



# Interconnected Pathways and Prospects: Exploring the Synergies Between Literary Geography, Tourism, and Education

# 26

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## Abstract

The inclusion of maps in literary works has been a long-standing phenomenon throughout the history of books. This practice is commonly observed on book covers, where maps emphasize the significance of spatial elements within the work. Moreover, maps are frequently found within the pages of books, serving to illustrate the directions provided by the writer and assisting the reader in navigating the narrative. These maps can take the form of either real or imaginary depictions, with a higher prevalence in travel literature and works set in fictional realms. However, beyond these explicit maps, readers also engage in the creation of mental maps as they follow the journeys of characters or mark physical locations associated with the lives of authors. The amalgamation of these various cartographic representations derived from literary geography forms the basis for literary tourism, enabling the development of products and experiences that not only serve as valuable resources for tourists but also possess significant educational flexibility. Within this chapter, we critically examine the nature of literary geography and the construction of literary cartography and explore its diverse range of applications, supplemented by current studies and relevant case examples.

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**Introduction**

Physical markers, such as plaques and statues, play a crucial role in identifying the intersections between geography and literature. These markers can be found at various locations, including writer's homes, museums, foundations, libraries, monuments dedicated to authors and characters, and streets named after authors. They add an additional layer of significance to the physical space, enriching the connection between literature and the surrounding territory. However, the impact of literature on geographical locations extends beyond the scope of literary tourism.

Incorporating literary significance into designated points on maps further enhances the recognition and transformation of these intersections. This process not only contributes to the development of valuable resources for tourism, leisure, and education but also amplifies the cultural and historical value of places. By assigning literary significance to specific physical spaces and subsequently organizing and promoting them as tourist attractions, visitors are provided with opportunities to explore the landscapes and settings associated with literary figures, works, and books. These experiences allow for unique and immersive encounters with literature, fostering deeper connections with the narratives and facilitating a better understanding of the cultural and historical contexts in which these texts were conceived.

Moreover, literary tourism offers an alternative to mass tourism, as it draws attention to overlooked locations that are often outside the typical tourist itinerary. By venturing to these literary places of interest, visitors can discover hidden gems within a given territory. Juliana Menezes highlights the significance of emphasizing literary tourism, as it not only provides an alternative for those seeking to avoid crowded tourist destinations but also sheds light on often-neglected locations (2022). Taking into account the diverse array of writers, territories, themes, and potential approaches, literary tourism products and experiences represent valuable educational resources. Recently, literary tourism has been examined from this perspective (Bataller, 2022; Quinteiro & Busby, 2022) and utilized to foster an experiential learning approach that stimulates critical thinking and creativity and fosters a deeper cultural appreciation, thus promoting cultural identity (Menezes, 2022; Quer, 2022).

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**Intersections Between Literature and Territory**

Literary markers serve as prominent indicators of the connection between literature and physical space, but they are not the sole means for recognizing this relationship. In fact, individuals familiar with literary texts and their authors often encounter the book itself as their first opportunity to discern the interplay between literature and

place, fiction, and reality. The presence of physical maps within books further accentuates this perception.

Throughout history, maps have been a prevalent feature in books, particularly in literary works. They frequently adorn the inside and back covers, functioning akin to advertisements that beckon readers to embark on the adventures depicted within the pages. While these maps are often viewed as decorative or illustrative, their inclusion holds deeper significance by priming readers for narratives in which travel plays a significant role. Moreover, they underscore the importance of space within the story, serving as visual cues that alert readers to its significance. Additionally, there are maps incorporated within the narrative itself, illustrating described spaces or journeys. These maps serve as tools to support the author's descriptions and offer guidance to readers. They span from treasure maps to depictions of imaginary settings, such as the "Hundred Acre Wood" in *Winnie the Pooh* or "The North" and "The South" in *Game of Thrones*. By visually portraying the geographical layout, these maps enhance the reading experience and facilitate a deeper understanding of the story's setting. They provide a sense of direction, enabling readers to navigate the fictional world and immerse themselves fully in the narrative.

The realm of literary cartography includes a diverse collection of maps that encompasses paratextual maps, word maps derived from literary texts, maps derived from authors' biographies, and maps derived from literary-based toponymy and associated statuary. To comprehensively grasp the significance and deepen our understanding of literary cartography, it is imperative to explore the foundational concept of cartography. Cartography is commonly defined by researchers as the "art, science, and technology of making maps" that also involves the "art of its interpretation" (Kent & Vujakovic, 2018, p. 1). This discipline comprehends both the study and practice of creating graphical representations of geographical areas, illustrating various characteristics of a location, including natural and man-made features, as well as political and cultural information. Cartography, therefore, serves as the artistic endeavor of crafting maps. It is an art form that aligns with the evolution of humanity, highlighting the profound importance of spatial orientation for individuals. Wright, Kish, and Skelton elucidate how "human existence would be impossible without the knowledge transmitted through maps" (1969, p. 827). These authors further explain how primitive societies harbored this knowledge within their minds, constructing mental maps of the areas where they resided, hunted, fished, or engaged in conflicts. As the evolution progressed, these mental maps gradually became insufficient, leading to the emergence of physical maps that catered to practical needs while also satisfying scientific curiosity and providing aesthetic pleasure.

Regarding the domain of literary cartography, Joan Masnou (2022) identifies two prevailing trends. Firstly, the writer assumes the role of a cartographer, whereby literary cartography incorporates the manner in which writers map the social space, aiming to gain a profound comprehension of the world. Secondly, literary cartography pertains to the generation of visual representations inspired by literary works.

Irrespective of the specific type of map under scrutiny, it remains consistent that maps serve as tools crafted by individuals to demarcate locations of personal

significance and aid in their understanding of the world. However, it is imperative to emphasize, as eloquently articulated by French philosopher Michel Onfray, that: “A map enunciates the idea we have of the world, not its reality” ((2019) [2007]: 30; *own translation*). In essence, a map transcends its role as a mere instrument for denoting regions or places; it serves as a conduit for individuals to grasp the world, establish their own position within it, and express their unique perspectives. Thus, it becomes evident that humans possess an inherent inclination to situate themselves and navigate their surroundings. This innate inclination, coupled with the intrinsic association between books and reading, engenders the creation of mental and physical maps that depict the spaces inhabited by literary characters.

The profound human inclination to analyze literary texts through the lens of spatiality and movement stems from an inherent yearning for guidance in all sides of life. Maps serve as powerful tools that solidify our understanding of space, delineate and validate pathways, and provide a sense of security even within the realm of reading. They fulfil our innate need to navigate through narratives, both mentally and physically, offering a tangible framework for readers to orient themselves and make sense of the intricate literary world.

The concept of space has garnered increasing attention within various disciplines, including philosophy, geography, urbanism, and digital humanities, thereby permeating the realm of literary studies and the broader domain of the social sciences. Michel Foucault, as early as 1967 in his work *Of Other Spaces*, argued that the focus of the twentieth century – and, one can assert, the twenty-first century as well – has shifted from a preoccupation with History and time toward an exploration of space. It is worth noting, however, that the literary depiction of space has been interpreted and constructed in multifaceted ways by numerous authors, both writers and researchers, in this era.

For instance, the divergent viewpoints of Virginia Woolf and James Joyce on this matter offer intriguing perspectives. In her essay “Literary Geography,” Woolf posits that “a writer’s country is a territory within his own brain, and we run the risk of disappointment if we try to turn these ghost towns into tangible brick and mortar. To insist that [a writer’s city] has any counterpart in the cities of the earth is to steal half of its charm [. . .]” (Woolf 1986 [1905], p. 35). Conversely, James Joyce, during a conversation with his friend Frank Budgen regarding *Ulysses*, expresses a different stance: “I want to give an image of Dublin so complete that if one day the city suddenly disappears from the earth, it can be rebuilt from my book” (Budgen (1960) [1934], pp. 67–68). As Tally Jr (2013) perceptively observes, regardless of the varied perspectives on the portrayal of space in literary works, the act of storytelling inherently involves a form of mapping.

Whether consciously or inadvertently, authors inherently engage in the act of mapping through their words. This observation gives rise to the concept of literary cartography, which can be understood in two distinct ways: as the artistic process of creating literary maps and as an interdisciplinary field of academic inquiry situated at the intersection of human geography and literary studies (Alexander, 2015: 5). The increased attention paid to space within the humanities and social sciences, often referred to as the “spatial turn” as coined by geographer Edward Soja in *Postmodern*

*Geographies* (1989), has led to a surge of innovative and interdisciplinary research endeavors (Tally Jr, 2015). This transformative shift has significantly influenced the methodologies employed in social sciences and humanities (Anderson, 2022), thereby playing a vital role in modern criticism, particularly in the examination of the interconnected dynamics among space, place, and literature. The spatial turn involves the representation of both real and imagined spaces, as well as the liminal zones where fiction intersects with reality, consequently reshaping literary criticism, history, and theory, and providing novel perspectives and avenues for exploration.

Building upon Foucault's proposition that our era is predominantly defined by space, he contends that our time is characterized by competition, the comparison of proximity and distance, and the juxtaposition of the local and the dispersed (Foucault, 1986 [1967]). It follows that Tally Jr's assertion that "telling a story is always drawing a map" implies that the converse is also true: drawing a map is inherently telling a story. Literary cartography facilitates the (re)organization and (re)-interpretation of texts and the study of space by acknowledging the multiple layers of meaning that various works and authors from different time periods contribute to a shared spatial context. In this context, the same geographical coordinates on a map can encompass a multitude of literary references originating from diverse authors spanning various epochs and sources. Lisbon, for example, carries literary significance ascribed to it by Pessoa, Camões, Tabucchi, Cardoso Pires, Mercier, and Saramago, among others. While being the same physical location, the literary import bestowed upon Lisbon by each of these authors and their respective works intertwines and converges, giving rise to a multiplicity of meanings and the emergence of distinct literary landscapes within the city.

The enduring fascination with literary geography and literary cartography persists among authors, scholars, readers, and even tourists who are transformed into readers upon their encounters with these mapped literary spaces. This enduring interest has spurred the development of literary maps rooted in the domain of literary geography. These maps evoke a profound desire within individuals to personally explore the mapped areas, traverse their paths, experience the physical settings associated with authors and their texts, and establish a sense of closeness to both the creators and the fictional characters they bring to life. This phenomenon stems from the fact that literary cartography aligns with James Joyce's approach of representing space in an almost literal manner. It is widely recognized that a significant portion of fiction references the tangible world, or geospace, as authors frequently incorporate recognizable place names or provide intricate descriptions of real-world locations, as exemplified by the depiction of the city of Tredegar in Christopher Meredith's *Shifts*:

With some blank paper and a pen in his pocket, Keith spent the afternoon walking the length of the town. He didn't much care for the northern end with its estates and feeling of flatness as the hills and valley thinned away into high moorland, but this was where he went first. He walked out along the straight wide road that some people still called the Dram Road, though there were no longer any rails.

At a place where several streets met, he paused. A stony, reddish stream was piped under the road and along the back of a terrace. He looked around at the houses. Behind him, two bungalows. Modern. At the left, a terrace of fair-sized houses. About 1910ish? And the

stream terrace? Those houses were very small and all the building at the back was haphazard. Before the 1850s anyway, he thought. Down a lane on his right, too narrow for a car, he could see the ruin of some shops on a raised pavement. Two smashed up. One lived in but no longer a shop. After the 1850s, those. Something about them. Just a bit too grand. The yellow brickwork round the windows. And in front of him, climbing the slope of the mountain, some modern houses. A cluster of pensioners' bungalows and three rows of low-rise flats. He remembered the original Three Rows, the condemned tenements. And then on the left past the 1910 terrace, the Lion. Hard to place. Pubs get so mucked about. A house set back, the other side of the pub, on its own patch of land. Old. Farm perhaps. He could see its name on the gate at the side of the Lion. Henfelin. And up there, up behind the new three rows, a flat wide patch running north to south along the hill. He followed it with his eye north to the moor and thought of the limestone quarries, and then south where it disappeared round the curve of the mountain.

Keith took off his glasses so the picture blurred slightly and tried to focus his mind back through time. (Meredith, 1988, p. 16)

The emergence of a distinct fictional space materialized on maps elicits a captivating invitation for readers to embark on journeys to familiar locations encountered within literary texts. This summons prompts them to retrace the paths traversed by authors and beloved characters, whether through imaginative exploration or by physically experiencing these literary sojourns. These visits establish a profound interconnection between literature and tourism, forging a bridge between these two realms. Literary maps, stemming from these encounters, arise from diverse perspectives and interests, providing readings that are adaptable and multifaceted depending on the contexts and inclinations of those who engage with them and trace their trajectories. Consequently, the existence of literary maps facilitates the creation of tourism products and experiences, leisure activities, and pedagogical endeavors.

In the past three decades, there has been a notable proliferation of literary maps, accompanied by a shift from traditional paper formats to digital platforms such as e-books, applications, and websites. This transition has given rise to what Richterich terms “literary neogeography” (2011, p. 237) – a literary geography that unfolds within the digital realm. With the accessibility and convenience offered by tools like Google Maps and Google Earth, there is an increasing reliance on collaborative efforts by amateurs in the creation of these maps. Students, teachers, avid readers, tourists, and other stakeholders contribute to the construction of these maps, exemplifying an expanding participatory approach.

Simultaneous with the proliferation of amateur efforts, there is a concomitant increase in the level of sophistication and investment dedicated to the development of literary maps. This development can be attributed to the growth of funded research projects in the domains of travel literature, literature and tourism, literary tourism, literary geography, and digital humanities. Such progress has fostered a more comprehensive and advanced approach to the creation of literary maps. Noteworthy examples of these maps in paper format include the *Literary Map of Porto* by Bairro dos Livros (Portugal), as well as those featured in itinerary brochures such as the *Rutes Literàries Maria IBars Ibars* in Dénia (Spain) and the *Kwazulu Natal Literary Trails* (South Africa). In the digital realm, there are maps accessible online, usable offline, or available for download and printing for reference, such as those generated

by the *Literary Route of the Algarve* (<https://rotaliterariadoalgarve.pt/>), the *Saramago route in the Algarve* (<http://www.cultalg.pt/pt/rota-literaria-saramago-no-algarve>), and the *Map Literari of Barcelona* (<https://shorturl.at/bcxH0>).

Literary maps possess a distinctive allure that entices individuals to explore the depicted regions, whether due to the ease of constructing routes based on the depicted locations or the deliberate design of certain itineraries as tourist attractions. Moreover, certain literary maps are accompanied by associated tourist products, exemplified by Bairro dos Livros, which offers literary tours in the city of Porto, thereby enhancing the immersive experience for visitors. In contrast, there are other literary maps that are more ambiguous, with points of interest scattered at greater distances, necessitating more effort to plan specific journeys using them. These maps are less conducive to promoting literary-based tourism or leisure activities and, as a result, cannot be categorized as tourist products. The *Persephone Literary Map of Bath* (England) serves as an example, including portraits, quotes, and addresses of 45 writers who, at some point, resided in the city. Similarly, the digital *Literary Map of Paris* (<https://shorturl.at/dgpA9>) falls within this category. These maps serve as sources of inspiration for travel, but they do not provide concrete proposals. They lack specific technical details typically found in itineraries, such as information regarding distance, duration, stopping points, level of difficulty, accessibility, and support infrastructure.

It is crucial, however, to remember that when we speak of maps, we are essentially requesting a narrative, as emphasized by Peter Turchi, who states that “Asking for a map is to say ‘Tell me a story’” (2004, p. 11). Those seeking a literary map are constantly in pursuit of a narrative, yearning to immerse themselves within it, to assume the role of the protagonist on the journey, and, consequently, to actively engage in a literary tourism or leisure experience.

A literary map, when employed for literary-based leisure and tourism products, as well as educational purposes, assumes a distinctive significance that sets it apart from conventional maps. In such contexts, meticulous attention and precision in its development become even more crucial. Crafting a literary itinerary is a demanding and intricate endeavor that surpasses the mere identification of points of interest and their association with literary excerpts. It necessitates careful planning to narrate the spatial journey, considering not only the physical landmarks but also the sensory experiences that would enrich the itinerary. This includes considerations of colors, shapes, smells, and the range of sensations evoked by the surroundings, as well as observations of people, activities, and the narratives they share.

The construction of such a map should not be approached solely from an aerial perspective but rather through immersive exploration — a walk along the path that allows for the development of an itinerary infused with vibrancy. Only by repeatedly traversing the locations can informed decisions be made regarding the authors to feature, the excerpts to be recited, and the specific spots for these readings. Simply retracing the steps of fictional characters or recounting what esteemed authors have already narrated proves insufficient. It is crucial to interpret and create an innovative, captivating, and distinctive narrative that intimately intertwines with the essence of the place.

At the heart of the connection between literature, tourism, leisure, and education lies the narrative. Put differently, narratives and storytelling are as essential as the resources, literary sites, texts, authors' lives, heritage, and the natural and architectural beauty of a place. It is through narratives that coherence is established among the points of interest on literary maps, providing a sense of direction and assisting participants in their physical and mental journeys along the paths of literature.

The power of a well-crafted narrative is not only well known but also unsurprising. A compelling narrative possesses the ability to simplify complexity and effectively communicate intricate concepts. It serves as a potent vehicle for conveying information and facilitating learning. Consequently, it comes as no surprise that literary tourism caters to the desires of cultural tourists, individuals seeking sophisticated leisure activities, and educators aiming to impart knowledge to their students in a simultaneously rigorous and captivating manner, offering them unique and transformative experiences.

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## From Literary Geography to Literary Tourism

Within the realm of examining the intersection of literature and tourism, our focus naturally gravitates toward the domain of cultural tourism. Specifically, the niche of literary tourism emerges, delineated by Richard Butler as “a form of tourism that is motivated by a desire by the participants to experience the literary connections about a location, which may relate to its role as the home of a writer, or a famous character in literature, or as the setting, real or imagined, in a literary work” (2022, p. 79). Such literary tourism aligns with the broader category defined by the World Tourism Organization (UNWTO) as follows:

A type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions. (UNWTO, 2017, p. 18)

Since the 1990s, cultural tourism has undergone substantial expansion and development. The *Report on Tourism and Culture Synergies* by the World Tourism Organization (2018) reveals that cultural tourism constituted nearly 40% of international leisure travel in 2017. This remarkable growth can be attributed to the increasing commodification and popularization of cultural products, which has generated a demand for alternative and distinctive experiences within this domain. Consequently, niche segments have emerged to cater to the discerning tastes of an expanding number of travelers. These individuals seek specialized products that offer added value, uphold ethical and social responsibility, and provide a sense of exclusivity. Within this landscape, various micro-niches have emerged (Novelli & Benson, 2015), tailored to the specific interests of tourists. In the realm of literary

tourism, for instance, subcategories such as dark literary tourism, bookshop tourism, film-induced literary tourism, and pedagogical literary tourism (encompassing literary-based language tourism) have surfaced. These subcategories will be further explored in the subsequent section.

Although literary tourism represents a niche market, it has witnessed significant growth in research, product development, and customer demand over the past decade. Çevik's study on "Literary tourism as a field of research over the period 1997–2016" (2020) highlights the rise in scholarly papers, books, and researchers dedicated to this subject, particularly within the past 6 years. This expansion, while challenging to quantify, is evident in the proliferation of literary tourism products worldwide, including curated itineraries and festivals. When examining literary tourism products and experiences specifically, they are essentially grounded in what can be considered the fundamental unit of literary tourism: the literary place.

Indeed, the core of literary tourism resides in the identification and, at times, in the fabrication of literary places and their subsequent mapping. Although some may perceive the literary tourist as the central figure in literary tourism, it is essential to recognize the fallacy in this perspective. In truth, it is the presence of literary places that propels the journey, rather than the reverse. This is particularly evident when considering places that owe their existence as tourist attractions solely to the connection established between their geographical coordinates and their literary references.

However, the creation of literary tourism products necessitates further crucial steps, including the careful selection and organization of these literary places. Moreover, to ensure the enduring relevance of literary tourism beyond individual experiences, establishing connections between products and experiences within this domain and those of other segments, niches, and micro-niches is essential. These connections may comprise various realms such as gastronomic, oenological, idiomatic, or creative tourism. This interlinking is of utmost importance due to the inherent challenges faced by many literary tourism products and experiences in maintaining independent sustainability. Notably, exceptions to this struggle can be observed in cases associated with globally recognized authors and widely popular works, particularly when accompanied by highly attractive film or television adaptations. Examples of such potent attractions include Harry Potter, Game of Thrones, Dracula, and Don Quixote, as well as esteemed authors like James Joyce, Jane Austen, and Fernando Pessoa. However, even within these instances, we encounter examples of isolated projects failing to thrive, as evidenced by the case of the *Dickens World* theme park in Kent, England. Consequently, for lesser-known literary works and authors, survival becomes an insurmountable challenge without integration into different niches and the availability of a diverse array of complementary tourist products.

We encounter numerous itineraries and circuits of varying degrees of sophistication, documented in websites, books, and brochures. However, many of these ventures remain mere records or have been abandoned despite significant investments. They lack an actual foundation for tourist or leisure activities. Consequently, they stagnate and remain inactive, becoming obsolete products in the landscape.

## Literary Tourism and Education

Literary tourism, although not a mass attraction, has witnessed a steady increase in investment. Over the past decade, both public and private entities have developed a multitude of diverse literary tourism proposals, exemplified by initiatives like *I Parchi Letterari*<sup>®</sup> in Italy, *Caminhos Literários* in Portugal, and *Walking on Words: Literary Mallorca* in Spain. Literary routes constitute the prevailing product in this context, encompassing sites such as writers' houses, foundations, literary parks and gardens, literary hotels, and settings of literary works. The richness of the literary heritage, whether in its physical or natural form, offers invaluable resources for formal and informal education across a wide range of disciplines.

The design of high-quality literary tourism products demands both expertise and precision, as well as effective communication strategies to enhance their appeal. A substantial investment is necessary: knowledge, research, and also aspects of storytelling and technology. This requirement endows literary tourism products with versatility, allowing them to cater to different audiences and objectives. While the term "literary tourism" serves as the foundation for these offerings, their intrinsic nature permits adaptation to various purposes and diverse audiences. Thus, a literary tourism product can transcend its tourist-oriented nature and function as a cultural asset designed for recreational activities that engage residents. Moreover, it serves as a valuable educational tool spanning multiple subjects, as previously mentioned. From its inception, it serves as a resource for literature instruction, expanding students' knowledge of a broader range of writers and texts, while also facilitating literary analysis through geovisualization.

To illustrate, let us consider two examples. The *Literary Route of the Algarve*, launched in December 2022, has 16 tours available in four languages, spanning the southern region of Portugal. This initiative aims to showcase the region's territory, local writers, and their literary works, serving tourist, cultural, and educational purposes. Embarking on the *Literary Route of the Algarve* provides a unique opportunity to explore the region from the perspective of the featured writers, delving into the works of authors who are often excluded from school curricula despite their regional ties. Similarly, the *RuTIC: Literature and Mediterranean Landscape Route* offers ten proposed tours in Spain, bolstered by a robust digital and interactive component intentionally designed with educational objectives in mind, augmenting its appeal.

In summary, literary tourism, although not a mainstream pursuit, has garnered increasing investment and attention. Literary routes and their associated products serve as valuable resources for education and cultural enrichment. Their development requires a blend of expertise, meticulousness, and effective communication strategies. As exemplified by the *Literary Route of the Algarve* and the *RuTIC* initiatives, these offerings provide unique experiences that engage both tourists and residents while facilitating educational objectives through the integration of technology and interactive elements.

Furthermore, beyond the realm of literature instruction, literary tourism products, including routes and other experiential offerings, serve as invaluable educational

resources across a range of subjects. They find applicability in disciplines such as history, geography, language instruction (both first and second languages), tourism, and even in the training of guides seeking to cater to diverse audiences with varying interests, backgrounds, and age groups. In 2002, Robinson and Andersen highlighted the potential of literary tourism in fostering a new form of literacy, an idea further explored by Lindy Stiebel in her 2009 work “On the Trail of Rider Haggard in South Africa,” where she delved into the concept of “new literacy.” This notion represents an innovative approach to developing individuals’ ability to access information, express themselves, and meaningfully engage with the world around them.

Given that literary tourism experiences involve the synthesis of literature and physical space, mediated by personal knowledge, emotions, and imagination, it is undeniable that any tourist or visitor will depart with a heightened cultural enrichment. Similar to other forms of cultural tourism, literary tourism provides an opportunity for individuals to learn about and engage with diverse cultures and ways of life, facilitating the acquisition of knowledge. However, the focus of this chapter extends beyond informal education and explores into how literary tourism products can be leveraged as educational resources within formal education and general courses. This can be achieved through three distinct approaches, which we will outline below.

The first approach entails integrating literary tourism products and experiences with idiomatic tourism. Idiomatic tourism involves traveling to different destinations and immersing oneself in the local culture to learn and understand the unique idioms and expressions specific to a particular region or culture. Literature-related content holds significant relevance in this context, and it can be presented within a traditional classroom setting or through the provision of literary tourist experiences. In fact, most literary tourism products and experiences can be adapted to accommodate learners with varying language proficiency levels. By establishing reading protocols and implementing teaching and learning strategies that encompass a range of activities, such as reading excerpts from literary works, organizing guided tours, producing written texts, and integrating them with complementary activities that enhance cultural immersion (e.g., culinary experiences or attending regional music and dance performances), foreign language learners can acquire knowledge of language, culture, geography, and history.

The second proposal entails leveraging literary tourism products and experiences to diversify teaching and learning strategies related to themes and canonical authors already included in school curricula. This approach offers an innovative and captivating method to motivate students and reinforce their comprehension of these subjects. By visiting literary sites, delving into the historical and cultural contexts surrounding them, or engaging in other literary tourism experiences, students can develop a profound understanding and appreciation for literature and its societal significance. Moreover, these activities have the potential to inspire creativity and cultivate a passion for reading, as they establish a tangible connection to the narratives and characters that have shaped a particular culture.

However, it is crucial to strike a balance between the academic and the playful dimensions. A literary itinerary or any other literary tourism product or experience provided within an educational context should not merely be a combination of literature, history, and geography classes conducted solely in a different physical setting than the classroom. The experience should transcend such limitations and possess its own underlying narrative that captivates students or visitors from beginning to end. This narrative should transport them through spaces and across real and imaginary time, into the past, present, and future. Lessons derived from a literary tourism product should be an adventure, an enjoyable exploration of language, literature, and the surrounding territory, providing a positive and memorable experience.

Additionally, literary tourism experiences and products can serve as a means to explore themes, writers, and texts that complement those already covered in school curricula. This approach highlights the work of regional writers and texts that are often overlooked in national programs. By utilizing such products as supplementary teaching resources across various disciplines, a region's memory can be revitalized, its traditions preserved, and its regional identity strengthened. The writings of local authors often serve as invaluable historical documents, acting as archives of collective memory.

The integration of literature and territory, along with the adaptation of tourism products for educational purposes, naturally requires the creation of supporting materials. These materials can include scripts, worksheets, reading protocols, preparations for oral readings, or other forms of active student participation in the activities. Adjustments should be made based on different age groups, school levels, and even languages, as discussed earlier.

While this process may entail considerable effort, it can be streamlined through the implementation of platforms that facilitate the sharing of materials. These platforms also provide an opportunity for participating teachers to upload their own creations, functioning as a crowdfunding mechanism that fuels the ongoing growth of the platform. Considering the significance of interactivity for the appeal of these tools, the platforms developed within this context should not only enable teachers to share educational materials but also allow for the sharing of students' experiences. This can be achieved through the option to upload videos, photographs of activities, written texts, and additional reading suggestions, fostering a sense of community and creating a collaborative learning environment.

Within this scholarly exploration, we have delved into the convergence of literary geography, cultural tourism, leisure, and education. Through this investigation, we have delineated various promising avenues that emerge from this interconnectedness. It becomes apparent that the creation of literary maps, along with the subsequent cultivation of literary tourism experiences and products, bestow upon travelers' distinct, authentic, and elevated engagements. The interplay between literature and locale engenders unparalleled and genuine encounters that defy replication elsewhere on our planet. Furthermore, when meticulously crafted and thoughtfully tailored, these encounters can serve as potent educational instruments. In essence, these activities pay homage to the rich embroidery of literary,

geographical, and architectural heritage. They broaden the spectrum of offerings, engross local communities in elevating their living conditions, rectify imbalances in tourist influx, mitigate issues of seasonality, and contribute to the promotion of education while fortifying identity.

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