



LITERARY TOURISM: OPPORTUNITIES AND CHALLENGES FOR THE MARKETING AND BRANDING OF DESTINATION

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Abstract:

This paper revisits the phenomenon of literary tourism and explores the means by which destinations can leverage benefit in the form of destination branding and marketing strategies. The paper commences with an overview the typologies used to categorize the phenomenon and to outline the various forms. The extent to which literary tourism is a sub-set of cultural and heritage tourism is then explored, with the migration from niche to mass tourism opportunity an emerging trend with regard to literary places. The study identifies author-related, fictions related, books and festival related forms books and festival related forms of literary tourism, thereafter, the study critiques further the migration from niche mass tourism, the move from cultural and heritage tourism to international literary theme development, the collaboration development of literary destination products and experiences opportunities for destination brand development and finally broader policy and wider local visitor management issues. The study concludes by advocating a collaborative approach to future literary tourism development with collaboration heading to be consistent with the desired target markets of each stakeholder, consistent with existing brands perhaps most importantly sustainable in the longer term.

Keywords: Tourism, opportunities, marketing, challenges, places

Introduction:

Literary tourism occurs when authors or their literature become so popular that people are drawn to either those locations associated with the author or those featured within their writings. Watson notes that you may set eyes upon the very table on which Austen Emma was written at Chawton, or may see the stone by waterfall upon which Charlotte Bronte is said to have composed Jane Eyre, and on the same walk explore the path up the moorland village to the place said to be the setting for her sisters 'Wuthering Heights' visits such places allow literary enthusiasts to interact with the authors they admire is so far as authors, an experience which is enhanced by the settings. Now days, it is possible to visit a large range of literary tourism sites, ranging from place where your favorite out or was born grown up, courted, lived or died, over those where your favorite book were written to those places where they are set.

2) Defining literary Tourism:-

Literary tourism associated with 'Places' celebrated for literary depictions and connection with literary figures, forms part of the landscape of heritage tourism. According to Anderson and Robinson, it goes back several centuries at least to the Roman Empire with them categorizing literary tourism as cultural tourism in the anthropological sense, in that it involves tourists and visitor identifying with, discovering and creating signifiers of cultural values with those people who have become people who have become part of the cultural mythologies of places. Squire and Herbert

meanwhile, categories literary tourism as heritage tourism, which raises the question what differentiates cultural and heritage tourism According to the National Trust for Historic preservation, the two cannot be defined as two entirely different forms of tourism, as they partly overlap. The main difference is that heritage tourism is more places based in what it creates a sense of place embedded in the local landscape.

3) Types of Literary Tourism:-

In Butler's typology of literary tourism, four types of literary tourism are identified. These are supported and extended by Busby King who added two further types. The first type of literary tourism cited is homage to an actual location Busby and Hambly give 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 notes that the literary tourists experience is likely to be most powerfully compounded when both the place of composition and that of the fictional setting coincide. 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 and thus is less focused on the author. The third form of literary tourism is concerned with the appeal of areas because they were appealing to literary

figures. The last form as put forward by Butler applies when an area becomes a tourist destination in its own right based on the examples 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.

4) Literary places:-

The wider literature identifies two broad types of literary places real life places associated with the lives of writer and imagined places associated with writers works. In addition, Mintel advice two other forms that literary tourism can take in their recent market research report namely literary festivals and bookshop tourism

4.1) Author-related literary tourism:-

Visiting poets graves is a practice dating from classical antiquity which gained increased interest in the mid-eighteenth century along with growing interest in "necro tourism. The practice of visiting graves in general argues that this literary pilgrimage is premised on religious sensibility to a certain extent, thus that the saint and his or her holy and healing places were replaced by the author and his or her native haunts.

4.2) Fiction related literary tourism: -

Herbert notes that real characters and places as well as fictional characters and places are sometimes linked insofar that places can acquire meanings from imaginative worlds which however, are real to the beholder in that they evoke emotions and involvement. According to Eco tourists seek – what he calls- "hyper real" destinations where there exists is link between fictional or mythical characters and their supposed actions in real locations, such as Robin Hood and Sherwood Forest. The reality of real locations within the works of fiction can of course be questioned, and Anderson and Robinson rightly ask whether is sensible to visit a real location for the reason. There is even a list of the 100 most influential fictional characters in worked literatures and legend with Shakespeare's Hamlet at the top of that chart and Jane Austen's Emma in seventeenth place. As the reader develops a relationship with the context of the characters during the course of reading his or her sense of place becomes more real.

4.3) Literary festivals:

There is vast number of yearly literary festivals of different scales taking place in every corner of the UK. Those festivals normally allow. Some personal interaction with authors, entertainers or celebrities as well as giving

writers the chance to promote their reading in that context Anderson and Robinson note that "we now expect them to appear in person to present and explain their work to allow us to hear the voice and see that person behind the work.

4.4) Bookshop tourism:

Mintel defines bookshop tourists as people who, when they travel, trail around local bookshop to seek our titles related to the destination they are visiting or to search for books written by local authors. The demand for this type of small specialty bookshop offering quality literary publication, rare of antiquarian books after all permanent or temporary possession of literature forms the basis of literary culture and it considered a well established practice across western democracies.

5) Literary destinations and their marketing:

Herbert proposed a distinction between exceptional and general qualities of literary places, bases on the reasons why people are drawn to those places. A literary place has exceptional qualities when tourists are drawn to places with connection with the lives of writers, to literary places that form the setting for novels, to literary places that form the setting for novels, to literary places for some broader and deeper emotion than the specific writer or the story or for reasons less concerned with the literature than with some dramatic event in the writer's life. In addition to those exceptional qualities, literature places can have more general qualities which can be used to promote their attractiveness. Literary places existing exceptional and general qualities can arguably from the basis of the particular places image which can be exploited for marketing purposes. As Brito argues, tourism converts the places portrayed in literature into a consumption product. An increasing number of private and public sector agencies in the UK have realized the potential of literary tourism and are promoting specific images of those places. Example of such successful literary place marketing include places such as Shakespeare's Stratford, the Bronte's Yorkshire hardy's "Wessex" Wordsworth's 'lake district' or Dicken's London. Despite this success, there remains scope for many other destinations to seek their own opportunities from local authors or from sites closely associated with literary works.

6) Future literary Destination marketing and Branding Strategies:

6.1 – From Niche to mass tourism:

Perhaps the most significant shift in recent years in the domain of literary tourism has been the migration from niche to mass tourism opportunities with literary festivals now expanding their scale and reach in many countries around the world. The hay festival, which takes place annually in Wales. The mass appeal of literature is perhaps best personified in recent years by the global success of the literary figure Harry Potter.

6.2- From cultural / Heritage tourism to International theme Development:

Although consistent with the earlier definition of literary destinations by squares places celebrated for literary depictions and connections with literary figures it is perhaps stretching the point to imagine the square ever imagined multi-million dollar theme park developments around the world driven by children's favorite stories, myths, legends, cartoons and comic books as a form of literary tourism.

6.3- Collaborative product and Experimental Development:

Although as stand-alone destinations, many literary places may lack the necessary "attraction" to entire tourist, collaborative approaches to destination marketing via tourist "routes" "trails" of clusters offer significant opportunity for new product and experimental destination development. The ability to connect destinations through literary figures has been evident recently with the likes of Harry Potter. As with any collaborative venture destination. Collaboration is no easy option with the commitment of the salient stakeholder groups, one of the earliest key tasks to establish. Although collaboration may not be necessary for the latter example, where corporate control is mere in evidence, collaboration across the wider destination of Orlando is critical if co creation is to take place and deliver memorable experiences. Mere broadly if collaboration can be achieved effectively across the destination, or even between destinations, the literary- driven destination branding is the next logical step.

6.4- Destination Branding:

As introduced earlier in the paper, numerous destinations over the years have developed destinations brands based on literary figures with "Dickens" London one of the more recent iterations. As with all destinations, the challenge for many destinations branding

strategy is need to develop a suitable "Umbrella" approach to appease and excite multiple markets and multiple market segments which many be attracted by different literary figures. Despite the power of branding to generate interest and ultimate visitation, Non- media promotion is viewed as more embedded approach with longer term benefits to be derived from deeper emotional and experimental engagement rather than the more passive involvement alluded to on previous sections.

7) Conclusion:

Literary tourism has grown into a commercially – significant phenomenon, which is evident despite the lack of statically evidence on this particular type of tourism. It is suggested that places connections to authors of literature be used to promote to destinations more proactively, yet literary tourism remains under researched in the academic world. To underpin the strategies used to develop and market a literary site for tourism, it is important to understand visitor's needs. Literary tourism is to a great extent about the interaction of real and imagined 'worlds and as such is a mixture of fact and fiction' the real and metaphorical. The first avenue relates to Geography and investigations into the potential and practices of literary tourism beyond Europe and North America. A second research avenue relates to gender in that although most studies assume a female bias, the migration from a niche to a mass product is in part being driven one suspect by males. An additional avenue for research is that of film tourism. Finally, as with many destinations branding or marketing opportunities, collaboration is vital with collaborative leadership component of the campaign together for the achievement of a common goal.

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