

# Chapter 1

## Reading Between the Scenes: Cinematic Representations of Literary Tourism

**Rita Baleiro**

 <https://orcid.org/0000-0002-3188-5150>

*University of the Algarve, Portugal & CiTUR, Portugal*

**Rosária Pereira**

 <https://orcid.org/0000-0002-2335-5694>

*University of the Algarve, Portugal & CinTurs, Portugal*

### ABSTRACT

*Departing from the assumption that cinema has always had the capacity to represent social structures and movements and provide valuable sources of information about societal phenomena, this chapter employs representation as a research approach to offer contributions to understanding realities “outside the film” regarding literary tourists’ motivations, experiences, and literary places. The authors analyse cinematic representations of literary tourism in feature films and take the perspective of literary tourism studies, reviewing the literature on cultural tourism, special interest tourism, niche tourism, literary tourism, and literary sites and landscape. The analysis and interpretation of the cinematic sequences reveal two opposed ideas of what literary tourism experiences might be: a shallow, disappointing, and inauthentic experience or a meaningful and authentic event.*

### INTRODUCTION

At the end of the 20th century, the traditional forms of tourism underwent a transformation in the sense that they expanded by the introduction of new postmodern tourism forms, bringing innovative offers to the marketplace. This transformation had multiple causes, but one of the most impactful was the acknowledgement that the growth of mass tourism after the 1950s did more than favouring economic benefits. It has also led to new and severe environmental degradation, adverse social and cultural impacts, and uneven distribution of benefits. Therefore, in the 1980s, the concept of sustainable development emerged,

DOI: 10.4018/978-1-7998-8262-6.ch001

and destinations started to develop forms of special interest tourism, presenting the “micro” as a solution to the “macro” issue (Liu, 2003). One of these new forms was literary tourism, which has grown into a commercially significant phenomenon (Watson, 2006). This fast-growing niche of cultural tourism refers to travelling to places connected to a literary text or writer (Baleiro & Quinteiro, 2018, p. 31).

This chapter complements the authors’ previous studies where literary fiction and narrative interpretation were a means to understanding and providing new perspectives on travel and tourism motivations and experiences and aims to analyse literary-inspired tourism experiences depicted in two sequences of two feature films: *The leisure seeker* (2017, dir. Paolo Virzi) and *Paterson* (2016, dir. Jim Jarmusch). Two films that have not yet been examined in relation to tourism.

As far as the authors know, no previous studies focus on the cinematographic representations of literary tourism. Hence, this chapter does not draw on similar background research. Instead, this chapter brings forward an innovative approach to contribute information on the representation of literary touring and literary tourists. In studies such as this one, one of the main challenges is finding films featuring literary tourists. After thorough research on the International Movie Database, via analysis of keywords and the authors’ personal history of film viewing, two feature films were selected.

The assumption underpinning this work on literary tourism and cinema is that films are deeply embedded in other social practices. As such, they help us make sense of and communicate about the world (Sampaio, 2014, p. 185). Thus, this chapter wishes to contribute to discussing types of literary sites and landscapes, literary tourists’ motivations and experiences, and literary tourism products. To that end, the authors start by focusing on the concepts of cultural tourism, special interest tourism and niche tourism, then on the definition of literary tourism, and, lastly, on the content analysis of the two cinematic sequences in the scope of literary tourism.

## **THE CONCEPTS OF CULTURAL TOURISM, NICHE TOURISM AND LITERARY TOURISM**

### **Cultural Tourism**

From the first touring experiences, tourism and culture go hand in hand, and cultural tourism definitions are now almost as multiple and diverse as the definitions of culture (Pereiro, 2009, pp. 108-120). Hence, each research study operationalises the concept to fit their research goals. Some include the critical notion that this form of touring often complements several recreation or business travels (McIntosh et al., 1995). Others allow technical comparative statistical surveys, such as “cultural tourism is all movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence” (Richards, 2001, p. 37). Still, others define cultural tourism as a conceptual umbrella of a group of activities that contribute to differentiation in a time when capitalist marketing instruments have segmented the tourism market for mercantilist purposes (Pereiro, 2009, p. 111). In this perspective, cultural tourism is a synonym to the commodification process of culture and, as such, a commercial label to sell culture and cultural heritage as merchandise.

In this chapter, the authors depart from the UNWTO (2017) definition, according to which cultural tourism is driven by the travellers’ primary motivation “to learn, discover, experience and consume the tangible and intangible cultural attractions/products”. In this view, cultural tourism stems from intrinsic human motivations and features, *i.e.*, nostalgia, curiosity, escapism, search for happiness, search for the

14 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the product's webpage:

[www.igi-global.com/chapter/reading-between-the-scenes/292587?camid=4v1](http://www.igi-global.com/chapter/reading-between-the-scenes/292587?camid=4v1)

This title is available in Advances in Hospitality, Tourism, and the Services Industry, Business and Management e-Book Collection, Business Knowledge Solutions e-Book Collection, e-Book Collection, Social Sciences and Humanities e-Book Collection, Social Sciences Knowledge Solutions e-Book Collection. Recommend this product to your librarian:

[www.igi-global.com/e-resources/library-recommendation/?id=132](http://www.igi-global.com/e-resources/library-recommendation/?id=132)

## Related Content

---

### The Influence of Perceived Value Towards Customer Satisfaction in Hostel Business: A Case of Young Adult Tourist in Indonesia

Anggraeni Permatasari (2020). *International Journal of Tourism and Hospitality Management in the Digital Age* (pp. 11-22).

[www.igi-global.com/article/the-influence-of-perceived-value-towards-customer-satisfaction-in-hostel-business/259004?camid=4v1a](http://www.igi-global.com/article/the-influence-of-perceived-value-towards-customer-satisfaction-in-hostel-business/259004?camid=4v1a)

### Robust Innovation Anchors in Rural Wellbeing Tourism

Anne-Mette Hjalager, Kaarina Tervo-Kankare, Anja Tuohino and Henna Konu (2016). *Global Dynamics in Travel, Tourism, and Hospitality* (pp. 148-162).

[www.igi-global.com/chapter/robust-innovation-anchors-in-rural-wellbeing-tourism/156755?camid=4v1a](http://www.igi-global.com/chapter/robust-innovation-anchors-in-rural-wellbeing-tourism/156755?camid=4v1a)

### Mobbing in Tourism Industry: The Case of Tourist Guides

Ramazan Eren and Oguz Nebioglu (2020). *Cases on Tour Guide Practices for Alternative Tourism* (pp. 1-17).

[www.igi-global.com/chapter/mobbing-in-tourism-industry/258150?camid=4v1a](http://www.igi-global.com/chapter/mobbing-in-tourism-industry/258150?camid=4v1a)

### Personal Tour: A Multi-Agent Recommender System of Travel Packages

Fabiana Lorenzi, Stanley Loh and Mara Abel (2012). *Global Hospitality and Tourism Management Technologies* (pp. 178-189).

[www.igi-global.com/chapter/personal-tour-multi-agent-recommender/56441?camid=4v1a](http://www.igi-global.com/chapter/personal-tour-multi-agent-recommender/56441?camid=4v1a)