, in fact, mentioned by several authors (Carvalho et al, 2021; Cunha et al, 2021), and may be based on a logic of slow tourism, highlighting local values rather than an increasingly common standardization and globalization in larger destinations.

The questions that arise in this article are: How can literary texts contribute to making tourist destinations more attractive to potential tourists and how can they be leveraged by destination management entities to create demand and add value to the visitors' experience? Can endogenous products be explored in conjunction with literary tourism, adding value to the experience?

The present article therefore explores the relationship between tourism and literature, based on the assumption that both the work and the life of a writer can serve as a basis for the creation of itineraries and literary places capable of enhancing the places where they will visit. be developed, promoting an intercultural experience and the perpetuation of the memory of the works and authors. A reflection will be made on the potential of Portugal for this type of tourism, presenting several examples of places with a special vocation for this purpose, based on the work or life of nationally and internationally recognized authors such as Eça de Queiroz, José Saramago or Fernando Pessoa, between others.

TOURISM, CULTURE AND LITERATURE

The concept of culture “implies a set of values, attitudes and behaviors of a social group or the mixture of meanings that individuals of a given group use to communicate and

interact, since the effective place of culture is individual interactions” (Couche, 2003, in Maia & Baptista, 2010, p. 255).

Literature is part of the heritage of a people and is decisive in the dissemination of traditional practices and customs, constituting a structuring part of its identity and collective memory. Alongside literature, we can also mention gastronomy, handicrafts, music, in other words, all the cultural manifestations of a people that make it unique.

Tourism, as an activity that involves the movement of people outside their usual environment, for various reasons, including the search for diversity, knowledge of other peoples and their cultural practices, can be considered as an activity “consumer” of culture (Milheiro & Pereira, 2014), culture emerging as a resource that can be leveraged by tourism, giving it the ability to diversify the offer of destinations, increasing their attractiveness and providing new and differentiating experiences to visitors. If we add the endogenous products, such as gastronomy or wine, which are also testimonies of the local culture, the richness of this experience becomes incomparable.

We can, therefore, say that cultural tourism is the segment of the tourist market that offers visitors a deeper knowledge of other cultures, that is, other customs, traditions and ways of living and understanding the world.

For destinations, this type of tourism appears as a way of valuing their heritage, whether material or immaterial. In this context, literature can be a privileged vehicle for the dissemination of the material and immaterial heritage of peoples, and “foundation of the cultural and artistic heritage of a society, since it propagates the culture and heritage of that same society, qualifying it and characterizing it”. -a in a specific temporal and physical space” (Oliveira, 2017, p. 56). Fernandes and Carvalho (2017, p. 580) reinforce this idea by stating

that “through literature the author transmits a message and an emotional and spatial legacy to the reader, over the generations, which leads to the concept of “literary heritage”. Literary heritage assumes special importance, insofar as literature is a means of perpetuating and (re)building individual (author or writer) and collective (society) memory, valuing the cultural heritage of a given society.

Literature triggers a particular motivation in the reader: the desire to discover the spaces mentioned in the works, as well as the culture associated with them, turning them into a “tourist-reader”, who walks through the fictional space until then and, consequently, by enjoying symbolic goods, he favors the sustainability of the values of a region (Milheiro & Pereira, 2014, p. 84).

We are, therefore, facing a tourist with very particular motivations, who seeks to know the real spaces idealized while reading a literary work or a biography of an author, a niche segment that is known as Literary Tourism (Milheiro, 2020).

As defended (Constâncio et al, 2019, p. 16), “under the umbrella of cultural studies, literary tourism is understood as a branch of cultural tourism currently linked to what is conventionally called the “new tourist”, a more demanding tourist, an avid reader of novels, looking for new experiences or layers of information normally hidden or undervalued by mass tourism in the places he visits”.

In addition, this type of tourism responds to this new type of tourist, more concerned with the sustainability of the places, with their history, culture and authenticity, determined to live unique and differentiating experiences. Richards (2017 in Quinteiro & Baleiro, 2017, p. 44), argues that “products and experiences created in the sphere of literary tourism are, as a general rule, examples of ethical tourism products and tourism experiences, as they promote the

use sustainable environment and involve local communities, and the inhabitants of the place visited can even assume the role of “providers of tourist experiences” and interpret “[t]he places where they live for the tourist”.

LITERARY TOURISM

Hopen et al (2014, p. 37) tell us that “Literary tourism occurs when authors or their literature become so popular that people are drawn to either those locations associated with the author (e.g. birthplace, home, graveside) or those featured within their writings”.

Butler (2000, p. 546) defines it as “a form of tourism in which the primary motivation for visiting specific locations is related to an interest in literature. This may include visiting past and present homes of authors (living and dead), real and mythical places described in literature, and locations affiliated with characters and events in literature”.

Herbert (1996) distinguishes between different typologies of literary sites: sites related to the author’s life (such as house-museums);

sites related to the fictional world created by the author in his work; sites related to the author’s life and work, but valued by the visitor for reminding him of his own past, evoking, for example, childhood memories, causing him nostalgia.

Carvalho & Baptista (2015) warn of the importance of distinguishing between “literary site” and “literary itinerary”. The literary site refers to the place to which an author is associated, whether through his life or fiction (literary work) and which, in this sense, mixes past and present. On the other hand, the literary itinerary seeks to establish a relationship between different places, landscapes or attractions associated with a writer or poet.

Places related to literature are an undeniable attraction for these tourists, such as the house-museums of well-known authors (for example, the house of Charles Dickens, in London, the house of Victor Hugo, in Paris, and the Casa Eça de Queiroz Museum, in Portugal), real paths turned fictional, or that were mystified by literary creation, or even literary festivals. The places frequented by writers are also of interest, such as cafes (such as Martinho da Arcada in Lisbon, which welcomed clients such as Bocage, Lopes de Mendonça, Cesário Verde, Augusto Ferreira Gomes, António Botto, Almada Negreiros and the unavoidable Fernando Pessoa), restaurants (such as Restaurante Botin, in Madrid, frequented by Ernest Hemingway, John Dos Passos, Scott Fitzgerald), libraries (among many libraries that contain an invaluable literary wealth, we can mention, for example, the Library of the Benedictine Monastery of Admont, in Austria, the Library of the Monastery of Strahov, in Prague, or the Joanina Library of the University of Coimbra), hotels (the Lawrence Hotel, in Sintra, frequented by Lord Byron), among other places (Milheiro, 2020).

Butler (2000) argues that places strongly marked by the presence of an author can be 'sold' in order to exploit that same presence. Here are some international examples of authors whose works have aroused great interest in the places where their stories take place, such as Dan Brown, and "o Código Da Vinci" or "Anjos e Demónios", induced countless tourists to visit Paris, London or Rome. The same occurs when one reads Gabriel Garcia Márquez with Colombia as a reference; Miguel Cervantes and his "Don Quijote de la Mancha" through Spanish lands; Franz Kafka and Prague; James Joyce and Dublin; Baudelaire and Paris; Agatha Christie and Great Britain; Anne Frank and Amsterdam,

among many others... It is unthinkable to visit Lisbon and not take a picture with Fernando Pessoa in Chiado (Milheiro, 2018).

Some destinations have already become aware of the potential of this niche market and have developed projects in the field of literary tourism. Oliveira (2017, p. 67) lists some of these projects: the KwaZuluNatal Project, which defines maps and literary itineraries for South Africa; the New Zealand Book Council which constructed a literary map of the country; or the New York Times that drew up a literary map for the city of Manhattan. In Portugal, we highlight the project "LITESCAPE.PT - Atlas das Paisagens Literárias de Portugal Mainland" that mapped the environment and landscapes of mainland Portugal configured in texts of a literary nature (Constâncio et al, 2019).

On a private level, agencies specializing in literary tourism promote visits to places such as London, where the Harry Potter saga takes place, or Dracula's castle, in Transylvania, Romania, where Bram Stoker's work takes place. These are the most recent and most mediatic examples, belonging to a lighter literature C

There are great agents such as British Tours, which offers private tours from London to Paris, around Paris, France, Rome and Italy, creating several tours around literature such as: "Charles Dickens Literary Tour", "Shakespeare Country Tour", "Harry Potter Tour in London & Oxford", "Overnight Pride & Prejudice Tour" or "English Literary Tours". Literary Traveler also appears in this scenario as an agent that claims to help readers explore their literary imagination, since 1998, providing informative and inspiring knowledge on the subject in question, presenting a wide variety of literary tours and events, namely one in Portugal. : "Portugal: Poised Between Proud Tradition and Global Modernity" (Milheiro, 2020).

ITINERARIES DEVELOPED BY PUBLIC ENTITIES WITH RESPONSIBILITIES IN THE MANAGEMENT OF THE DESTINATION

There are several public bodies, at the municipal or local level, that promote an offer related to literary tourism. See the examples of the Municipality of Torres Vedras, with the Project: *Walking Poetry*; of Leiria City Council, with the Rota dos “Escritores de Leiria” and the Route “O Crime do Padre Amaro”; of the Coimbra City Council with the “Sabores da Escrita”, with themed dinners and conferences on great writers such as Miguel Torga; Évora City Council offers itineraries for the work: “Aparição”, by Virgílio Ferreira and the writer Eça de Queirós; Cascais City Council, with the “Rota dos Escritores”; Lisbon City Council, with Literary Paths alluding to authors such as Almeida Garrett, Eça de Queirós or Ramalho Ortigão (Milheiro, 2020).

The Territories of Coda Regional Development Association is developing a tourist-literary route inspired by the work of José Saramago “Viagem do Elefante”, which must be completed shortly.

In Alentejo, which is the most deficient area of Portugal in terms of tourist demand, there are also natural writers from this territory capable of putting their lands on the map. There is a contemporary writer, José Luís Peixoto, whose work “Galveias”, which pays homage to the homonymous land of the District of Portalegre that saw him born, has been translated into about 30 languages and has already captivated the attention of several “readers-tourists.” who went to the place to experience the atmosphere of this novel. In an interview on Saturday², the writer refers to a

Literary Hotels are also appearing all over the world. The New York Times, in a list published by *Volta ao Mundo Magazine*¹ in 2017, it presents seven proposals: the Library Hotel, in New York, which offers its guests 6,000 books; the Heathman Hotel, in Portland, which has 2700 books signed by some of the most important names in contemporary literature; the Sylvia Beach Hotel, in Newport, with rooms inspired by Agatha Christie, Mark Twain, William Shakespeare or Jules Verne; the B2 Boutique Hotel & Spa, in Zurich, with 33 thousand books; the Eurostar Book Hotel in Munich, where each floor is dedicated to a literary genius; the Taj Falaknuma Palace, in Hyderabad, with over 5,000 rare books and manuscripts; or Gladstone’s Library, in Wales, with 250,000 books.

In summary, literary tourism can be organized through:

- a) itineraries developed by the public entities of the destinations;
- b) printed guides;
- c) specialized agencies;
- d) literary hotels;
- e) museums or house-museums.
- f) literary festivals.

LITERARY TOURISM IN PORTUGAL

In this country, there are already some examples of literary tourism, with literary itineraries, explored by state, municipal bodies or entities linked to culture. In the latter case, reference must be made to the example of the Eça de Queirós Foundation, which promotes activities related to the writer, such as dinners with a Queirosian menu, or visits to Casa de Torme, described in his work “A Cidade e as Serras”.

1. <https://www.voltaaomundo.pt/2017/02/06/hoteis-pelo-mundo-onde-pode-dormir-com-os-livros/> (consulted on November 2, 2018)

2. Magazine, number: 777, from March 21 to 27, 2019.

Colombian who came to Portugal specifically to know the site and organized group visits from Spain (Milheiro, 2020).

The same author recently wrote a book based on the life of an iconic character in another Alentejo village, “Lunch on Sunday”, which depicts the experiences of the people of the land. In its operational tourism plan, the Campo Maior Chamber intends, in the short term, to promote a literary itinerary based on this work, and also a literary festival that combines literature with two emblematic products of the region, coffee and olive oil.

In 2015, ASSESTA, Associação de Escritores do Alentejo, was created, which aims to promote book presentations by associated authors and others that may be published by the association, organize thematic gatherings, promote creative writing workshops, develop literary projects to promote and preserve Alentejo culture, to promote spectacles linked to the word and to promote and participate in literary meetings. At its genesis were 15 writers from the Alentejo or with a strong connection to the Region (Milheiro, 2020).

The Regional Tourism Entity of Alentejo and Ribatejo is developing a network of literary tourism in its territory, which consists of the creation of a route for writers and works and the constitution of a network of museums of writers, which will involve twelve municipalities.

In Portalegre, a city located in Alto Alentejo, and inserted in the aforementioned territory, there is a writer who stands out. José Régio, teacher, poet, collector, among other artistic talents, is an inseparable figure of the culture of Portalegre, and his life and work are presented as potentiating elements for the development of literary tourism in this city. In addition to a house-museum open to the public, literary itineraries are being prepared around the city evoking the author’s work and

experience in it. In December 2020, on the 51st anniversary of his death, a statue of the writer was inaugurated in Praça da República, a place immortalized in his vast work, and which is located between the place where he lived and the place where he taught much of his life. This new monument from Portalegre is by a well-known local sculptor, Maria Leal da Costa, and José Morales. Let’s hope that it becomes an iconic place in Portalegre and that, similar to what happens with the statue of Fernando Pessoa in Lisbon, it becomes unthinkable to visit Portalegre and not take a picture with José Régio (Milheiro, 2020).

PUBLISHED ITINERARIES/ GUIDES

Published literary itineraries are another way of exploring the relationship between literature and places, offering information about the works, the authors and the spaces they occupied. Milheiro & Pereira (2014) refer to the project called “Traveling with... The paths of literature”, under the responsibility of the Regional Directorate of Culture of the North, which provides tourist-literary itineraries, referring to several Portuguese authors, such as Aquilino Ribeiro, Camilo Castelo Branco, Eça de Queirós, Ferreira de Castro, Guerra Junqueiro, João de Araújo Correia, José Régio, Miguel Torga, Teixeira de Pascoaes and Trindade Coelho.

SPECIALIZED AGENCIES

“Authentic Lisbon” promotes walking tours related to the works of Antero de Quental, Eça de Queirós, Cesário Verde and José Saramago.

LITERARY HOTELS

In Portugal, we highlighted the: *The Literary Man Óbidos Hotel* or the: Hotel José Régio, in Portalegre, the latter dedicated to the writer who lived for many years in Porto Alegre and who in his works left a literary

legacy whose setting takes place in his spaces.

In 2022, Quinteiro published a book on literary hotels in Portugal, highlighting nine Portuguese hotels with a strong connection to authors. “Hotels where they stayed overnight or were the temporary home of writers; hotels that we find mentioned in literary works, which inspired them; real hotels where fictional characters stayed; but also hotels that were important meeting points and meeting places for writers” (Quinteiro, 2022, p. 13). They are this:

1) The Grand Hotel de Paris, in Porto, opened in 1877, had several distinguished writers as guests, such as Eça de Queirós, Camilo Castelo Branco and Guerra Junqueiro.

2) Grande Hotel do Porto, opened in 1888, where several well-known guests/authors passed, such as Eça de Queirós, Eugénio de Castro, Teixeira de Pascoaes, Luísa Dacosta, Lídia Jorge, Aquilino Ribeiro, Fernando Namora, among many others.

3) Hotel Mary Castro, in Porto, which hosted authors such as António Nobre, Guerra Junqueiro, Raúl Brandão and Lady Jackson.

4) Palace Hotel do Buçaco, in Mealhada, opened in 1917, received guests such as Agatha Christie, António Ferro, Carolina Michaelis de Vasconcelos, David Mourão-Ferreira, Gabriela Mistral, Jaime Cortesão, Júlio Dantas, Luigi Pirandello, Miguel de Unamuno, Mircea Eliade, Natália Correia, Pedro Passos, Teixeira de Pascoaes, Valery Larbaud and Vitorino Nemésio.

5) Hotel Quinta das Lágrimas, in Coimbra, adapted as a hotel in 1995, inspired several poems, novels, short stories, novels, comics, travel narratives, plays, ballets, operas and visual arts. António Ferreira, Voltaire, Victor Hugo, Ezra Pound, Stendhal, António Feliciano Castilho, Almeida Garrett, Serpa Pimentel, Luís Augusto Palmeirim, Soares de Passos, João de Lemos, Agustina Bessa-Luís, Manuel Alegre, Maria Leonor, Machado

de Sousa, Henri Montherlant, Ana Maria Magalhães and Isabel Alçada are some of the writers who passed through here and immortalized the place in their works.

6) Lawrence’s Hotel, in Sintra, opened in 1764, whose owner who most notifies this space is the dynamic Jane Lawrence Oram, immortalized by Eça de Queirós in *Os Maias* (1888). It received famous authors such as Lord Byron, Alexandre Herculano, Bulhão Pato, Camilo Castelo Branco and Ramalho Ortigão.

7) Grande Hotel Central, in Lisbon, closed in 1919, is referred to in several guides as a high-class hotel at the time. Literary works also mention it, such as “*Os Maias*” by Eça de Queirós, “*As Farpas*” by Eça de Queirós and Ramalho Ortigão, “*Ecuador*” by Miguel de Sousa Tavares, among others.

8) Hotel Avenida Palace, in Lisbon, initially called Hotel Internacional, opened in 1892 and is currently closed. It was, however, a reference in the hotel industry of its time and is mentioned in several novels, such as “*As Naus*”, by António Lobo Antunes, “*Rio das Flores*”, by Miguel Sousa Tavares, “*O Ano da Morte de Ricardo Reis*”, by José Saramago, among others.

9) Hotel Britania, in Lisbon, opened in 1944, was the scene of espionage episodes, common at that time in Lisbon hotels. Authors such as Hélder Macedo, Natália Correia, Richard Zimler and Vinicius de Moraes passed through here.

HOUSE-MUSEUM

The house-museums are also places of reference in the Portuguese literary tourism panorama. In them, tribute is paid to the writers who lived there, preserving their memory and stimulating knowledge of their literary work, through the collection they store. Visitors can get in close contact with the places where the writer worked, which

inspired him, observe the objects of his daily life, breathe the atmosphere that enveloped the author (Milheiro, 2018). As Sardo (2009, p. 344) mentions, visiting the house where an author lived awakens a kind of “fascination in the visitor, who, when visiting it, can imagine the author’s life and observe the spaces that inspired him.” Also according to the author, “the visitor/tourist seeks a time in which past and present mingle, united by a nostalgia for discovering personal objects, for recreating spaces, even if they are no longer the originals”.

House-museums are implemented throughout the country, with more than a dozen houses-museums or writers’ foundations, with a greater incidence in the North.³

LITERARY FESTIVALS

Literary festivals are also worth mentioning in the context of literary tourism. These events are beginning to gain expression in Portugal, in a bid to diversify the tourist offer by focusing on niche markets. Some examples can be mentioned⁴, the best known being the FOLIO - Óbidos International Literary Festival, held for the first time in 2014. In fact, Vila de Óbidos has invested in literary tourism, having obtained the classification of Literary City in December 2015, within the scope of the of Creative Cities, created in 2004 by UNESCO (Milheiro, 2020).

PLACES FOR BOOK LOVERS

Portugal’s Tourism⁵ It also recommends on its website several itineraries, house-museums and other places for those who love books. Among them, Livraria Lello, in Porto; the Serralves Foundation; the Joanina Library, from the University of Coimbra; Óbidos, Literary Village; the Mafra National Palace Library; Chiado, in Lisbon; the Gulbenkian Foundation and the Lx Factory (Milheiro, 2020).

CONCLSION

Tourism is today marked by a search for unique and differentiating experiences, where learning about local values and culture is valued. Literature is also a way of learning about the world, through the eyes of the authors, thus emerging literary tourism as a tourist product that allows a tourist involvement with the visited places that relate to literary works and, simultaneously, the involvement of the local population in providing these experiences, from a perspective of sustainability so sought after and rarely achieved by the phenomenon of tourism.

In this article, we sought to highlight the relationship between tourism, culture and literature, the way in which tourism can contribute to the preservation of spaces (house-museums, cafes, restaurants, hotels and others described in literary works or experienced by the authors) and to originate cultural manifestations (festivals, itineraries and others), susceptible of creating unique

3. Examples include the José Régio House-Museums, in Portalegre and Vila do Conde; the Camilo House-Museum, in S. Miguel de Ceide – Vila Nova de Famalicão; the Casa Fernando Pessoa, in Lisbon; the Eugénio de Andrade Foundation, in Porto; the Guerra Junqueiro House-Museum, in Porto; the Ferreira de Castro House-Museum, in Salgueiro – Oliveira de Azeméis; the Fernando Namora House-Museum, in Condeixa-a-Nova; the Miguel Torga House-Museum, in Coimbra; the Aquilino Ribeiro Foundation – House-Museum and Library, in Soutosa – Moimento da Beira; Vitorino Nemésio House Museum – Terceira Island Azores; Arthur Cupertino de Miranda Foundation, about Mário Cesariny, in Famalicão.

4. Literary Festival: Correntes d’Escritas, in Póvoa do Varzim; Office, in Penafiel; the Literature in Travel Festival, in Matosinhos; the Douro Literary Festival, in Sabrosa; the Ovar Literary Festival; Madeira Literary Festival; Gardunha Literary Festival; Festival Red no Branco, in Viseu.

5. Available on the website: <https://www.visitportugal.com/pt-pt/content/sitios-especiais-para-quem-gosta> <https://www.visitportugal.com/pt-pt/content/roteiros-literarios>. Accessed: June 6, 2022).

experiences and diversifying the offer of the destinations. When combined with other products, such as gastronomy, wine or handicrafts, literary tourism presents itself as a complete product, which stimulates the senses, which allows the visitor to get involved with the local culture, enriching their experience.

Portugal, being a small country, has several authors recognized worldwide,

who can enhance the attractiveness of the places they mention in their works, in the places where they lived or frequented (cafes, restaurants, hotels). Public entities with responsibilities in promoting regional tourist destinations, as demonstrated in this article, have focused on literary tourism as a niche product inserted in cultural tourism, which provides unique learning for the places, contributing to their development.

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