CONTRIBUTES TO THE PROFILE OF THE BRAZILIAN LITERARY TOURIST: EXPERIENCE AND MOTIVATION

Rita Baleiro*, Margarida Viegas** & Diomira Faria***

_____**Abstract**

This exploratory and quantitative research aims to contribute data on individuals engaging in literary tourism regarding organisation and preparation practices, visited literary places, travel motivations and surprising aspects of the experience. To collect data, an online questionnaire survey was sent to the participants in a literary festival, enquiring about previous literary-inspired visits. The findings indicate that writers' house museums are the most visited literary tourist attraction and that visitors in an upper-income bracket prepare their literary-inspired visits autonomously by conducting online research and (re)reading the literary texts. In contrast, those in a lower-income bracket often rely on viewing audio-visual adaptations of books. Concerning the motivation to go on literary touring, most respondents indicate the amplification of knowledge about the literary work and the author. In the experience of literary tourism, the analysis of the data reveals there is an emotional and intellectual interaction in which imagination and visualisation intervene to co-create the literary place. These findings are analysed after the concepts of experience, motivation and de-differentiation in tourism studies and the concept of "realisation" borrowed from the transactional theory of meaning formation.

Keywords: Literary tourism. Literary tourist. Experience. Motivation. Brazil.

CONTRIBUTOS PARA O PERFIL DO TURISTA LITERÁRIO BRASILEIRO: EXPERIÊNCIA E MOTIVAÇÃO

_____**Resumo**

Esta investigação exploratória e quantitativa contribui dados empíricos sobre visitas de turismo literário. A recolha de dados realizou-se com um questionário desenhado para ser respondido, online, pelos participantes de um festival literário, questionando-os sobre as suas experiências prévias de turismo literário, modo de organização e preparação da visita, lugares literários visitados, motivações e aspectos surpreendentes da experiência. Os resultados indicam que as casas-museu de escritores são o lugar literário mais visitado e que os visitantes com rendimentos superiores preparam autonomamente as suas visitas, realizando pesquisas online e (re)lendo os textos literários. Em contraste, os que se encontram num escalão de rendimento inferior dependem frequentemente das adaptações audiovisuais de livros. Relativamente à motivação para visitar lugares literários, a maioria dos inquiridos indica a amplificação do conhecimento sobre a obra literária e o autor. Na experiência do turismo literário, a análise dos dados revela que existe uma interação emocional e intelectual na qual a imaginação e a visualização intervêm no processo de co-criação do lugar literário. Nesta investigação, os resultados são analisados a partir dos conceitos de experiência, motivação e de-diferenciação no âmbito dos estudos em turismo e do conceito de "realização" da teoria transacional da construção de sentido.

Palavras-chave: Turismo literário. Turista literário. Experiência. Motivação. Brasil.

CONTRIBUCIONES AL PERFIL DEL TURISTA LITERARIO BRASILEÑO: EXPERIENCIA Y MOTIVACIÓN

_____**Resumen**

Esta investigación exploratoria y cuantitativa aporta datos empíricos sobre las visitas del turismo literario. La recogida de datos se llevó a cabo con un cuestionario diseñado para ser respondido, en línea, por los participantes de un festival literario, preguntándoles por sus experiencias previas de turismo literario, modo de organización y preparación de la visita, lugares literarios visitados, motivaciones y aspectos sorprendentes de la experiencia. Los resultados indican que las casas-museo de escritores son el lugar literario más visitado y que los visitantes con mayores ingresos preparan sus visitas independientemente, realizando investigaciones online y (re)leyendo los textos literarios. En cambio, las personas con menos ingresos suelen recurrir a las adaptaciones audiovisuales delibros. En cuanto a la motivación para visitar lugares literarios, la mayoría de los encuestados indica la ampliación del conocimiento sobre la obra literaria y el autor. En la experiencia del turismo literario, el análisis revela que existe una interacción emocional e intelectual en la que intervienen la imaginación y la visualización en el proceso de cocreación del lugar literario. Los resultados se analizan desde los conceptos de experiencia, motivación y des-diferenciación de los estudios turísticos y el concepto de "realización" desde la teoría transaccional de la construcción de significados.

Palabras clave: Turismo literario. Turista literario. Experiencia. Motivación. Brasil.

* PhD in Literary Studies, Nova University, Lisbon, Portugal (2012). Master in Cultural Studies (Nova U.) (2000). Degree in Languages and Literature (Nova U.) (1992). Professor at School of Management, Hospitality and Tourism, University of the Algarve, and full-time researcher at CiTUR, Centre for Research, Development and Innovation in Tourism. Co-chief Editor of *Dos Algarves: A Multidisciplinary e-Journal*. Invited lecturer at Aix-Marseille University, France, since 2015. Coauthor and editor of publications about literature and tourism. https://orcid.org/0000-0002-3188-5150 [rbaleiro@ualg.pt]

** PhD in Management and Economics, University of Huelva, Spain (2016). Her PhD thesis received the Extraordinario Doctorate Award. Master in Statistics and Information Management, ISEGI-Nova University, Lisbon, Portugal (1997). Two postgraduate degrees: Financial Management from University of the Algarve (1994) and Strategic Management and e-Business from the University of Huelva (1995). Degree in Decisional Systems Engineering from ISMA-COCITE (1990). Professor of Applied Quantitative Methods at the School of Management, Hospitality and Tourism of the University of the Algarve. https://orcid.org/0000-0002-0368-7157 [mmviegas@ualg.pt]

*** PhD in Economics, Centre for Development and Regional Planning (CEDEPLAR-UFMG) and the University of Alicante, Spain (2012). Her PhD thesis won the Creative Economy Award 2012 (MINC) in the category of Economic Impact. Master in Tourism University of Alicante, Spain (2004). Degree in Economics (PUC-MG), a specialization in Statistics (UFMG) (1998). Professor of Tourism Economics in the Geography Department at the Federal University of Minas Gerais (UFMG), Brazil. Leader of the research group Tourism, Economy, Culture and Territory - TECT CNPq. https://orcid.org/0000-0002-1325-7820 [diomirac@ufmg.br]

1 INTRODUCTION

For the last five hundred years (Hendrix, 2008), books and literary authors have influenced travel motivation, propelling visits to authors' birthplaces, homes and graves, places depicted in fictional and non-fictional literary texts and venues where literature and authors are celebrated (MacLeod et al., 2018).

Travelling to these destinations, i.e., literary places (Robinson, 2002), constitutes literary tourism. As this niche of cultural and heritage tourism expanded, so did the investigation on the intersections of tourism and literature (Robinson & Andresen, 2002), literature as a uniqueness factor of tourist destinations (Şengel et al., 2019), literary tourism and sustainable development (Menezes, 2020) and case studies of literary tourism destinations (Taylor & Pouliot, 2020).

Other researchers have analysed the experience of visiting writers' home museums (MacLeod, 2021), the profile of bibliophile literary tourists (MacLeod et al., 2018), and the construct of authenticity in literary tourism (Bento, 2017). Academics have also studied the literary cartography of authors and destinations (Romano, 2019), and recently literary geography projects have emerged with the contribution of digital humanities and information technologies (Stefanovska, 2020).

At this point, research on literary tourism is markedly expanding, and the under-researched status of literary tourism outlined by Busby & Shetliffe (2013) and Brown (2016) has changed. However, there are still two gaps in literary tourism research. First, there is limited research about literary tourism outside Europe. Most studies draw on European cases studies, namely British (Çevik, 2020).

Although there are examples of research on locations outside Europe (e.g., Fawcett & Cormack, 2001 (Canada), Jiang & Xu, 2017 (China); Stiebel, 2007 (South Africa); Corrado, 2015 (Argentina), there is a lack of research about literary tourism in Brazil, as attested by Coimbra and colleagues (2021) and Menezes (2016).

The second gap refers to the investigation about literary tourists, focusing on their socioeconomic profile and underlying motivations and experience. A gap acknowledged in recent papers (Bu et al., 2021; Cabral & Pereira, 2021; Ingram et al., 2021; Macleod, 2021).

As such, this exploratory and qualitative research intends to contribute to filling these voids by presenting data on Brazilian tourists' sociodemographic profile, practices, experience and motivation for visiting literary places. Specifically, it aims (1) to identify organisation and preparation practices for the literary-inspired visits; (2) to identify popular literary places, travel companionship, motivations and surprising aspects of the experience. To this end, this project conducted an online questionnaire survey designed to be answered by people who met the requirement of having already undertaken more than one literary-inspired visit, enquiring about previous visits to literary places.

The study reviews the literature on the evolution and conceptual definition of literary tourism, the notion of literary tourist, literary tourism experience and literary tourists' motivation. Methodology, as well as the questionnaire design, are outlined, and the findings are discussed. In the end, concluding remarks are offered, and possible avenues for future research are presented.

2 THEORETICAL REVIEW

2.1 Literary tourism and literary tourists

Aligned to cultural tourism and heritage tourism (Robinson & Andersen, 2002; Herbert, 2001), literary tourism is the practice of touring places of literary significance. Contrary to most special interest tourism niches that emerged in reaction to mass tourism, after the 1970s and 1980s (Richards, 1996), Hendrix (2008) claims its genesis dates to the 16th century, when literary pilgrims visited the places linked to the memory of Petrarch and Laura, in southern France.

Over the following three hundred years, visitors (mainly in Europe) travelled to writers' places (their homes and graves), places depicted in fictional and non-fictional literary texts and places that have inspired those writings. In the specific case of the European setting, the fascination for the authors' places and fictional characters flourished, also driven by the rise of the novel and the Grand Tour experience (Watson, 2006; Watson, 2009).

The 19th century was notably decisive in the evolution of literary tourism as it witnessed the consolidation of the attraction for literary places and the preservation and construction of literary destinations, namely in Britain (Taylor & Pouliot, 2020) (e.g., the Shakespeare Birthplace Museum in Stratford-upon-Avon, and the Lake District, both in England). In Europe, the progress of literary tourism in the 19th century reflected broader social and cultural trends, such as the advances in transportation and the Romantic movement, whose interest in landscape, together with an exaltation of emotion, imagination and fascination for the genius of the authors, propelled visits to the places that nurtured and inspired famous writers (MacLeod, 2021; Robinson & Andersen, 2002).

To this end, the publication of guidebooks (e.g., 1847 Howitt's *Homes and haunts of the most eminent British poets*) also encouraged readers to visit writers' homes and literary landscapes (Macleod, 2021). Throughout the last decades, Britain and France have become leading literary tourism destinations (Çevik,

2020), and many literary tourism products have been developed worldwide to meet the needs and expectations of individuals and groups (Agarwal & Shaw, 2018).

This is a brief overview of the evolution of literary tourism in Europe, where literary touring has been long manifested. In Brazil, these practices and investigations on literary tourism are still limited (Coimbra et al., 2021; Menezes, 2016), as stated previously. Up to now, researchers have created and/or critically analysed literary trails inspired by writers and their texts (Menezes, 2020; Romano, 2019; Romano, 2021); focused on theoretical considerations over literary touring and affective computing (Allis et al., 2020), the concept of authenticity and imagination (Coutinho et al., 2017), literary analysis and the concept of literary tourism (Coutinho & Faria, 2017), literary translation and literary tourism (Saldanha, 2018), and historical heritage as a driver to literary tourism (Coimbra et al., 2021).

Even more so than in Europe, there are few studies on the profile of literary tourists, except for Faria and colleagues (2017), who profiled the visitors to the Semana Roseana festival. However, contrary to the research presented in this paper, this study only addressed the visitors' experience of the festival, not of other literary places.

From the emergence of literary tourism, most literary tourists often shared a combination of admiration and dissatisfaction that motivated the literary visits: an admiration for the author, seeking to celebrate literary creativity in the places where the source of the genius was believed to be found (Hendrix, 2008), and dissatisfaction with the limits of that work, a desire to go beyond the text seeking with their own eyes the reality of the locations evoked in the literary texts (Hendrix, 2009).

In the late 20th century and early 21st century, the concept of literary tourists encapsulates different shapes of literary touring. As such, the contemporary conceptualisation of literary tourists includes devoted scholars or readers who are exceptionally knowledgeable about the literary author and work (i.e., "literary pilgrim", Pocock, 1987), but also those who wish to establish a closer connection with the writer through a visit to the literary place (Matthews, 2009), those driven to the actual places that served as a setting for fictional and non-fictional writings (Bento, 2017; Robinson, 2002), and those who visit commercially-built literary places where literary culture is celebrated (e.g., literary-themed parks, literary festivals) (Carson et al., 2017).

Not all literary tourists are keen literary enthusiasts nor possess excellent knowledge of literary culture (Laing & Frost, 2012), and their motivations may be varied, stemming from curiosity after having watched a film adaptation of a novel (Hoppen et al., 2014), from educational and social motives (Ingram et al., 2021), namely a wish to maintain and increase their stock of intangible cultural capital (Gosling et al., 2017), and from finding pleasant leisure experiences through the natural environment, landscape and literary work (Wang & Zhang, 2017), amongst others. In sum, there is as much variation in the concept as there is a diversity of literary tourism motivations and experiences.

2.2 The Construction of the Literary Tourists' Experience

Due to the complexity of this individual psychological process, analysis of tourist experience focuses on its constituent elements (Sharpley & Stone, 2012), such as tourism motivations (a topic addressed in the following section) and the meanings participants assign to their experiences after space interaction, a key element as tourism refers to seeking an experience of place or self in place (Cutler & Carmichael, 2010).

Overall, there are two types of literary places: real-life places and imagined places (Smith, 2003). Real-life places are associated with heritage sites as the authors' birthplace, tomb or museum, such as Jorge Amado's home museum in Bahia, with venues where literature is celebrated, such as the Paraty literary festival and with places depicted in literary writings (e.g., São Salvador, in Jorge Amado's *Bahia de todos os Santos*, cf. Barberena, 2013). Imagined places comprise fictional locations associated with literary writings and at least partially fictional places, as many literary texts depart from real geography references (e.g., Ilhéus, in Jorge Amado's *Gabriela, Cravo e Canela*).

In each instance, the literary tourism experience is influenced and determined by the shape of the literary place. In other words, the literary tourism experience occurs in the interaction with the elements of the place, which sometimes (but not always) includes the previously codification of the place by promoters, and the multiple constraints shaping the visitor's gaze (Urry, 1990): socio-cultural, gender and age attributes, literary background, imagination, attitude, perception, knowledge of literary geography, but also expectations and motivations.

All these personal circumstances participate, if not determine, the production of a literary tourism experience, which is conceptualised as a dual subjective phenomenon (Busby & Shetliffe, 2013), involving not only the cognitive interaction with real places and sights but the visitors' emotions, imagination and unique personal context (Jiang & Yu, 2020).

2.3 Literary Tourists' Motivations

Motivation is a kind of internal force that emerges, promotes and triggers a particular action (Bzuneck & Boruchovitch, 2016). In the context of tourism, it is responsible for steering travel choices, behaviour and experience (Pearce et al., 1998).

Motivations for literary tourism are strongly fuelled, but not exclusively, by literary works, authors and places associated with writers and/or portrayed in writing. The review of related literature helped identify the following inner drives: emotional connection (Brown, 2016; Gentile & Brown, 2015; Herbert, 2001; Macleod, 2021); literary and cultural enhancement (Gentile & Brown, 2015; Hendrix, 2008; Herbert, 2001; MacLeod et al., 2018); engagement with the places depicted in the text (Herbert, 1996; MacLeod et al., 2018); engagement with history and heritage (MacLeod et al., 2018; Wang & Zhang, 2017); access to a safer and less challenging past (Gentile & Brown, 2015; Herbert, 2001); an opportunity for reflection (Brown, 2016); leisure (Ingram et al., 2021; Herbert, 2001), and to seek the pleasure resulting from the appreciation of objects or landscapes considered beautiful or sublime (Yu & Xu, 2018).

These motivations may overlap, and their intensity change according to the individuals' network of personal and social meanings (e.g., mood, life moment, knowledge of the literary, amongst other factors). Only two of the previously listed motivations were identified in research conducted in the Brazilian context: cultural enhancement and the desire to connect with places depicted in the text (Faria et al., 2017); however, this is just a reflection of the low number of studies on literary tourism motivations, in Brazil.

To sum up, the theoretical review highlights the progression and evolution of literary tourism and research on this niche of cultural and heritage tourism, which has been more prolific in Europe than in Brazil. The expansion of literary tourism has contributed to reconceptualising the figure of the literary tourist, the typology of literary places and, consequently, the motivations to go on literary touring. Additionally, the review of the literature emphasises that the tourist experience arises from the interaction of the individual with the place and their inherent attributes rather than relating to the consumption of a product.

3 METHODOLOGY

Most of the previously reviewed studies share three features: a qualitative research design, a focus on site-specific experience and motivations and an emphasis on European destinations. Contrary to nearly all studies, this research takes a quantitative approach, using a questionnaire as a data collection strategy aimed at a group of people who had already been on previous literary-inspired visits to collect data that contributes to understanding the Brazilian literary tourist.

3.1 Population and Sample

For convenience, the study targeted the participants of the annual literary tourism festival Semana Roseana [Roseana Week], due to the easy accessibility of informants and because these participants were deemed an audience who might have had previous literary experiences. This expectation was later confirmed by reaching a final sample of 79 (n=79) validated questionnaires.

In 2020, the festival celebrated its 32nd edition organised by the State Secretariat of Culture and Tourism, and the Guimarães Rosa Home Museum, with the support of the Federal University of Minas Gerais. The festival featured lectures, musical and theatrical performances, exhibitions, trails and tours to the celebrated author's home museum. Because of the pandemic context, the 2020 edition was held online from July 27 to August 1. For this same reason, the survey was sent via email to the 420 participants the week after the festival.

As this research seeks participants who have already undergone literary-inspired visits, it is impossible to determine the size of the target population. The sampling method was non-probabilistic (with a voluntary selection method), involving the self-selection of respondents who agreed to answer the survey, fulfilling the previous requirement.

Due to the nonprobability sampling, general conclusions cannot be drawn from the results. However, this method permits assessing reality through exploratory analysis and indicate empirical evidence that will facilitate further in-depth investigations.

3.2 Questionnaire

The questionnaire was designed on the Google forms platform. In addition to questions of a sociodemographic nature, identification of past literary tourism visits, and companionship, the questionnaire included two blocks of questions regarding the preparation of the visit and the underlying motivations (Likert scale of 1- Not important at all to 5-Extremely important) and a third block about the surprising aspects of the experience (Likert scale from 1-Not surprising at all to 5-Extremely surprising).

The pre-test questionnaire was applied to a snowball sample of ten people who had visited literary places, and a link to access the final version was sent via email to the 420 participants the week after the

festival. The variables included in the data collection instrument were identified in the studies mentioned in the literature review section of this paper (Brown, 2016; Gentile & Brown, 2015; Hendrix, 2008; Herbert, 1996; Herbert, 2001; MacLeod et al., 2018; MacLeod, 2021; Wang & Zhang, 2017; Yu & Xu, 2018).

The first paragraph of the questionnaire briefly described the aim of the research, specified assurance of total anonymity and informed of the overall completion time. Participation was utterly voluntary, and there was no compensation for completing the survey.

3.3 Data Analysis Methods

Google forms made it possible to automatically transfer respondents' responses to the Microsoft Office Excel program and then transfer the data to the IBM SPSS Statistics 27. Regarding the qualitative variables, this transfer required recoding work. After the organisation of the database, descriptive statistics techniques were used: constructing frequency distributions, contingency tables and calculating measures of location (mean, median and mode) and dispersion (standard deviation).

In addition, statistical tests (t-test for independent samples and Chi-square test) were performed at a significance level of 5%; and only those with statistically significant results are presented.

The analysis of motivations was complemented by applying a Principal Component Analysis (PCA). The previous assessment of the adequacy of the data to the application of this statistical technique was made by observing the KMO measure and performing Bartlett's test of sphericity. The Kaiser criterion was used to select the components to be retained (*i.e.*, retaining components with an associated *eigenvalue* greater than 1).

To simplify the interpretation of the components, they were rotated using the Varimax method. The retained principal components were interpreted considering the meaning of the highest loadings in each of them, and their internal consistency was analysed by calculating the corresponding Cronbach's alpha coefficients.

4 ANALYSIS AND DISCUSSION

4.1 Visitors' demographic profile, trip planning strategies and travel partners

Most survey respondents are female, married, and mature (47 years old is the average age of women and 42 of men) (Table 1).

Table 1. Sociodemographic characteristics						
Variable		%	Variable		%	
Gender			Education			
Female		74.4	Primary school		1.3	
Male		25.6	Secondary school		5.2	
			University		93.5	
Marital Status			Income (US$) (monthly)			
Married		48.1	≤ 118.08		1.4	
Divorced		18.2	118.09 – 272.84		12.8	
Single		32.5	272.85 – 664.03		29.5	
Widowed		1.3	≥ 664.04		56.3	
Age						
Up to 35		25.6				
36 - 46		24.4				
47 - 57		24.4				
Above 58		25.6				
Minimum	Maximum	Mode	Median	Mean	SD	
19	72	41	46.50	45.87	14.67	

Source: own elaboration.

These results mirror prior literary tourism research studies (Bonniot-Mirloup, 2016; Busby & Shetliffe, 2013; Faria et al., 2017; Ingram et al., 2021; MacLeod et al. 2018). Also, in line with European and Brazilian research results, most individuals (94%) have a university degree (66%, a first degree, 18% a master's and 16% a PhD).

According to the economic classification defined by the Instituto Locomotiva (2021), based on data of the Brazilian Bureau of Geography and Statistics (BBGS), the middle-class bracket refers to monthly earnings between 118 and 664 US$. Keeping with this classification, in the current study, 42.3% of the respondents situate in the middle class, and the majority

(56.3%) in the upper class. Also, considering that, in 2020, the BBGS indicated that the average monthly income was 244 US$, at least 85.8% of respondents earn more than the national average (Table 1).

In addition to the demographic details, the survey inquired about trip planning and companionship (how was it organised? Which preparation strategies? Did you go alone or with partners?). The most important strategies in the preparation were online research and (re)reading the literary texts (Tables 2 and 3), namely for those respondents of an upper-income bracket.

Table 2. Planning the literary-inspired trip and Travel partners

Travel partners	%	Planning	%
Spouse/friends/relatives	45.5	Autonomously: I research information online	51.3
I went alone	33.8	Did not plan: a friend/colleague/relative invited me	18.4
Group organised by the University	10.4	Did not plan: it was spontaneous	15.8
Book club group	3.9	Did not plan: I was invited to an academic event	7.9
Group organised cultural society	2.6	Did not plan: I went with a cultural association / house-museum	5.3
Group organised by a travel agency	2.6	I went to a travel agency specialising in literary tourism	1.3
Group organised by the writer's house museum	1.3		

Source: own elaboration.

Table 3: Preparation for the literary-inspired trip

	Mean	SD
I research online	3.66	1.23
I (re)read the literary works	3.61	1.20
I (re)read the author's biography	3.24	1.33
I saw the film/T.V. adaptation of the literary work	2.56	1.31
I saw a documentary about the author	2.92	1.29
I visited a literary tourism blog	2.39	1.31
I had conversations with friends/colleagues about the author/the literary work	3.27	1.37

Source: own elaboration.

Although viewing the film/TV adaptation of the book is, globally, among the least important aspects in the preparation of the visit to the literary place, it is possible to perceive a differentiation according to gender and income, i.e., this aspect is more important for men and respondents in the lower-income bracket (Table 4).

Less than a fifth (18.4%) signalled not having planned the visit, as friends, colleagues or family invited them. It is also noteworthy that 45.5% preferred to travel with companionship, although 33.8% chose to go alone (Table 2). It is relevant to confirm that tourists, who do not resort to travel agencies or organised groups, value "conversations with friends/colleagues about the author/literary work" (Table 5).

Table 4: Preparation for the literary-inspired visit / gender & monthly income

Importance of the preparation of the literary-inspired trip	Mean	SD	Mean	SD	t Student	p
	Male		**Female**		2.34	.022
I saw the film/TV adaptation of the literary work	3.15	1.35	2.38	1.24		
	≤ US$664		**> US$664**		2.03	.046
	2.91	1.37	2.32	1.19		

Source: own elaboration.

Table 5: Preparation for the literary-inspired trip / travel planning

Importance of the preparation of the literary-inspired trip	Organised by the tourists		Not organised by the tourists		t Student	p
	Mean	SD	Mean	SD		
Conversations with friends/colleagues about the author / literary work	3.61	1.29	2.88	1.36	-2,41	.018

Source: own elaboration.

On the contrary, those who travel in organised groups (20.8%) seem to value less such exchanges (Table 5), which is a foreseeable result. The analysis also reveals that women (48.2%) are more prone to share their literary tourism tours with friends/family than men, as 55% prefer to go on their own (Table 6).

Table 6: Gender / Travel partners (%Gender)				
(χ^2=6.632; p=0.036)		Travel partners		
		Alone	**Organised group**	**Friends/ Relatives**
Gender	**Female**	26.8%	25.0%	48.2%
	Male	55.0%	5.0%	40.0%

Source: own elaboration.

The subsequent questions requested that respondents indicated how long before the literary-inspired trip they started to prepare it. Responses range from no preparation (3 respondents), as visits to literary places may be incidental (Ingram et al., 2021), to an entire year (1 respondent) and a lifetime (1 respondent).

Apart from this last answer, whose daily count is not possible, all the other answers were converted in days, and the average preparation time is 42 days, with one month being the most frequent answer. This finding reveals that almost 40% of respondents invest in preparing the literary-inspired visits, which confirms that literary touring is also non- incidental.

Table 7 displays the responses grouped into four-time classes, and Table 8 shows that respondents in the upper-income bracket invest more time preparing the literary-inspired trip.

Table 7: Duration of the preparation of the literary-inspired visits

	Frequency	%
Up to 1 week	9	20.9
From 1 week to 1 month	14	32.6
From 1 to 3 months	16	37.2
More than 3 months	4	9.3

Source: own elaboration.

Table 8: Monthly Income / Preparation time (% Income)

(χ^2=5.969; p=0.015)		Preparation	
		< 1 month	**≥ 1month**
Income	**≤ US$664**	76.5%	23.5%
	> US$664	38.5%	61.5%

Source: own elaboration.

Table 9: Number of previous literary inspired visits	**%**
1	22.2
2	8.3
3	13.9
4	15.3
5	11.1
6	6.9
7	4.2
8	6.9
9	9.7
11	1.4

Minimum	Maximum	Mode	Median	Mean	SD
1	11	1	4	4.26	.32

Source: own elaboration.

Table 10: Number of previous literary-inspired visits / Monthly income						
Number of previous literary inspired visits	**≤ US$664**		**> US$664**		t Student	p
	Mean	SD	Mean	SD		
	3.39	2.06	5.03	2.98	-2.732	0.008

Source: own elaboration.

4.2 Literary Tourism Visits and Location

Respondents were presented with a list of twelve literary tourism visits (created after reviewing the literature) (Table 11) and asked which ones they had already visited before the literary festival. Fearing the list might not be exhaustive, there was the option to choose "other" and detail which it was. Six respondents chose to add "other" and mentioned visits to a historical city, a visit to contemplate the statue of an author (Frank Kafka) and a visit to participate in a writers' home museum literary gathering.

The analysis reveals that most respondents (77.8%) had already visited at least two other literary places (Table 9). Those in a higher income bracket have undertaken, on average, a significantly higher number of visits than the other respondents (Table 10).

Findings also show that writers' homes are the most popular attraction (16%) (Table 11). This result was not surprising as writers' home museums have remained a constant literary tourism attraction for centuries and understandably persist, as results illustrate.

These hybrid spaces of home, office and museum are perceived as a unique portal to access the authors and an experience that often adds to the comprehension of the text (Robinson & Andersen, 2002). Indeed, these "top-down" literary places (Robinson, 2002), in the sense that they are created, mapped and pre-interpreted by promoters, are "the most powerful tourism resource with appeal across a range of markets" (Robinson & Andersen, 2002: 15), the "apogee of literary tourist sites" (Watson, 2006: 90) and are often considered a testament to the writers' time and place, and a reflection or extension of the author's personality (Hendrix, 2020; Robinson, 2002). The prevalence of this literary place will be further commented in the next section of the paper.

Table 11: Previous literary tourism visits

	Responses	
	Frequency	%
A literary tour/route/trail	29	9,3
A visit to a writer's house museum	50	16,0
A visit to a writer's grave	13	4,2
A visit to places associated with literary texts	31	9,9
Participation in a literary festival	32	10,2
A visit to a historical library to see a special edition	45	14,4
A visit to a historical bookshop	28	8,9
A visit to a literary city	27	8,6
A visit to a literary-themed park	3	1,0
A stay in a literary hotel	2	0,6
A stay in a library hotel	15	4,8
Participation in a literary dinner/evening	32	10,2
Other	6	1,9
Total	313	100,0%

Source: own elaboration.

A new, although not expressive, result was found in the analysis of the findings compared with previous research studies. It relates to visits to libraries which were signalled by 14.4% of the respondents, whose most important motivation coincides with that indicated by most survey respondents, i.e., "to better understand the literary work" (Table 12), as detailed in the following section.

Visits to these guardians of literary heritage are not an example of a close author-tourist engagement as the visits to a writer's burial place are but reveal a connection to the literary work. Visits to a writer's grave were indicated by 4.2 % of respondents (Table 11).

This literary site is often referred to as an essential part of literary pilgrimage, and it was most popular in the mid-18th century amongst writers and intellectuals (Watson, 2009). However, it is not exclusive to literary pilgrims (Brown, 2016) and it is still present, as the survey results demonstrate, although it is not significant compared to other experiences.

Regarding the destination where the literary visit took place, more than half of the respondents (52.6%) indicated Brazil, but not their usual residence location (Table 13). This result is consonant with Chambers' perspective that there is "a growing number of well-educated trendsetter elites" who are increasingly interested in "cultural diversity", "new realms of experience and insight", even when they travel domestically (2009: 354). This inclination has also been identified by Moutinho (2016), whose research concluded that visitors prefer to live memorable and authentic experiences more than just travelling to a foreign destination. When respondents stated they visited a literary tourism attraction abroad, they pointed to Chile (31%) and Portugal (25%).

4.3 Motivations and the Tourist Experience of Literary Tourism

Motivations are internal drivers that prompt individuals into action. After reviewing the literature on literary tourists and literary pilgrims (Brown, 2016; Gentile & Brown, 2015; Hendrix, 2008; Herbert, 1996; Herbert, 2001; MacLeod et al. 2018; Macleod, 2021; Wang & Zhang, 2017; Yu & Xu, 2018), the survey presented fifteen internal drivers that prompt literary-inspired visits (Table 12). There was also the option to select "other" and detail the motivation. Although 36 respondents chose to add information in "other", none referred to different motivations than the ones already listed by the authors of this research.

Results show that the most important motivation is to enhance understanding of the literary work. The role of experiencing a place to aid the understanding of literature has been emphasised by geographical (Herbert, 1996) and humanist (Pocock, 1987) approaches. However, the performance turn of tourism studies has blurred the distinction between production and consumption of places (Jenks, 1995), which sees the interaction with places as a means to enhance understanding of the literary work.

Although the survey's quantitative profile did not allow to thoroughly explore the consumption process of these places nor inquire about the depth of the visitors' understanding of the literary work after the visit, its results reveal this was the dominant motivation to go on literary touring. This finding shows that respondents acknowledge literary tourism sites are an essential anchor point where new elements can be added to the text's interpretation, and it highlights the educational potential of the literary tourism experience to contribute to the hermeneutics and 'realisation' of the literary text.

As such, not only do tourists take an active role in the decoding and construction of literary places, but it is in the interaction with these places that they fill in the "blanks" of the text by adding or confirming layers of meaning. A result that evokes what Hendrix (2009) referred to as "dissatisfaction" with the limits of the literary work, mentioned earlier in this paper, and shows that visitors recognise that visiting literary places, with their high-cultural associations, enables the acquisition of literary capital made possible by "reading" and enjoying the literary place (Urry & Larsen, [1990] 2011: 154).

These findings call for an approximation to the transactional theory of meaning formation (Rosenblatt, [1978] 1993), as it helps illuminate the analysis. The transactional theory advocates that only the reader's active interaction determines the 'realisation' of the text (Iser, [1974] 1978).

In the same way, the literary text is incomplete until readers interact with the black marks on the page and complete the text by filling in the gaps with projections of what they consider valid, so tourists co-create literary places (and, ultimately, literary tourism experiences) after their transaction with the elements in space. This is not to say that the literary place has not been created and encoded meaning by the tourism promoters, it has, but until the interaction of the visitors, the place nor its meaning is complete. Thus, the encoded meaning acts as a set of instructions that trigger the visitors' hermeneutics and perception work (Zhao et al., 2013), contributing to a better understanding of the literary work.

The most important motivation the analysis of the findings identify is coherent with writers' home museums being the most popular attraction amongst the respondents. Because the author has lived and worked in this place, there is often the expectation of the visit to act as an "addendum to reading" (Robinson & Andersen, 2002: xiv) and a complement to the portrait of the authors (Hendrix, 2013). Therefore, the interaction with these literary meaningful spatial contexts is perceived as an opportunity to advance the meaning of the text via access to information about the author and his/her intimate space.

It is in the interactive literary tourism experience, just like in the experience of literary reading, that the connection between imagination and the actual experience becomes the most apparent (Van Es, 2021). Once again, calling on Iser's perspective, "perception cannot take place without a proportion of imagination" (1989: 273). Thus, literary tourism is saturated by imaginative practices, as imagination actively participates in the process of meaning-making of the site.

The correlational analysis of motivations and surprising aspects of the experience revealed a moderate connection between the motivation to understand better the literary work and the surprisingly important role of imagination in co-creating the literary places (r=0.69; p=0.000). Apart from aligning with prior research findings (Brown, 2016; Jiang & Xu, 2016; MacLeod et al., 2018; Yu & Xu, 2018).

This result reveals that respondents acknowledge imagination as a co-creation device in the production and consumption of literary places. This means that, in the confrontation of something not yet familiar, visitors' imagination is implied, in an act that requires their active participation rather than being strictly controlled by the physical context.

Table 12: Motivations to undertake the literary-inspired trip

	Mean	SD
To see the places associated with a writer's life	4.09	1.01
To see the places depicted in the text	4.06	1.10
To see the places through the words of the author	4.04	1,07
To visit the writer's grave	2.09	.89
To pay tribute to the author	2.89	1.35
To get more information about the author's biography	3.86	1.15
To better understand the literary work	4.32	.99
To be more knowledgeable about the space	4.06	1.05
To relive imagined scenes in real settings	3.72	1.19
To see a rare edition of a literary work	3.39	1.36
To visit a historical bookshop	3.52	1.14
To stay in a literary hotel	2.96	1.27
To occupy free time	2.87	1.28
To share the experience with friends/relatives	2.70	1.17
To understand what literary tourism is	3.52	1.48

Source: own elaboration.

In this interaction and "realisation" process of the literary tourism experience, respondents claim the second most surprising aspect of the experience is visualisation of the places they had imagined when reading the text. Although a literary text is the author's creation and imagination (even in non-fictional literary texts, there is a degree of fictionalisation), after the performative role of visitors in the interaction with the literary place, textual elements become visualised and are transformed into "real-life" places. The mental images, constructed in the absence of the object depicted in the literary texts, participate in the experience of the literary place. The imagined place of the literary settings and the "real" place become constitutive of an experience that surprised these respondents.

Table 13: Location

	Frequency	%
Place/city where I live	20	25.6
Foreign country	17	21.8
Another destination (but in my country)	41	52.6
Total	78	100.0

Source: own elaboration.

The fifteen motivations considered in the questionnaire were submitted to a Principal Component Analysis (PCA). The value of the KMO measure (0.709) and the results of Bartlett's sphericity test ($\chi 2$ =340.33; p = 0.000) suggest it is relevant to apply this multivariate technique, which revealed a hierarchical structure of five motivational dimensions: (i) search for knowledge; (ii) homage to authors and

books; (iii) search for the places of the text and of the author; (iv) search for recreational moments and (v) visit commercially-built literary places (Table 14). The five main components retained explain 75.87% of the total variance of the data and show reasonable levels of internal consistency, evidenced by the Cronbach's alpha coefficients.

Table 14: Five motivational dimensions	
Variables	**Loadings**
'Search for knowledge' (α = 0,864)	
To get more information about the author's biography	,876
To better understand the literary work	,746
To relive imagined scenes in real settings	,704
To be more knowledgeable about the space	,669
To understand what literary tourism is	,665
'Homage to authors and books' (α = 0,767)	
To pay tribute to the author	,833
To visit the writer's grave	,741
To see a rare edition of a literary work	,596
'Search for places of the text and of the author' (α = 0,889)	
To see the places through the words of the author	,898
To see the places depicted in the text	,812
To see the places associated with a writer's life	,619
Search for recreational moments (α = 0,952)	
To occupy my free time	,838
To occupy friends/family free time	,797
'Visit commercial literary places' (α = 0,790)	
To stay in a literary hotel	,812
To visit a historical bookshop	,595

Source: own elaboration.

The revealed five motivational strands may be grouped in "hard motivations" (the first three), as they relate to the realm of the literary, devotion and knowledge of the literary place, and "light motivations" (the remaining two) as they refer to leisure and aesthetic enjoyment of literary places.

Since the 1990s, the notion of the tourist experience as distinct from the everyday life routine has been questioned by academics who took the perspective of postmodern tourism (Urry 1990 [2002]; Urry & Larsen, [1990] 2011). Their argument is that contrary to the modern era, characterised by "structural differentiation" processes among the institutional, normative and aesthetic realms of social activity, the postmodern condition entails processes of de-differentiation that blur these differences.

In this context, there is a culturalisation of society resulting in a breakdown of distinctiveness between everyday life and tourist experiences that also undermines the once strong distinctions between high culture, enjoyed by an elite knowledgeable about the aesthetics of a given author or literary work, and the popular culture of the masses. "Postmodernism is anti-hierarchical, opposed to such vertical differentiations" (Urry & Larsen, [1990] 2011: 90), therefore in literary touring "hard" and "light" motivations are not separated by strict boundaries as the consumption of cultural forms is also associated with notions of playfulness, entertainment, commercialism and superficiality, and not only in a state of contemplation and reflection. Culture is part of daily lives, and there is no breakdown of distinctiveness between "high" and "low" culture.

Van Es (2021) claims that the expansion of literary tourism results, precisely, from this combination of the popular, collective practice of tourism with the revered tradition of literature as part of 'high' culture, which evokes associations with refined taste and critical admiration: "Following a Bourdieusian field logic (Bourdieu, 1979/1984), the "literary tourist" can be located, if at all possible, on the paradoxical intersection between the "lowbrow", popular practice of tourism and the "highbrow", consecrated status ascribed to literature." (Van Es, 2021: 168).

At the end of the questionnaire, respondents were requested to write up to five words they freely associate with their experience of literary tourism. 'Emotion' is the most popular word (23.5%), and it is most prevalent in women (87.5%) of a mature group (over 58 years old). It is unclear if the emotion is connected to being in the places of the author/text or to the activity itself, as emotion marks most tourist activities (Volo, 2021). Regardless of its trigger, it is possible to say that the perception of emotion is one of the elements of literary visits as it was also indicated as the third most surprising aspect of the experience (Table 15).
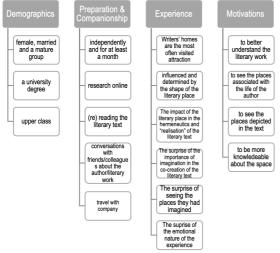
The second most frequent word is 'knowledge', also the choice of women and more mature respondents (92.3% women and 7.7% men). This choice recalls three of the top motivations signalled by the respondents (Table 12), and it emphasises the role of the literary tourism experience as contributing to extending the existing knowledge. The word 'imagination' occupies the third tier (11.8%).

Once again, more women wrote it (75%). However, regarding the age of the respondents, this word was volunteered mainly by people under 35 (37.5%), a result to be explored in future research. Imagination is a concept that refers to the ability to evoke previously perceived images or to form images of objects never seen before, and it had also emerged in the identification of the most surprising aspect of the literary visit when respondents highlighted the importance of imagination in co-creating literary text places (Table 15).

Table 15: The most surprising aspect of the literary tourism experience	Mean	SD
The facts about the life of the writer	3.35	1.15
The places represented in the literary work	3.57	1.14
The places of the author	3.56	1.11
The fact of feeling emotional during the experience	3.75	1.21
The fact that I was able to visualise the places I had imagined when I read the text	3.82	1.11
The importance of imagination in co-creating the places of the literary text	4.20	1.04

Source: own elaboration.

Together with the two other most written words, imagination seems to underline that there is a dual intellectual and emotional dimension in the literary tourism experience, which comes through in the convergence of real and imagined worlds. This duality recalls the concept of aesthetic cognition (Bento, 2021), as intellectual understanding often begins with an emotional and sensory shudder (Root-Bernstein, 2002). Although aesthetics is known for its emotional and sensual effects on the mind as a response to an experience of the products of the arts and the natural world, reason and intellect may join, and from this collaboration, a creative power emerges that was denied to both separately (Root-Bernstein, 2002). Figure 1 outlines the main findings of the research:

Figure 1. Main findings of the research

Source: own elaboration.

5 CONCLUSIONS

Contrary to case studies about literary tourism destinations, research on individuals engaging in literary tourism has progressed discreetly (Ingram et al., 2021), and it has mainly focused on European destinations (Çevik, 2020). Thus, this exploratory and quantitative study focuses on literary tourism visits to multiple literary tourism sites after enquiring the participants in a literary tourism event in Brazil, contributing to developing an understanding of the experience of literary touring, practices, motivations and sociodemographic profile of these visitors.

This investigation does not claim to present a typology of literary tourists nor to offer an in-depth understanding in context (as cases studies do); instead, it provides results in the form of empirical evidence of the practices, experiences and motivations of literary tourism, in Brazil, which may suggest the scope of future research.

Literary tourism is expanding, and destinations continue to promote literary tourism attractions; therefore, it is crucial to understand the nature of visitors' experiences and motivations. This is still an under-researched field, and awareness about what drives tourists to literary places and their cognitive and affective interaction with those sites may contribute to developing literary places.

This paper contributes data to understanding visitors to literary places, but it is not exempt from limitations. First, the number of respondents and the second, it only explored the answers provided by the participants of a single literary event.

Therefore, based on the results presented in this study, possible avenues for future research could include (i) a survey of larger populations of other nationalities or participants of other literary tourism attractions to promote a comparative study, whose results may be significant for advancing studies on literary tourism and proposing a taxonomy of literary tourists; and (ii) a qualitative study to collect in-depth data to expand and validate the three themes of the literary tourism experience that stand out in this quantitative survey: emotion, knowledge and imagination, as they are central in literary-inspired visits.

REFERENCES

Agarwal, S. & Shaw, G. (2018). Heritage, screen and literary tourism. Bristol: Channel View Publications.

Allis, T., Frois-Braga, H., Moratori, P. & Fraga, C.C.L. (2020). Turismo, literatura e tecnologias em movimento. *Caderno Virtual de Turismo, 20*(2). https://doi.org/10.18472/cvt.20n2.2020.1849

Barberena, R.A. (2013). A cidade desejada e sublimada por Jorge Amado: os lugares imaginados em Bahia de Todos os Santos: Guia de ruas e mistérios de Salvador. *Estudos de Literatura Brasileira Contemporânea,* 42, 103-111

Bento, P. T. (2017). Substantial authenticity, (post/)modernity and transformation of otherness: The second trip of Camilo Jose Cela to the Alcarria. *Journal of Tourism and Cultural Change, 15*(1), 37-58, https://doi.org/10.1080/14766825.2015.1117479

Bento, P.T. (2021). Aesthetic cognition of society: modern and postmodern representations in contemporary non-fiction. *Sociologia, Problemas e Práticas*, 95 http://journals.openedition.org/spp/8413

Bonniot-Mirloup, A. (2016). Tourism and writers' houses, in between places and literature. *Via Tourism Review,9.* https://doi.org/10.4000/viatourism.808

Brazilian Bureau of Geography and Statistics (BBGS) (2020). IBGE divulga o rendimento domiciliar per capita 2020. https://ftp.ibge.gov.br/Trabalho_e_Rendimento/Pesquis a_Nacional_por_Amostra_de_Domicilios_continua/Ren da_domiciliar_per_capita/Renda_domiciliar_per_capita _2020.pdf (accessed August 2020)

Brown, L. (2016). Treading in the footsteps of literary heroes: An autoethnography. *European Journal of Tourism, Hospitality and Recreation, 7*(2), 135-145. https://doi.org/10.1515/ejthr-2016-0016

Bu, N., Pan, S., Kong, H., Fu, X. & Bingna, L. (2021). Profiling literary tourists: A motivational perspective. *Journal of Destination Marketing & Management, 22,* 100659. https://doi.org/10.1016/j.jdmm.2021.100659

Busby, G. & Shetliffe, E. (2013). Literary tourism in context: Byron and Newstead Abbey. *European Journal of Tourism, Hospitality and Recreation*, *4*(3), 5-45.

Bzuneck, J. A. & Boruchovitch, E. (2016). Motivação e autorregulação da motivação no contexto educativo. *Psicologia Ensino and Formação,7*(2), 73-84. https://doi.org/10.21826/2179-58002016727584

Cabral, A.C. & Pereira, M.E. (2021). Live your readings: Literary tourism as a revitalisation of knowledge through leisure. *Journal of Tourism and Development, 35*, 125-147. https://doi.org/10.34624/rtd.v0i35.24631

Carson, S., Hawkes, L., Gislason, K. & Cantrell, K. (2017) Literature, tourism and the city: Writing and cultural change. *Journal of Tourism and Cultural Change, 15*(4), 380-392. https://doi.org/10.1080/14766825.2016.1165237

Çevik, S. (2020). Literary tourism as a field of research over the period 1997-2016. *European Journal of Tourism Research, 24,* 1-25.

Chambers, E. (2009). From authenticity to significance: Tourism on the frontier of culture and place. *Futures, 41(6),* 353-359. https://doi.org/10.1016/j.futures.2008.11.003

Coimbra, N.G., Quadros, V.L. & Pinto, P.M. (2021). Turismo literário: O patrimônio histórico-cultural de Belém do Pará como base da literatura. *Brazilian Journal of Development,* 7(6),62760-62780. https://doi.org/10.34117/bjdv7n6-585

Corrado, M. (2015). *Turismo literário como tipologia emergente del turismo cultural: Caso la Ciudad de la Plata y una novela de Bioy Casares.* Tesis de Grado. La Plata: Universidad Nacional de La Plata.

Coutinho, F. N. & Faria D. (2017). Literary tourism and soft power an analysis from Jane Austen's novels. *Revista Turismo & Desenvolvimento, 27/28* (1), 1117-1126.

Coutinho, F. N., Faria D. & Faria S. (2017). Turismo literário: Uma análise sobre autenticidade, imagem e imaginário. *Albuquerque – Revista de História, 8* (16), 31-50.

Cutler, S. Q. & Carmichael, B.A. (2010). The dimension of the tourist experience. In M. Morgan, P. Lugosi & J.R. Brent Ritchie (Eds.). *The tourism and leisure experience* (pp. 3-26). Bristol: Channel View Publications.

Faria. D., Faria, S., Araújo, M., Flecha, B & Silva, T. (2017). Motivações e experiências de turistas literários: Semana Roseana – Cordisburgo – MG. *Revista Turismo & Desenvolvimento, 27/28*, 1149 – 1159.

Fawcett, C. & Cormack, P. (2001). Guarding Authenticity at Literary Tourism Sites. *Annals of Tourism Research, 28*(3), 686–704. https://doi.org/10.1016/S0160-7383(00)00062-1

Gentile, R. & Brown, L. (2015). A life as work of art: Literary tourists' motivations and experiences at il Vittoriale degli Italiani. *European Journal of Tourism, Hospitality and Recreation, 6*(2), 25-47.

Gosling, M.S., Queiroz, D.C., Meints, L.R. & Christino, J.M.M. (2017). O que faz o visitante do Inhotim tão satisfeito? *Anais Brasileiros de Estudos Turísticos, 7*(2), 82-99. https://doi.org/10.34019/2238-2925.2017.v7.3164

Hendrix, H. (2008). *Writers' houses and the making of memory*. London: Routledge.

Hendrix, H. (2009). From Early Modern to Romantic Literary Tourism: A Diachronic Perspective. In Watson, N. J. (Ed.), *Literary Tourism and Nineteenth-Century Culture (pp.13-24). London: Palgrave Macmillan.*

Hendrix, H. (2013). Italian writers' houses and the shift from private to public. In S. Storchi (Ed.), *Beyond the piazza public and private spaces in modern Italian culture* (pp. 23-38). Peter Lang.

Hendrix, H. (2020). The early musealization of writers' and artists' houses through guidebooks. *Nordic Museology,1, 8-22.* https://doi.org/10.5617/nm.7962

Herbert, D. (2001). Literary places, tourism and the heritage experience. *Annals of Tourism Research, 28*(2), 312--333. https://doi.org/10.1016/S0160-7383(00)00048-7

Herbert, D.T. (1996). Artistic and literary places in France as tourist attractions. *Tourism Management, 17*(2), 77-85. https://doi.org/10.1016/0261517795001107

Hoppen, A., Brown, L. & Fyall, A. (2014). Literary tourism: Opportunities and challenges for the marketing branding of destinations? *Journal of Destination Marketing & Management,* 3, 37–47. http://dx.doi.org/10.1016/j.jdmm.2013.12.009

Ingram, C., Themistocleous, C., Rickly, J.M. & McCabe, S. (2021). Marketing 'Literary England' beyond the special interest tourist. *Annals of Tourism Research Empirical Insights,* 2(2), 100018. https://doi.org/10.1016/j.annale.2021.100018

Instituto Locomotiva, Pesquisa e Estratégica (2021). *Classe média: Impacto econômico da pandemia.* https://static.poder360.com.br/2021/04/impacto-

economico-na-classe-media-2021.pdf (acessed November 2021)

Iser, W. ([1974] 1978). *The implied reader: Patterns of communication in prose fiction from Bunyan to Beckett* (2nd ed.). Baltimore: John Hopkins University Press.

Iser, W. (1989). *Prospecting. From reader response to literary anthropology*. London: The Johns Hopkins University Press.

Jenks, C. (1995). The centrality of the eye in western culture: an introduction. In C. Jenks (Ed.), *Visual Culture* (pp.1-25). London: Routledge.

Jiang, L. & Xu, H. (2016). Reading, tourism, and geography consumption in literary places. *Tourism Geographies*, 18(5), 483-502. https://doi.org/10.1080/14616688.2019.1586985

Jiang, L. & Yu, L. (2020). Consumption of a literary tourism place: A perspective of embodiment. *Tourism Geographies, 22* (1), 127-150. https://doi.org/10.1080/14616688.2019.1586985

Laing, J. & Frost, W. (2012): *Books and travel*. Bristol: Channel View Publications.

MacLeod, N., Shelley, J. & Morrison A.M. (2018). The touring reader: Understanding the bibliophile's experience of literary tourism. *Tourism Management, 67*, 388-398. https://doi.org/10.1016/j.tourman.2018.02.006

MacLeod, N. (2021). 'A faint whiff of cigar': the literary tourist's experience of visiting writers' homes. *Current Issues in Tourism*, 24 (9), 1211-1226. https://doi.org/10.1080/13683500.2020.1765996

Matthews, S. (2009). Making Their Mark: Writing the Poet's Grave. In N. Watson (Ed.). *Literary tourism and nineteenth-century culture* (pp. 25-36). London: Palgrave

Menezes, J. (2020). A Casa do Rio Vermelho: De lugar de memória a lugar literário – uma possibilidade de turismo cultural sustentável em Salvador, Bahia, Brasil. *Dos Algarves: A Multidisciplinary e-Journal, 37*, 71-87. https://doi.org/10.18089/DAMeJ.2020.37.5

Menezes, A.T. (2016). *O Mosaico Sertão Veredas - Peruaçu: A Ressignificação de Grande Sertão: Veredas pelo Turismo Literário*. Masters' dissertation, Universidade de Brasília.

Moutinho, L.A. (2016). What will future bring for tourism and travel? *Advances in Hospitality and Tourism Research, 4*(2), 137-139.

Pearce, P., Morrison, A. M. & Rutledge, J. L. (1998). *Tourism: Bridges across continents*. New York: McGraw-Hill.

Pocock, D. C. D. (1987). Haworth: The experience of a literary place. In Mollary, W.E. & Simpson-Housley, P. (Eds.), *Geography and literature: A meeting of the disciplines* (pp. 135-142). New York: Syracuse University Press.

Richards, G. (1996). *Cultural tourism in Europe*. Egham: CAB International.

Robinson, M. (2002). Reading between the lines: Literature and the creation of touristic spaces. *Current writing: Text and reception in Southern Africa, 14*(1), 1-28. https://doi.org/10.1080/1013929X.2002.9678112

Robinson, M. & Andersen, H.-C. (2002). *Literature and tourism: Reading and writing tourism texts.* London and New York: Continuum.

Romano, L.A.C. (2019). Itinerários de dois poetas em Ouro Preto: Manuel Bandeira e Cecília Meireles - A antiga Vila Rica na revista Travel in Brazil. *Caletroscópio, 7*(1), 8-23.

Romano, L. A. C. (2021). Itinerários líricos por Ouro Preto em revistas do Estado Novo português e brasileiro: Mário de Andrade, Carlos Drummond de Andrade, Henriqueta Lisboa e Cecília Meireles. *Convergência Lusíada, 32*(46), 433-465. https://doi.org/10.37508/rcl.2021.n46a449

Rosenblatt, L.M. ([1978] 1993]). *The reader, the text, the poem: The transactional theory of the literary work* (2nd ed.). Carbondale: Southern Illinois University Press.

Root-Bernstein, R.S. (2002) Aesthetic cognition. *International Studies in the Philosophy of Science, 16* (1), 61-77, https://doi.org/10.1080/02698590120118837

Saldanha, G. (2018). Literary tourism: Brazilian literature through anglophone lenses, Translation Studies, 11 (3), 245-260. https://doi.org/10.1080/14781700.2018.1434086

Şengel, U., Işkin, M. Zengin, B. Sariişik, M. (2019). Tourist destinations in literary works: The novel "A memento for Istanbul". *Anais Brasileiros de Estudos Turísticos*, 9, 1-14. https://doi.org/10.34019/2238-2925.2019.v9.27728

Sharpley, R. & Stone, P. R. (2012) (Eds). *Contemporary tourist experience: Concepts and consequence*. London: Routledge.

Smith, K.A. (2003). Literary enthusiasts as visitors and volunteers. International Journal of Tourism Research, 5(2), 83-95. https://doi.org/10.1002/JTR.419

Stamboulis, Y. & Skayannis, P. (2003). Innovation strategies and technology for experience-based tourism. Tourism Management, 24, 35–43. https://doi.org/10.1016/S0261-5177(02)00047-X

Stefanovska, A. (2020). Virtual reality and reading cities: GPS-based applications as a new form of literary tourism. Palimpsest: International Journal for Linguistic, Literary and Cultural Research, 5(9), 193-200. https://doi.org/10.46763/palim2090193s

Sousa, J. C. & Tomazzoni, E.L. (2021). As viagens etnográficas e o turismo cultural na obra de Mário de Andrade. Caderno Virtual de Turismo, 21(1). [Online first]. http://dx.doi.org/10.18472/cvt.21n1.2021.1861

Stiebel, L. (2007). Going on (literary) pilgrimage: Developing literary trails in South Africa. *Scrutiny, 12*(1),93-106.

Taylor, J. E. & Pouliot, A. (2020) Introduction: Placing the author in ecologies of literary tourism, Nineteenth-Century Contexts, 42(4), 381-389. https://doi.org/10.1080/08905495.2020.1782014

Urry, J. ([1990] 2002). The tourist gaze: Leisure and travel in contemporary societies. London: Sage.

Urry, J. & Larsen, J. ([1990] 2011). The tourist gaze 3.0. London: Sage.

Van Es, N. (2021). Locating the literary imagination: Broadening the scope of literary tourism. In N. van Es, Reijnders, S., Bolderman, L. & Waysdorf, A. (Eds.) *Locating imagination in popular culture: Place, tourism and belonging* (pp. 166-179). Abingdon and New York: Routledge.

Volo, S. (2021). The experience of emotion: Directions for tourism design. *Annals of Tourism Research, 86*, 103097. https://doi.org/10.1016/j.annals.2020.103097

Wang, H.-J., & Zhang, D. (2017). Comparing literary tourism in mainland China and Taiwan: The Lu Xun native place and the Lin Yutang house. Tourism Management, 59, 234–253. https://doi.org/10.1016/j.tourman.2016.08.008

Watson, N. J. (2006). *The literary tourist. Readers and places in Romantic and Victorian Britain*. London: Palgrave.

Watson, N. J. (2009) (Ed.). *Literary tourism and nineteenth-century culture*. London: Palgrave

Yu, X. & Xu, H. (2018). Moral gaze at literary places: Experiencing "being the first to worry and the last to enjoy" at Yueyang Tower in China. *Tourism Management, 65*, 292-302. https://doi.org/10.1016/j.tourman.2017.10.017

Zhao, L., Chen, Q. & Zhou, W. (2013). The ontology description and intention construct of tourism experience under phenomenology perspective. *Tourism Tribune, 28*(10), 97–106.

Table 16. CRediT author statement

Term	Definition	Autor 1	Autor 2	Autor 3
Conceptualization	Ideas; formulation or evolution of overarching research goals and aims	X	X	X
Methodology	Development or design of methodology; creation of models	X	X	X
Software	Programming, software development; designing computer programs; implementation of the computer code and supporting algorithms; testing of existing code components			
Validation	Verification, whether as a part of the activity or separate, of the overall replication/ reproducibility of results/experiments and other research outputs	X	X	X
Formal analysis	Application of statistical, mathematical, computational, or other formal techniques to analyze or synthesize study data		X	
Investigation	Conducting a research and investigation process, specifically performing the experiments, or data/evidence collection	X	X	X
Resources	Provision of study materials, reagents, materials, patients, laboratory samples, animals, instrumentation, computing resources, or other analysis tools	X		X
Data Curation	Management activities to annotate (produce metadata), scrub data and maintain research data (including software code, where it is necessary for interpreting the data itself) for initial use and later reuse			
Writing - Original Draft	Preparation, creation and/or presentation of the published work, specifically writing the initial draft (including substantive translation)	X		
Writing - Review & Editing	Preparation, creation and/or presentation of the published work by those from the original research group, specifically critical review, commentary or revision – including pre-or post-publication stages	X	X	X
Visualization	Preparation, creation and/or presentation of the published work, specifically visualization/ data presentation	X	X	X
Supervision	Oversight and leadership responsibility for the research activity planning and execution, including mentorship external to the core team	X		
Project administration	Management and coordination responsibility for the research activity planning and execution	X		
Funding acquisition	Acquisition of the financial support for the project leading to this publication			

Source: adapted from Elsevier (2022, s/p), based upon Brand et al. (2015).