

Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

Sist oppdatert 22.09.23

Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Litteraturturisme

“Litteraturturisme er en type kulturturisme som dreier seg om steder og hendelser i fiksjonstekster og livet til forfatterne av disse tekstene. Det kan innebære å følge i sporene etter en fiktiv karakter, å besøke et bestemt sted som er forbundet med en roman eller en romanforfatter, for eksempel dennes hjemsted, eller besøke en dikters grav. Noen lærde oppfatter litterær turisme som samtidens måte å foreta en verdslig vallfart på.” (<https://www.hisour.com/de/literary-tourism-39046/>; lesedato 25.01.23)

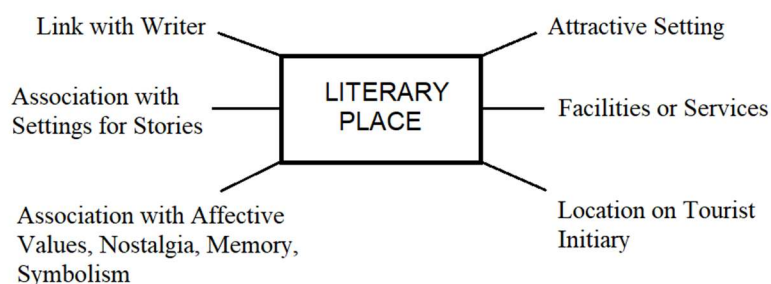
“Literary places can be defined in various ways, but principally they acquire meaning from links with writers and the settings of their novels. Such places attract tourists and form part of the landscape of heritage tourism.” (Herbert 2001)
Litteratur kan fungere som en ressurs for å utvikle et turistmål (Bittner 2017 s. 11) og dermed inngå i “destination branding” (Hoppen, Brown og Fyall 2014).

Det er “tourism associated with ‘places celebrated for literary depictions and/or connections with literary figures’ (Squire, 1996, p. 119)” (Hoppen, Brown og Fyall 2014). Det enestående ved stedet blir vektlagt (Bittner 2017 s. 13). “Litteraturlurister interesserer seg spesielt for hvordan steder har påvirket skrivingen og samtidig hvordan skrivingen har skapt et sted.” (<https://www.hisour.com/de/literary-tourism-39046/>; lesedato 25.01.23)

David Herbert deler inn i spesielle og eksepsjonelle egenskaper ved et “litterært sted”:

Exceptional Qualities
of the site:

General Qualities
of the site:



(forenklet versjon av modell hos Herbert 2001)

“The question of authenticity, however, ought to be kept in mind by those developing a site for tourism. When tourists see places linked to literature, they do so in a comprehensive way in their search for cultural and literary authenticity, that is, they want the reality of the place as they imagined it (Watson & Saunders, 2004). Questions of authenticity – that is, are the places genuine and do they faithfully represent reality? – are commonly asked with regards to literary places (Herbert, 2001). According to Herbert (1995, p. 34), one issue regarding authenticity in literary tourism is linked to the fact that ‘lines blur as imagined worlds vie with real-life experience’. Furthermore, authenticity is considered to be socially constructed (Herbert, 2001), that is, it has been produced by various entrepreneurs, marketing agents, interpretative guides, animators, or institutional mediators (Hughes, 1995).” (Hoppen, Brown og Fyall 2014)

Litteraturen forsterker reiseopplevelsen, beriker erfaringen med å være på et nytt sted (Bittner 2017 s. 11). Michel Melot har hevdet at de besøkende leser området ved hjelp av forfatterskapet og forfatterskapet ved hjelp av området (gjengitt fra Bonniot 2017 s. 33). Stedet blir en “fortelling i rommet” (Bittner 2017 s. 14), dvs. en geografisk forankret fortelling om selve stedet. “Novels and films (at least successful ones) often evoke a sense of place – a feeling that we the reader/viewer know what it is like to ‘be there’ ” (Tim Cresswell sitert fra Knipp 2014).

“The places portrayed through literature and other forms of art become markers for various locations, turning them into tourist destinations (Butler, 1990; Rakić & Lester, 2013). Locations in the UK, such as Haworth – connected with the novels of the Brontë sisters, the romantic landscape of the Scottish Highlands – depicted in Sir Walter Scott’s *The Lady of the Lake* and William Wordsworth’s poem *The Solitary Reaper*, have become objects of the tourist gaze (Aitchison et al., 2000; Selby, 2004). Indeed, media products such as books, novels or poetry have influenced visitors’ perceptions and inspired them to visit various destinations and heritage sites. In this regard MacCannell (2001, p. 40) argued that: “We increasingly come across tourists exploring the world as depicted in literature, discovering real locations used in fiction and seeking to correlate fictional locations with some markers of reality.” Literary places are either associated with artists and writers, or with places that served as settings for a book (Herbert, 1995).” (Bakiewicz 2015 s. 54-55)

“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 [...] Nowadays, it is possible to visit a large range of literary tourism sites, ranging from places where ‘your favourite author was born, grew up, courted, lived or died’ over those where ‘your favourite books were written’, to those places ‘where they are set’

(Watson, 2006, p. 3). At least in the UK, literary tourism has grown into a commercially significant phenomenon (Watson, 2006) and as a result of this, places connected to literature are frequently used to promote destinations, such as “Catherine Cookson County” in Northumberland (Herbert, 2001), “Shakespeare’s Stratford”, “the Brontës’ Yorkshire”, “Hardy’s Wessex” (Squire, 1994), “Wordsworth’s Lake District”, “Scott-land” [gjelder den skotske forfatteren Walter Scott] or “Dickens’s London” (Watson, 2006).” (Hoppen, Brown og Fyall 2014) Ofte vil det være et sprik mellom hvordan den besøkende har forestilt seg et sted og hvordan det faktisk ser ut, som kan føre til skuffelse. For eksempel erfarte turister som kom til søstrene Brontës hjem i Yorkshire i England at det ikke var et øde sted lenger (Bittner 2017 s. 49).

Turister vil ikke bare reise i geografien, men også i tid, og stedet der handlingen i en roman eller annen litterær tekst foregår er ofte knyttet til en tidligere tidsperiode som turistene “reiser” til (Bittner 2017 s. 14). Turistene dukker inn i fortiden gjennom å oppsøke stedet. Turistene søker autentisitet, nostalgi, tilfredsstillende av nysgjerrighet og eventuelt bekreftelse på patriotiske følelser (Bittner 2017 s. 20). Nostalgien oppstår fra en idé om gode, gamle dager, uten de negative sidene som fortidens samfunn hadde (Bittner 2017 s. 32).

“Hill Top Farm, a former home of Beatrix Potter, in Cumbria [...] Many tourists were evoking memories and emotions from their childhood: their recall was of the telling of the stories and their bonds with home and family.” (Herbert 2001)

“[W]riters’ graves and memorials can be considered as tangible signatures of a writer’s presence and sometimes allow literary pilgrims to come as close to an admired author as they would ever get (Andersen & Robinson, 2002).” (Hoppen, Brown og Fyall 2014) “The idea of literary pilgrims has existed for some time. It engenders the image of the dedicated scholar prepared to travel long distances to experience places linked with writers of prose, drama, or poetry, including the cemetery in Rome where the remains of Keats and Shelley lie or Rupert Brooke’s grave on the Greek island of Skyros. Literary pilgrims in this sense are well educated tourists, versed in the classics and with the cultural capital to appreciate and understand this form of heritage. [...] Literary places are no longer accidents of history, sites of a writer’s birth or death; they are also social constructions, created, amplified, and promoted to attract visitors (tourists hereafter). There are still literary pilgrims but those who visit such places out of curiosity and general interest rather than a single-minded sense of dedication outnumber them. That these latter types may gain pleasure, enjoyment, and perhaps enrichment is not contested, but the experience will be different in kind from that of the literary pilgrim.” (Herbert 2001)

Turistene søker etter en stemning, en atmosfære ved stedet (Bonniot 2017 s. 115) og “to link this particular space to what they consider their inner self, their emotions, memories and psychological disposition” (Harald Hendrix sitert fra

Bonniot 2017 s. 116). Turistene vil “puste inn en atmosfære” (Herbert 2001) og setter ofte stor pris på en nostalgisk stemning i idylliske omgivelser (Bittner 2017 s. 45). Et forfatterskap folk kjenner fra sin barndom eller ungdom er en sterk faktor for å skape nostalgi, selv om det dreier seg om romantiserte versjoner av fortiden. Det blir som å reise tilbake til fortiden. “Literary places resemble museums to which the past lends authenticity and whose elements evoke remembrance and fantasy.” (Herbert 2001)

De besøkende kan ønske å få et bedre innblikk i forfatterens liv, og håper gjennom en reise “å kunne lese de relevante stedene som en slags biografi” (Bittner 2017 s. 48). Gjennom å forstå forfatteren bedre er det mulig å forstå dennes verk bedre. Turisten kan ha et ønske om “å tre inn i boksidene” gjennom å reise til stedene som inspirerte forfatteren (Bittner 2017 s. 49). Gjennom å se stedene kan turistene håpe på å se og oppleve noe på samme måte som forfatteren gjorde.

“Former homes, in which a writer lived and worked, may create a sense of nostalgia and inspire awe or reverence: “In these places, a visitor can still walk out of a house and into landscapes which have barely changed since the writer drew breath from them and breathed literature into them... We walk in our writers’ footsteps and see through their eyes when we enter these spaces” (Marsh 1993:xi, xv).” (Herbert 2001)

“According to Eco (1986), tourists seek – what he calls – “hyper real” destinations, where there exists a link between fictional or mythical characters and their supposed actions in real locations, such as Robin Hood and Sherwood Forest. [...] places like that, where the real and the imagined merge, possess special meaning to visitors. Pocock (1987, cited in Busby & Hambly 2000, p. 204) noted that ‘the thought that Heathcliff might appear’ evoked more excitement in visitors to Haworth than being able to tread in the footsteps of the Brontë sisters. [...] Furthermore, locations featured in the literature can ignite ‘an appreciation and understanding of literature as means of reflection and self-reflection’ (Andersen & Robinson, 2002, p. 2) [...] To some authors’ work, “place” is central in that they set out to represent the latter, to capture the spirit of place or even to create myths about places (Barke, 2002). [...] the reader, who is an outsider whilst reading, yearns to capture the non-existent by travelling to the real place featured within fictional works.” (Hoppen, Brown og Fyall 2014) “Fiction may be set in locations that writers knew and there is a merging of the real and the imagined that gives such places a special meaning.” (Herbert 2001)

Noen litteratorturister ønsker først og fremst å finne berøringspunkter mellom seg selv og det stedet de besøker (Bittner 2017 s. 54). Men turistene møter på et “litterært sted” ofte på andre med samme interesse, folk som har reist dit av samme grunn, og dette gir grunnlag for en følelse av fellesskap og sosial/kulturell tilhørighet (Bittner 2017 s. 50).

“For the visitor, this tourism between places and letters is not just about meddling in the idiosyncratic couple formed by the author and his or her works. The words of the writer offer a new way of visiting the memory of a region and to roam the space through a novel. Therefore, it becomes an experience of immersion in the universe of the author, the works and the places, the latter being made up of the writer’s house, as well as the author’s inspiring places. [...] the term “literary tourism” is being used by local authorities – it is found on brochures, tourism office and travel agents’ websites” (Bonniot-Mirloup 2016). Turister kjøper opplevelser og erfaringer, og mange steder tilknyttet forfatterskap har blitt kommersialiserte og standardiserte, og inngår i konsumsamfunnets økonomiske dynamikk (Bittner 2017 s. 75).

“[T]he tri-partite relationship between the author, the works and the places feeds both the reception of the works and the way the territory is perceived, as a dialectic back and forth. [...] tourism combining knowledge, imaginary and experience of the places [...] While the visit to a writer’s house is experienced as an inner journey, it also opens on surrounding landscapes it invites one to discover. From there, the routes and literary walks organised around these houses can be seen as an extension, a spatial and time continuation of the visit experience towards landscapes and territories” (Bonniot-Mirloup 2016).

Den britiske forfatteren Daphne du Maurier “recorded a personal testimony of one of her links between real and fictional worlds: “I had determined to write a light romance. But I go for a walk on the moor, and see a twisted tree and a pile of granite stones beside a deep, dark pool and Jamaica Inn is born” (Frost 1995:7). Places acquire meanings from imaginative worlds, but these meanings and the emotions they engender are real to the beholder. Stories excite interest, feelings and involvement, and landscapes can be related to their narratives. Literary places can be “created” with these fictional worlds in mind and tourists may be less concerned with distinctions between fiction and reality than with what stirs their imaginations and raises their interests.” (Herbert 2001)

Forskeren R.W. Butler delte i 1986 litterær turisme inn i fire kategorier: “The first type of literary tourism cited is homage to an actual location: Busby and Hambly (2000) give the example of Daphne du Maurier’s “Jamaica Inn”, an old coaching house on Bodmin Moor in the UK that inspired Du Maurier’s homonymous novel. This form of literary tourism refers to a mixture of both fiction-related literary tourism and author-related literary tourism, as, even though it refers to an actual location, it is also about the author’s connection to that particular location. Watson (2006) notes that the literary tourist’s experience is likely to be most powerfully compounded when both the place of composition and that of the fictional setting coincide. This is the case for Du Maurier, at least for a number of her novels. Fowey (Cornwall) is connected with the author in several ways: first of all, it was her family’s holiday residence where she wrote her first novel “The Loving Spirit” in 1931, which has romanticised Fowey and its surroundings and created what was

to become a life-long association with the county in her fiction (Busby, 2004). Furthermore, the author decided to move to Fowey permanently in 1943, where she lived until her death in 1989 (Visit Cornwall, 2011). The area inspired many of her books, and the house she lived in for many years. For example, there is a “Daphne du Maurier in Cornwall” guide for sale in the tourist information centre/Daphne du Maurier Literary Centre. This claims to include all there is to know about du Maurier while visiting Cornwall and to take tourists to the heart of du Maurier’s world (Creative Media Publishing, 2011); it also features maps and background information on the author and places connected with her and/or her books. Busby (2004) argues that this “sense of place” in her Cornish novels adds an element of “hyper reality” to the region, which benefits the development and marketing of “Daphne du Maurier Country” and the annual “Daphne du Maurier Festival of Arts and Literature”.” (Hoppen, Brown og Fyall 2014)

“Butler’s (1986) second form of literary tourism refers to fiction-related literary tourism, as it is concerned merely with places of significance within the work of fiction (Busby, 2004) and thus is less focused on the author. An example is the description of North Devon (in the UK) in Henry Williamson’s novel “Tarka”: a 180 mile long walking route is a popular visitor attraction (ibid). The third form of literary tourism is concerned with the appeal of areas because they were appealing to literary (and other) figures. According to Busby (2004), this is a more specialist form of literary tourism, which nonetheless is widely used by the private and public sector to promote areas in order to gain economic benefits (Busby & Klug, 2001). In this category Busby places guidebooks such as Margaret Drabble’s (1984) “A Writer’s Britain: Landscape and Literature” or Bradbury’s (1996) “The Atlas of Literature”, a compendium of over 450 literary figures worldwide. The last form as put forward by Butler (1986) applies when an area becomes a tourist destination in its own right based on the popularity of an author. Busby (2004) cites the example of “Westward Ho!” in North Devon, a sea-side town in the UK which was developed and named after Charles Kingsley’s novel of the same title (published in 1855). The book’s popularity initiated such interest in this area near Bideford that a group of entrepreneurs, chaired by Lord Portsmouth, decided to establish a health resort there in 1863, which, however, turned out to be only moderately successful (Devon History Society, 2010). Busby (2004) furthermore argues that this fourth form of literary tourism also applies when an area becomes a “country”, such as “Hardy Country”, “Catherine Cookson Country” or “Agatha Christie Country”.” (Hoppen, Brown og Fyall 2014)

Det har blitt hevdet at litteratorturisme oppstod på 400-tallet f.Kr. da den greske historikeren Herodots beskrivelser av Egypt førte til at tusener av lesere reiste for å se landskapet rundt Nilen slik han hadde beskrevet det (Bittner 2017 s. 19).

Don Quijotes reiserute ble fulgt av Cervantes-beundrere allerede i 1780, og på 1800-tallet fulgte blant andre Alexander Dumas og H. C. Andersen ruten (Bittner 2017 s. 63). I 2013 kunne turister bruke GPS-koordinater for å følge Don Quijotes

reiserute, og det var parkeringsplasser langs ruten for de som kom med bil og ville gå deler av turen.

På 1800-tallet besøkte britiske turister steder i Italia som hadde blitt besøkt og omtalt av dikteren lord George Gordon Byron. Dette fikk Byrons forlegger til å publisere en samling av hans dikt som var tiltenkt å bli lest på disse stedene, altså mens de britiske besøkende var i Italia (Bittner 2017 s. 20). Britisk middelklasse begynte etter hvert å etterligne den aristokratiske Grand Tour i Europa som adelsmenn foretok på 1600- og 1700-tallet, og oppfattet seg dermed som en kulturell elite.

Den franske 1800-tallsforfatteren George Sand (som var hennes mannlige kunstnernavn for Amandine-Lucie-Aurore Dupin) bodde mesteparten av livet i en herregård i Nohant i det sentrale Frankrike. “The feeling that the writer still lives in the place transpires from the visit to George Sand’s domain. Indeed, it has remained almost unchanged since the death of its inhabitant, who is actually buried there. [...] In Nohant, the writer’s aura is such that the house seems to be personified [...] this past rich in reflections where music, literature and love merge [...] everything around Nohant, the settings of her novels, still exist, just like the places that inspired her (The Devil’s Pool, le Moulin d’Angibault, etc.). The author’s personality and commitments, combined with the luxury of the site, are all brought forward during the guided tour, conducted at a high pace, not conducive to contemplation. Their nature seems to overshadow the literary works and this Berry that George Sand roamed and described so well.” (Bonniot-Mirloup 2016)

George Sands historiske roman *Mesterblåserne* (1853; fransk tittel *Les Maîtres Sonneurs*) var utgangspunktet da det i 1991 ble lansert en reiserute kalt “I fotsporene til mesterblåserne” (Bonniot 2017 s. 174). Denne ruta er 185 kilometer lang og følger i sporene til romanens hovedperson, den unge bonden og sekkepipe-spilleren Huriel, og hans reisefølge av muldyrdrivere og tømmerhoggere. Romanhandlingen foregår på 1700-tallet. *Mesterblåserne* kom i en pocketutgave i 1980 der det på slutten av boka var et kart som viste hvor romanens vandring foregår. Tre franskmenn fra dette området bestemte seg for å reise den samme veien, og skrev deretter i et tidsskrift om opplevelsen. Denne skildringen inspirerte en gruppe musikere til å foreta den samme reisen og spille sekkepipe underveis, kledt i kostymer og med esler (Bonniot 2017 s. 175). Siden har hundrevis at turister foretatt den samme reisen med romanen som guide (Bonniot 2017 s. 176). I 2003 var det 150 år siden romanutgivelsen, og året etter 200-årsmarkering for Sands fødsel i 1804, og da ble reisen enda mer populær. I 2006 ble en reiseguidebok publisert (en “topo-guide”) med forklaringer om stedene, historisk informasjon, utdrag fra romanen og sitater fra andre tekster av Sand som gir kontekst til de stedene som passeres på reiseruta. Det har blitt vanlig å dele opp den 185 km lange reisen i seksten etapper som kan tilbakelegges til fots (Bonniot 2017 s. 177). En forening kalt “I fotsporene til mesterblåserne” arrangerer årlig en reise langs ruta, der sekkepipespillere og fortellere deltar, og foreningen har publisert to guidebøker

og tilrettelagt en nettside og en mobil-app. Foreningen arrangerer også en konsert som avslutter vandringen (Bonniot 2017 s. 178). I 2016 var det omtrent seks hundre personer som gjennomførte deler av turen og omtrent seksti som tok hele turen, f.eks. til hest, med esel eller til fots. En utleier av overnattingsplasser var samtidig utleier av elleve esler. Noen av etappene kan tilbakelegges med bil.

I Tyskland er det turistruter med navn som “die Deutsche Märchenstrasse”, “der Rheinische Sagenweg”, “die Goethe-Strasse”, “die Schwäbische Dichterstrasse”, “die Siegfriedstrasse” og “die Nibelungenstrasse” (<https://www.hisour.com/de/literary-tourism-39046/>; lesedato 25.01.23).

“Of Kent’s attractions that have closed over the years, this one is certainly among the more unique [...] Medway residents are sure to remember Dickens World, a theme park sat in the heart of Chatham that centred around the life and work of, you guessed it, Charles Dickens. [...] Found within Chatham Dockside retail park, the themed attraction first opened its doors back on May 25, 2007. [...] Costing a whopping £62 million, much work went into ensuring that the park offered authentic storylines, characters, environments and settings that were all true to the period. The Dickens Fellowship, an independent organisation built up of Dickens enthusiasts, were largely involved in the creation of the site to help ensure such details. So why was Chatham in particular chosen for such an attraction? Well Dickens did in fact live in several different Kent locations across his years, with one spot being Chatham during his childhood, as well as Rochester, Gravesham and Broadstairs later in life. [...] Once the doors of this indoor attraction were officially open, guests could make the most of a number features including a Great Expectations-themed water ride. Visitors were taken through the replicated scenes of Victorian London, ending with a simulated drop from a sewer into the River Thames. Interestingly, the ride didn’t follow the plot of the titular novel, instead focusing on the criminal aspects of Dickens’ works, featuring a jail full of his iconic criminal characters. [...] Other features included a haunted house, 4D movie experience, an animatronic show set in a replica of the Britannia Theatre, ‘Fagins Den’ play area for kids, an interactive schoolhouse based on Dotheboys Schoolhouse and a themed bar/restaurant. [...] guided tours from costumed characters” (Sam Honey i <https://www.kentlive.news/news/nostalgia/what-happened-charles-dickens-theme-7406573>; lesedato 04.02.23).

“The Hardy Way is a 212 mile trail, which explores Thomas Hardy’s Wessex and visits many Hardy locations, beginning at his birthplace near Dorchester. It includes the Piddle and Frome valleys, an outstanding stretch of coast between Lulworth Cove and the Encombe Valley, Corfe Castle, Beaminster, Dorchester, and Stinsford churchyard, where his heart is buried.” (<https://beaminsterramblers.wordpress.com/west-dorset-walks-and-trails/the-hardy-way/>; lesedato 16.03.23)

“This exceptionally stunning long-distance footpath takes you through the countryside that inspired Thomas Hardy to write his most famous novels and poetry. At 220 miles (354 km) long, the route offers a comprehensive exploration

of Dorset's wonderful, undulating landscape and will leave you with a strong impression of Hardy's world, as little seems to have changed in many places. [...] The Hardy Way begins at Hardy's Cottage, the writer's birthplace and a beautiful thatched house just to the east of Dorchester. You hike east through plantations and across the River Piddle to Bere Regis and its neighbouring heathland. Then, the path promptly heads seawards, taking you across rural landscapes to the phenomenal Lulworth Cove. [...] After looping this dramatic headland and taking in a chalk horse hillside carving, the trail leads back up to Dorchester, to Max Gate, Hardy's home of 40 years. Finally, the hike culminates just to the north at Stinsford churchyard, where the writer's heart is buried with his wife (his body lying at Westminster Abbey)." (<https://www.komoot.com/collection/1099821/hiking-dorset-in-a-writer-s-footsteps-the-hardy-way>; lesedato 16.03.23)

"An indicator of the popularity of literary tourism in Britain and Ireland are the guidebooks on the topic, such as: "Blue Guide to Literary Britain and Ireland" (Ousby, 1999), "Literary Britain and Ireland: a guide to the places that inspired poets, playwrights and novelists" (Struthers & Coe, 2005) and "The Oxford Guide to Literary Britain and Ireland" (Hahn & Robins, 2008), which has been published in its third edition since 1977 and is probably the most popular and extensive guide of its kind. [...] There are also numerous websites dedicated to the topic, such as "LiteraryPlaces.com", "LiteraryTraveler.com" and "LiteraryTourist.com", which hosts a large searchable database of anything of interest to literary tourists" (Hoppen, Brown og Fyall 2014).

"Allan Riach, a professor of Scottish literature, together with VisitScotland, has developed *A Traveller's Guide to Literary Scotland*, which promotes 60 places in Scotland associated with writers and stories from Shetland to Ecclefechan [...] In addition, novels connected to writers or places may evoke strong emotions and memories related to family life, youth, or nostalgia about life in the countryside, which in turn may trigger a visit (Squire, 1994). Moreover, the landscape depicted in books can play a role as a motivating factor, as in the novel *Anne of Green Gables* in which Montgomery describes an idyllic landscape and nature (Fawcett & Cormack, 2001). What is more, some of these places are the work of the author's imagination and, although they have connections with a real location, are difficult to locate in real settings (Smith, 2003). For example, Thomas Hardy named an area of south-west England Wessex which, although a fictional region, was embedded in a real part of England (Short, 1991)." (Bakiewicz 2015 s. 56-57)

"Monterey Peninsula and the Salinas Valley, California [...] has attracted many tourists to visit the sites and sights described in John Steinbeck's novels such as *East of Eden*, *Of Mice and Men*, and *Cannery Row* (Curtis, 1981). In Canada the attraction of L. M. Montgomery's *Anne of Green Gables* has attracted much attention (Squire, 1996; Fawcett & Cormack, 2001), as has the Romanian province of Transylvania, long associated with Bram Stoker's novel *Dracula* (Muresan & Smith, 1998). Similarly, in New Zealand the town of Oamaru has developed a

heritage trail after Janet Frame's life and writing in the area. The Orkney Islands, Scotland has also developed a literary tourism site at the Round Kirk in Orphir, the site of the infamous unfair drinking chapter of the *Orkneyinga Saga*. These areas have further developed their associations with these authors and literary works as a tool of promotion and developing imagery and meaning to their areas in the production of a tourism industry, or at least a tourist attraction." (Croy 2008 s. 33-34)

Det har blitt arrangert "Dracula tourism to Transylvania (Romania)" (Hoppen, Brown og Fyall 2014). "It's easy to conjure up images of Dracula during the cool months surrounding Halloween, but did you know it's easy to get to know Bram Stoker's *Dracula* anytime of the year when you visit Romania. With an aura of mystery surrounding the country's Transylvania region, locals swear the spooky feel of the area is because it sits on one of the earth's most powerful magnetic fields. Apparently that's what drew Stoker to write about the area too. [...] Stories that are still whispered at restaurants and pubs even today – and the locals don't mind telling those stories either. [...] Sitting atop a 200-foot-high rock Bran Castle is the epitome of the story of Dracula. Driving up to the imposing towers and turrets will definitely throw you back into another place and time. The castle was built in 1212, but today it holds a strong pull for fans of all things Dracula as it's the castle Stoker used in his book. It's easy to tour the castle on your own, but expect to spend half the day and keep in mind there are always crowds. For the most part you'll wind through narrow staircases connecting over 50 rooms in the castle and then there is a chance to tour the underground passages. Only one room in the castle actually highlights the myth of Dracula and it is dedicated to Bram Stoker presenting both the legend of Vlad Tepes and the myth of Dracula. Even though the town of Sighisoara is 88 miles from Bran Castle, it is here that the heart of the Count Dracula legends really reside. Sighisoara was founded in the 12th century by Transylvanian Saxons, but it's Dracula that has put the town on the map with visitors. [...] For Dracula aficionados the cobblestone streets are lined with souvenir shops offering all kinds of Dracula trinkets to take home. [...] The Castle Dracula Hotel is not very old, but it is built on the Borgo Pass at the site of the fictional Count's castle so it's just one more way to live the legend." (Rita Cook i <https://romaniatourism.com/press-transylvania-a-walk-in-dracula-shadow.html>; lesedato 16.03.23)

"Peter Mayle's book *A Year in Provence*, published in the 1990s, boosted tourism to that French region; visitors seek out the beauty, innocence and possibly even a sight of Mayle's country home, using the book as a travel guide (Heelan, 2004)." (Bakiewicz 2015 s. 57)

Nicola Watsons bok *The Literary Tourist: Readers and Places in Romantic & Victorian Britain* (2006) har som emne "literary tourism, as it emerged in the eighteenth and nineteenth centuries: the growing tendency to associate an author, or a particular work, with a certain locale, and therefore to visit that locale in order to

come closer to the source of inspiration. [...] Her book is divided into two main sections. In the first, concerned with ‘touristic efforts to locate the author’, she deals in graveyards and monuments; birthplaces; and ‘homes and haunts’. The writers featured include Shakespeare, Gray, Burns, Scott and the Brontës. Scott is prominent again in the second section, which concentrates on ‘fictional narrative organised within realist settings’. Here *The Lady of the Lake* stands with *La Nouvelle Héloïse* and *Lorna Doone* as a work inspiring literary pilgrims to visit the ‘real’ location in which the invented happenings allegedly took place. [Thomas] Hardy naturally takes a prominent place in the first section, since he ticks every box at least once, scoring two graves, a monument, a birthplace, a second house (Max Gate) and a preserved study, all of which have attracted, and continue to attract, numerous visitors. [...] It was Garrick’s well-publicised Stratford celebration of Shakespeare’s 200th birthday that first put the town on the tourist map. Thanks to [Thomas] Gray the Stoke Poges churchyard became a place of meditative resort. Soon the fashion spread and such reader-reactions were accelerated. Some writers, notably Scott, were to manipulate the trend; others were plagued by it.” (Michael Irwin i <https://www.jstor.org/stable/pdf/45273373.pdf>; lesedato 25.01.23)

Antologien *Literary Tourism and Nineteenth-Century Culture* (2009) er redigert av Nicola Watson. Artiklene “explore the rise of interest in visiting and memorializing literary places in the nineteenth century, examining the development of writers’ homes and haunts as tourist destinations and itineraries, and the associated rise of the album, literary biography, the travelogue, and the guidebook, amongst other novel genres. Ranging across Britain, continental Europe and America, it provides fascinating insights into the reception of, amongst others, Petrarch, Shakespeare, Burns, Byron, Wordsworth, Scott, Letitia Landon, Hawthorne, Dickens, Gaskell, Hardy, Stowe, Haggard and Kipling by British and American tourists.” (<http://oro.open.ac.uk/18702/>; lesedato 16.03.22)

Walter Scotts fortellende dikt “The Lady of the Lake” (1810) “was being used to attract holiday-makers within a year of its publication. Mrs Gaskell’s *Life of Charlotte Brontë* (1857) brought crowds of visitors to Haworth Parsonage – to Patrick Brontë’s exasperation. [...] Motives for the pilgrimage may be variously academic interest, informed admiration or idle curiosity. Writers themselves relate diversely to place and prompt diverse reactions among their audience. Jane Austen isn’t noted for her sense of locale, but perhaps for that very reason the Lyme Regis episode in *Persuasion* captures the imagination. Gissing’s London novels, by contrast, can be densely topographical, in terms of a sense of district and the naming of particular streets; but few readers seem to tread out the ground with an A to Z.” (Michael Irwin i <https://www.jstor.org/stable/pdf/45273373.pdf>; lesedato 25.01.23)

“Caroline Sanderson’s travelogue *A Rambling Fancy: In the Footsteps of Jane Austen* (2006) and Lori Smith’s memoir *A Walk with Jane Austen: A Journey into*

Adventure, Love & Faith (2007) offer two perspectives on how a traveler's own goals, inclinations, and imaginative investment determine her response to visiting Austen places today." (Wells 2011 s. 123)

Alison Booths bok *Homes and Haunts: Touring Writers' Shrines and Countries* (2016) regnes som "the first full-length study of literary tourism in North America as well as Britain and a unique exploration of popular response to writers, literary house museums, and the landscapes or "countries" associated with their lives and works. An interdisciplinary study ranging from 1820-1940, *Homes and Haunts: Touring Writers' Shrines and Countries* unites museum and tourism studies, book history, narrative theory, theories of gender, space, and things, and other approaches to depict and interpret the haunting experiences of exhibited houses and the curious history of topo-biographical writing about famous authors. [...] Booth rediscovers collections of personalities, haunted shrines, and imaginative re-enactments" (<https://www.goodreads.com/book/show/29008907-homes-and-haunts>; lesedato 16.03.23).

"Alison Booth adds that literary tourism not only is something that amateur readers are inclined to undertake, but can be understood as a kind of reading itself: "In literary tourism the movements of readerly imagination and travel mimic each other, often entailing a visit to a real-world setting transformed by author and reader into the space-time of characters. Reading 'homes and haunts' narratives, visiting sites or participating in festivals share aspects of virtual reality or being 'lost in a book.' " " (Wells 2011 s. 133)

I Sør-Korea ligger den såkalte "Kim Yujeong Literary Village", som i en periode ble besøkt både av sør- og nordkoreanere (Bittner 2017 s. 36). Kim Yujeong levde i første halvdel av 1900-tallet og skildrer humoristisk livet i det landlige, sørlige Korea på 1930-tallet. Hans hjemsted er åstedet for romanene, og etter hans død i 1937 begynte besøkende å komme dit på grunn av romanene. På 1960-tallet startet en aktiv verving for å få folk til å besøke landsbyen, blant annet med en minneseremoni for forfatteren. I 1985 ble det åpnet restauranter og hoteller der. Landsbyen ble i 2002 erklært som en "Literary Village". I 2011 besøkte mer enn 400.000 turister stedet med dets 273 fastboende (Bittner 2017 s. 37). Beliggenheten er kun 40 minutter med tog fra Seoul, og så kort reisetid fra storbyen er avgjørende for det høye besøkertallet. Det har blitt bygd en jernbanestasjon ved landsbyen. I storbyer som Seoul er det mange med høy utdanning som har lest Yujeongs bøker, og blant de besøkende har det alltid vært en stor andel studenter.

"One Asian example of academic research into literary tourism originates from South Korea, where the home village of popular novelist Kim Yujeong (1908-1937), which was at the same time the setting for his novels, has officially been named "Literary Village of Kim Yujeong" (Lee & Weaver, 2012) and offers an exhibition hall, a walking path and a hiking trail (VisitKorea, 2013)." (Hoppen, Brown og Fyall 2014)

I tehuset San Mao i Zhouzhuang i Kina er det 38 litterære severdigheter (Bittner 2017 s. 53). I 2016 ble det besøkt av 3,5 millioner mennesker. Gjenstandene i huset tilhørte eller har nær tilknytning til den kvinnelige forfatteren San Mao. Turistene drikker te, leser hennes verk og skriver selv tekster. De tekstene som skrives av besøkende i huset, blir lest av de neste besøkende og blir dermed attraksjoner, enten tekstene er vurderinger av San Maos verk, reiseberetninger, dikt eller annet (Bittner 2017 s. 54).

Den svært gamle kinesiske byen Jieshou er omgitt av et vakkert landskap og forbindes med forfatteren Wang Zenqi (Bittner 2017 s. 34). Denne forfatteren er viktig for byens identitet. De folkelige skikkene som Zenqi beskriver i sine romaner, vekker hos mange kinesiske lesere minner om barndommen og gir dermed en nostalgisk følelse. Bygningene i Jieshou bidrar til denne følelsen. Landskapet rundt har delvis blitt omformet og nye hus bygd slik at de svarer til turistenes forventninger (Bittner 2017 s. 34). Det blir arrangert operaer, teaterforestillinger og andre kulturtiltak i byen, og i en del av byen er det spisesteder og forretninger der de besøkende kan prøve spesielle matretter og kjøpe suvenirer. Det har også blitt bygd en temapark som skal svare til de poetiske skildringene i Zenqis bøker, inklusiv en tradisjonell fiskerlandsby som ble restaurert for formålet.

“The town of Cabourg in Normandy actively promotes its connections with Marcel Proust both as a place he visited and as a model for the “Balbec” of his novels.” (Herbert 2001)

Reisende i Guadarrama-fjellene nordvest for Madrid kan “discover the cave that Ernest Hemingway portrays in *For Whom the Bell Tolls*. As he usually did in his novels, Hemingway based his fiction on reality, on the Spanish Civil War confrontation he himself had reported as a journalist in the Guadarrama mountains, 50 miles northwest of Madrid. Although Hemingway wrote his famous novel two years later in his home in Idaho, he was careful to surround himself with maps of the area in which the battle took place, thus grounding his fiction in the reality he knew so well. We can therefore follow the footsteps of Robert Jordan as he receives his orders to blow the bridge from a Soviet General in El Escorial, or as he ascends the Puerto de Navacerrada to start his trek into enemy territory or as he descends the gorge of the Eresma river, where he sketches in his notebook the bridge itself and the points at which dynamite is to be placed to achieve a perfect blow-up. It is easy to follow the footsteps of Hemingway’s hero in the Guadarramas except for one crucial location which is harder to determine. [...] This cave becomes a crucial element in Hemingway’s story, since it is the scenario not only of the preparation for the attack on the bridge, but also the scenario for heated discussions on the war itself, the confrontation of ideas that divided Spaniards not only into two camps, but split those supporting the Republic into different groups: communists, anarchists, liberals etc. [...] The ‘Monk’s Cave’ is

made up of huge slabs of granite stone which collapsed on top of one another, probably following an earthquake which occurred millions of years ago. The cave itself is unlike the one Hemingway describes in his novel, which probably indicates that Hemingway himself never saw it. He simply noted its location in the maps he was looking at to help him describe the preparation and attack on the bridge at the end of his story. [...] The Guadarrama mountains can help us re-create the story Hemingway wrote, can make the story come alive in our minds, can help us understand exactly what was going on in his novel, can introduce us to warfare not simply as the scourge of humanity but also as the awakening of the human spirit when confronted with violence. Being alive is not something we take for granted in the midst of combat. Confronting death can be a means to understanding life, as Hemingway suggests in his novel. The term ‘literary tourism‘ has become fashionable in our time. [...] Even though we didn’t know it, we had been to London when we first read Dickens and now that we walk around London as tourists we feel it was already part of our lives before we ever got there. In the same order of things, we can read volumes of history about the Spanish Civil War, but perhaps Hemingway’s novel can bring it back to life more effectively. Whether you read Hemingway’s story in the past or have just finished reading it today, you are now ready to set off for the Guadarramas to feel the story come to life again.” (Ramón Buckley i <https://www.spainenglish.com/2019/03/21/literary-tourism-ernest-hemingway/>; lesedato 16.03.23)

I den franske forfatteren Jean Gionos hjemby Manosque i Provence-Alpes-Côte d’Azur ble det i 1992 opprettet et Giono-senter, og dette senteret har organisert litterære vandringer i området, mange av dem ledet av Giono-eksperten Jean-Louis Carribou (Bonniot 2017 s. 194). Carribou har skrevet to reiseguides som til sammen dekker 25 ruter tilknyttet Gionos forfatterskap. Omtrent ett tusen vandringer ble gjennomført i 2016 med Giono-senteret som arrangør.

Turister vil se “the background against which a work was produced to gain new insights into the work and the author. This form involves the emergence of the literary pilgrim (Butler, 1986) [...] The novel ‘Tarka the Otter’ by Henry Williamson brought tourists to the rural part of North Devon, where it was set (Wreyford 1996).” (Hoppen, Brown og Fyall 2014)

Den lille byen Wickiepin i det vestlige Australia satset på 1980-tallet på litteraturturisme, fordi det var hjembyen til den australske forfatteren Albert Facey, kjent for selvbiografien *A Fortunate Life* (1981). Særlig etter at boka ble filmatisert steg interessen og det ble organisert turistturer til Wickiepin, som ligger tre timers reise fra millionbyen Perth. For å fremme turismen ble Faceys hus flyttet fra utenfor Wickiepin inn i småbyen (Bittner 2017 s. 82).

Den selvbiografiske boka *Eat, Pray, Love: One Woman’s Search for Everything Across Italy, India and Indonesia* (2006) av amerikaneren Elizabeth Gilbert ble en internasjonal bestselger og filmadaptasjonen ble også en stor suksess. Dette førte til

at en hel region på Bali i Indonesia ble transformert (Bittner 2017 s. 83). Turistindustrien i området måtte endres for å tilfredsstille turistenes ønsker, som var å oppleve mest mulig av det som skjer i boka og filmen. Men på grunn av den massive tilstrømningen av turister ble det vanskelig å gi folk den følelsen av å være åndelige pilegrimer som de ønsket, og opplevelsen kunne ligne det å besøke et kommersielt filmstudio. Samtidig var “konstruert autenticitet” det eneste som kunne gi turistene den følelsen og opplevelsen de var ute etter (Bittner 2017 s. 83).

“Literary tourism is also beginning to find its way into the virtual world of the internet and mobile phone applications. An example of the latter is “Ian Rankin’s Edinburgh”, a free app commissioned by the author’s publisher that serves as a virtual guided tour of Edinburgh and gives background information on key locations to the stories and its characters (Orion Publishing Group, 2011). Furthermore, there are virtual literary maps, such as the one developed by The Edinburgh UNESCO City of Literature Trust (2013) amongst many others, which shows writers’ homes and haunts as well as monuments and other places of interest related to literature. The example of Ian Rankin in Edinburgh is an interesting case in point as it reflects a trend toward “living” literary tourism in that the author himself is actively engaged in promoting and implementing the literary tourism product” (Hoppen, Brown og Fyall 2014).

Den amerikanske forfatteren Francis Scott Fitzgeralds debutroman *This Side of Paradise* (1920) “has just made literary history again by becoming the first classic novel in the world to be published with an interactive tourism guide. *This Side of Paradise: Interactive Tourism Edition*, published by SELTI, guides readers to the real locations that inspired the fictional story. All royalties from this special tourism edition are being donated to the F. Scott and Zelda Fitzgerald Museum, the only museum in the world dedicated to the famous couple. [...] The best way to reach potential tourists is directly through the novels they read. New devices like the Kindle Fire and iPad allow readers to click on related tourism websites from inside the book – if publishers include them. [...] “Scott Fitzgerald’s dogged pursuit of literary fame and fortune took him across oceans and continents,” said Willie Thompson, Executive Director of the F. Scott and Zelda Fitzgerald Museum. “How fitting that his first novel can now not only transport the reader back in time, but also across the globe. The Interactive Tourism Edition of *This Side of Paradise* is only the beginning of everything that literature can become in our modern world.” Since Fitzgerald’s works have always enjoyed international popularity, the new interactive tourism edition might be the first time foreign readers are introduced to the Princeton and Montgomery Fitzgerald tours with photos and tourism guides, especially from inside a book. That new enhancement could transform foreign readers into foreign tourists.” (<http://southeasternliterarytourisminitiative.blogspot.com/2012/01/fitzgerald-becomes-first-classic-author.html?m=0>; lesedato 25.01.23)

Besøk i bokbyer er en form for litteratorturisme (Bittner 2017 s. 85). Det har blitt etablert en International Organization of Book Towns, og denne definerer en bokby

som en liten, landlig by med en stor mengde bokantikvariater og bruktbokhandlere. Ofte finnes det på stedet også verksteder som driver med boktrykking, kalligrafi, papirproduksjon, bokdesign, bokbinderi osv. En av verdens mest kjente, og antakelig den eldste bokbyen, er Hay-on-Wye i Wales (rett ved grensen til England), etablert av Richard Booth på 1970-tallet.

Dorthe Eide har redigert rapporten *Turisme basert på fortellinger, bøker og film: En litteratur og case studie* (2011).

Se også https://www.litteraturogmedieleksikon.no/gallery/litteraer_vandring.pdf og https://www.litteraturogmedieleksikon.no/gallery/litteraere_minnesmerker_og_museer.pdf

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>