

COMMODIFICATION OF CULTURE IN FICTION-INDUCED TOURISM

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Abstract

In the fiction-induced tourism, the illusion of the fictional world is maintained for the sake of the tourist in the real locations and thus it can be used to attract readership and cinephiles alike. Their desire to travel is based on the chronotope (Bakhtin, 1981) that is used as the background in their favourite books and films. Upon reading a book or seeing a film, the audience is inspired to visit the locations in a city where the plot took place. Thus the chronotope of the city featured in fiction develops palimpsestic features. If the flâneur experiences the city, its streets and inhabitants as he/she wanders aimlessly and translates afterwards all this into words in the urban narrative (Benjamin, 1968), then the tourist acts as a 'flâneur ranversé', while they walk the city and observe it in search of the places described in their favourite works of fiction. Moreover, the paper will consider some of the examples of the commodification of cultural products, including Harry Potter bookshop, guided walks and themed studio tours.

Keywords: Cultural commodification, Fiction-induced tourism, Chronotope, *Flâneur*

KOMODIFIKACIJA KULTURE U TURIZMU ZASNOVANOM NA DELIMA FIKCIJE

Sažetak

U turizmu koji nastaje na osnovu književnog dela ili filmske umetnosti, iluzija o svetu fikcije održava se na realnim lokacijama zarad turista, te se tako može iskoristiti da privuče kako ljubitelje književnosti, tako i filmofile. Želja za putovanjem je hronotopska (Bahtin, 1981) budući da je hronotop u osnovi njihovih omiljenih knjiga i filmova. Naime, hronotop grada opisan u umetničkom delu razvija palimpsestične odlike. Na tragu Benjaminove *flâneur* književne figure, onog koji doživljava grad, gradske ulice i stanovnike grada, lutajući besciljno da bi potom taj doživljaj pretočio u reči urbanog narativa, turista se, dok šeta gradom, ponaša obrnuto, kao svojevrzni 'flâneur ranverse' u potrazi za mestima opisanim u omiljenim fikcionalnim delima. Nadalje, različiti primeri komodifikacije kulturnih proizvoda biće razmatrani u ovom radu, uključujući „Hari Poter“ knjižaru, vođene ture, kao i tematske ture u okviru filmskih studija.

Cljučne reči: kulturna komodifikacija, turizam zasnovan na fikciji, hronotrop, *flâneur*

Introduction

In the historically incessant dialogism between tourism and arts we have clearly witnessed the production of interrelated cultural forms that are the result of human imagination and sheer interest¹. Undoubtedly, the complex socio-psychological interconnectivity is logically based on two major facts. The first discernible feature centers on the concept of *escapism*, either in the world of imagination and fiction or it correlates to the intrinsic urge to get away, to escape, to travel. Following the Michel Serres' thought that '[t]o read and to journey are one and the same act.' (as cited in Soja, 1996), both tourism and literature/film provide at least a short-term illusory sense of being in another dimension. The idea is propounded in Jean Baudrillard's conceptions of simulacrum and hyper-reality with the overproduction of replicas - alternations for the dissolution of the genuine so that only surfaces and artifice remain (Baudrillard, 1994). This illusion of fictional in reality is purposefully maintained for the sake of attracting prospective tourists, cinephiles and zealous readers.

Accordingly, the second feature should also point to perpetual exchange of ideas leading to the mix of forms and contrivances, modern mass tourist attractions and tourist generating areas. It is linked to the notions of fictionalization of destinations, creation of imaginary routes and landscapes – primarily conceived in author's or percipient's imagination to be grasped and experienced on the spot. Thus, as Doležel rightly points out 'the universe of possible worlds is constantly expanding and diversifying thanks to the incessant world-constructing activity of human minds and hands' (Doležel, 2000, p. 30). Theoretically, this recreation used from films and books is essentially *chronotopic* (Bakhtin, 1981) since the recipients are inspired to flock to the locations where the events in the book/film took place. Being a hybrid construction of extended time and place, it develops palimpsestic characteristics in the postmodern context.

Another significant aspect of *chronotope* in the fiction-induced tourism is a fusion of high-brow and mass popular culture – integrating segments of architecture, fine arts, music with commercial commodities². Together with the literary text and verbal interpretation is a non-verbal/photographic reading (Basáñez, 2011)

and due to the role of film and media, representing distant landscapes has become more accessible to the wider public. Naturally, apart from the accurate and documentary representations, we are frequently facing cinematic projection into the landscape which is more extended and symbolic version of the site, metaphysical rather than physical landscape³. Thus, allegorical portrayal and *topoi* are built up from different locations and destination tourist image constituents.

Unfortunately, the ongoing narrative can lead to falseness and inauthenticity forged by tourism industry. In mass consumer society, the prolific possibilities of storytelling frequently result into disparaging and banal destination image for the lucrative purposes. We construe tourist attractions not only through intangible sings of originally conceived ideas, but also through the potentially negative impact mass tourism and frivolous consumerism may have on the authentic tourist sense of the local site. The entire "world" created around these tourist attractions, i.e. the accompanying facilities – the souvenir shops, book shops⁴, local produce, maps, guide books, photographs and all kinds of memorabilia are purchased and sold. Judging from the tourists' behavior and their need to reenact and role-play the popular literary TV or film scenes, a vast array of these keepsakes is a necessary segment of tourist offer.

Therefore, this paper looks into the key examples of the most prominent fiction-induced tourist attractions⁵ in order to highlight the issue of authenticity and commodification as well as to focus on consumerist aspects of cultural products in travel industry. We would like to accentuate the fictional in creating tourist attractions and its by-products inspired by literary works as well as films based on the following fictional works: Shakespeare's *Romeo and Juliet*, Bram Stoker's *Dracula*, Arthur Conan Doyle's *Sherlock Holmes*, J. K. Rowling's *Harry Potter* or even TV series such as *Dr. Who*, *Inspector Montalbano* and *Doc Martin*. In order to examine intangible aspects of heritage tourism and their role on the growing number of tourists-percipients we made use of these themed trails to show to what extent the landscape featured in books or films correspond to the sites in reality and how they blend for the creation of tourist product. Thus, just as a *flâneur* (Benjamin, 1968) "conquers" the space and reads into his or her personal

experience to convert this “reality” into memorable account, this paper will consider literary and film tourists asserted as *homo ludens*, a kind of “*flâneur ranversé*” as they wish to experience the site they are visiting in the way it was portrayed in the work of fiction. Furthermore, the paper is a more extensive analysis of our previous academic research in literature and tourism field, respectively.

Production of Space and Cultural Commodification in Tourism

Analysis

In academic literature, it has been pointed out that the works of fiction are frequently employed as a source of tourist visit. Despite being a relatively recent field of study, film and literary induced travel is examined within cultural tourism as “forms of tourism that highlight the cultural, heritage or artistic aspects of a destination or experiences and activities for the tourist” (Douglas, et al., 2001, p. 114). Thus, both film induced tourism and literary tourism can be interpreted as a part of cultural tourism as tourists’ visit is inspired by the literary work or film as a cultural product.

Nevertheless, as previously argued, the controversy lies in the fact that fiction induced tourism and literary tourism in particular include ambiguity in itself, according to Nicole Watson: “The embarrassment of literary tourism is encapsulated in the very phrase, which yokes ‘literature’ – with its longstanding claims to high, national culture, and its current aura of high-brow difficulty and professionalism – with ‘tourism’, trailing its pejorative connotations of mass popular culture, mass travel, unthinking and unrefined consumption of debased consumables, amateurishness and inauthenticity” (Watson, 2009, p. 5). Presumably, this stance can be challenged because it is difficult to generalise and take into consideration all categories of tourists, but also since there are different interpretations of cultural tourism and cultural tourists⁶, respectively. Namely, there are scholars, such as Melanie K. Smith who differentiate between different profiles of tourists: those who seek ‘objective authenticity’ or ‘disdain simulacra’, i.e. *cultural tourists* and those who ‘treat commodification of the

tourist experience playfully’ or the so-called *post-tourists* (Smith, 2003, p. 35)⁷. Consequently, it can be claimed that in fiction-induced tourism, visitors are satisfied with visiting places depicted in novels and media even though they are fully aware the chronotope used in the works of art is not always supported in reality.

As to the authenticity and chronotopic features, in this paper, we rely on Henri Lefebvre’s notions of *espace perçu* (perceived space), *espace conçu* (conceived space) and *espace vécu* (lived space) which correlate to the *conceptieux d’imagination* (Smith, 2003, p. 31). In *The Production of Space* (1991) Lefebvre marked *espace vécu* as the most important space of representation fusing all real and imagined dimensions at the same time, where the imagination goes beyond the physical space. Analogously, Yvonne Smith mentions visits to places that were accurately depicted in fiction as well as those that were used as an inspiration for fantastical settings in literature (Smith, 2012, p. 12).⁸

Eventually, sites in fiction-induced tourism can be argued to have a multifaceted function. For instance, there are real places available to all tourists and there are imaginary places attracting literary or film tourists. Fictional places may be based on genuine locations, but they are not necessarily accurate reconstructions of existing places, but ‘disguised places’ (Robinson, 2002), a imaginary location that is constructed on a real one, in a way the setting and scenery are re-invented and re-created in the work of fiction.

Examples

Accordingly, we should not fail to remember the fictional Portwenn from the popular BBCTV series *Doc Martin* which was broadcast from 2004 to 2013. In effect, the series took place on an imaginary seaside village, but it was actually filmed in now globally famous Port Isaac in Cornwall, Wales. This fact certainly may cause some confusion with fans willing to see the location of the plot. The commodification of this series consists of a visit to familiar landscapes bearing a different toponym and it can be completed with the purchase of the *Doc Martin* merchandise from the online store, selling products such as mugs and T-shirts, biscuits and chocolate bars.

In Spain and Andalusia, in the once neglected and

poor village of Júzcar, now called *the Smurf* village, transformation took place in a peculiar manner. Due to recession, the local people had economic interest in painting the entire village blue just for the sake of filming 3D movie (2011). Thousands of tourists come each year to be dressed as giant Smurfs, take part in painting competition or purchase memorabilia in the *Smurf* market.

Landscape portrayal of the Peter Jackson's *Hobbit* trilogy in reality can be found in Matamata, a quaint village of the New Zealand's North Island, whereas *The Green Dragon Inn* is a replica of the lodge portrayed both in *The Lords of the Ring* (2001-2003) and the *Hobbit* (2012-2014) film series. The site resembling an amusement park is also featured by a themed gift store and a café. There is another example of the recreated pastoral and dreamlike landscape inspired by Johanna Spyri's worldwide bestseller *Heidi* around the Swiss historic town of Maienfeld. The trekking tour - *In the Footsteps of Heidi* - takes you to Heidi's house (museum), hotel-restaurant *Heidihof* or *Heidi Well*. Similarly, more and more trekkers are flocking to Glen Etive in Scotland, better known as the *Skyfall* (2012) location now facing environmental issues comparable with the rise of tourism and changes endured in Petra, Jordan after the popularity of *Indiana Jones and Last Crusades* (1989) movie. The perfect example of 'disguised places' can be detected in the tour incited by 1962 *Lawrence of Arabia* with filming locations scattered around various places in Spain, Morocco and Jordan.

Given the detailed analysis and stated examples, in the following paragraphs, we thoroughly refer to the concepts of perceived, conceived and lived spaces in relation to the postmodernist phenomenon of cultural commodification together with the specific tourist attractions and guided tours. Apart from listing several films and TV series that are used to create tourist attractions with wide range of tourist products and services we are particularly focused on *Juliet's House* as inevitable segment of guided tours in Verona, the *Dracula Tour* and commodification around the Bran Castle as well as all the events, facilities, gift shops and memorabilia linked to the *Harry Potter* and *Sherlock Holmes* themed trails.

Italian Case: We are all pilgrims who seek Italy⁹

Clear evidence on the discrepancy and inconsistency between the perceived and lived space commences with the archetypal character of Italy as the most desirable destination. The lure of this destination is mostly built on *la dolce vitae* imagery, reminiscent of Renaissance setting and Shakespearean stage¹⁰ or, in particular, films based on English fiction exposing the sense of warm and friendly ambience in the dichotomy with the cold, distant and rainy¹¹. Accordingly, there are numerous works of art to illustrate the idea of welcoming atmosphere and the alluring charm of Tuscan landscape such as the one depicted in *A Room with a View*, *Tea with Mussolini* or *Stealing Beauty*.

As argued both by Graham (2002) and Reijnders (2011) popular culture lives simultaneously with the high-brow. The concept of *lieux d'imagination* (places in the imagination) is reconstructed and reenacted at the actual tourist site. Numerous Italian examples include lush ambience of quaint Sicilian village Corleone and the *Godfather* mafia tours as well as the *Inspector Montebiano* four-day tour based on the popular novels and TV series set in the fictional towns of Montelusa and Vigata which in reality are composed of locations in Agrigento, Ragusa, Punta Secca.

Nevertheless, the most notable urban *disguise* and reconstruction took place in the city of Verona where visit to Via Capello 23 is included in the regular tourist city offer. The tourist attraction in question is called *Casa di Guilietta*, a place that could be regarded as the stage for Shakespeare's Renaissance play *Romeo and Juliet*. Historically, this house dates back from the 13th century and it might have belonged to the Capulets since the family's coat of arms is found there. Usually, love-seeking tourists spend some time in a tiny courtyard taking part in entertaining ritualisation by writing amorous notes and wishes on the corridor walls, role-playing the popular *Romeo and Juliet* balcony scene, superstitiously taking photographs with the *Juliet's* bronze statue¹² in the court yard or touching her right breast. By paying the three-euro entrance fee, a visitor can also observe the decorated interior of the house. Nevertheless, this sight was developed in different periods of time: the house interior was decorated in 16th and 17th with mosaics

illustrating the scenes from the popular Shakespeare's play, whereas the house itself was purchased by the local municipality in the early 20th century, the Juliet's bronze statue was made by Nereo Constantini in 1972 and the balcony overlooking the tiny courtyard was attached to the building in the 1930s. Therefore, tourism industry very easily found ways to advertise the place in order to pull potential tourists.

However, by looking into the historical reasons to make the long-neglected site so popular with tourists, Maria D'Anniballe revealed that course of events that led tourists to seek the alleged place of Shakespeare's drama was not accidental. In *Form follows Fiction: Redefining Urban Identity in Fascist Verona through the Lens of Hollywood's Romeo and Juliet* (2013) she argues that it was the city's planned strategy to create a false urban image of carefree and jovial atmosphere in the times Fascism. Actually, she claims that it was due to the release of Cukor's films in 1936 and 1941 that the makeover of Verona was done to incite tourist inflow: 'In Verona, the regime did not oppose and in many cases openly favored local initiatives aimed at recreating simplified versions of architectural past' (D'Anniballe, 2013 p. 229).

To sum up, the tourist/consumer or *homo ludens* is willingly involved in ritualisation and commodification of the site. The site is an obvious example that storytelling has fascinating impact on tourist behaviour. Perhaps intrigued by the narrative, tourists are more prone to revel in entertaining aspects of their visit and they are ignorant of the possibilities of degradation and deconstruction of cultural and historical sites. Nevertheless, all the visible *chronotopic* features undoubtedly point to the above mentioned post modernist practices.

Fantastical Geographies: Myth, Facts and Fiction

The conceptualisation of new mystic landscapes and intriguing narratives with prolific mixture of factual and fictional was comparatively overt in the period of Romanticism¹³. A typically fantastic blend of ethnographic, historical and mythical is employed as to the tourist reconstruction of imaginery landscapes in the wake of artworks and mass culture products inspired by Bram Stoker's *Dracula*, the prototype of Gothic literature. Besides the famous novel, the narrative is perpetuated

in film industry and popular culture, e.g. Francis Ford Coppola's adaptation (1992) or animated fantasy for children *Hotel Transylvania* (2012). In the postmodernist context, the narrative is once again exploited in the promotional campaign of the most popular tourist sites in Romania. Namely, Romanian tourism advertising strategy marketed the visit under the slogan *Explore Carpathian Garden* in the midst of "old Wallachia", which initiated many organized tours based on Gothic and folkloristic features depicted in the above-mentioned fictional works.

Commonly, the itinerary is tailored for visiting places of interest inspired by the narrative, i.e. Sighișoara, the most preserved medieval town in Romania where Vlad Țepeș¹⁴, alleged *Dracula* was born in 1431, the Brașov centre and *Bran Castle* where Țepeș was imprisoned and even a visit to small village near Bucharest where he was buried. Due to peculiar mixture of historical data and legendary tales on the cruelty of the Wallachian ruler, the phenomenon is also examined from the perspective of dark tourism. However, instead of provoking chill and dread, *the dark* is introduced exclusively for the sake of entertainment and excitement given the fact that high season in Transylvania corresponds to the time of Halloween, thus uniting the US holiday with Count Dracula theme. This is an opportunity to wear a costume and take part in a unique Halloween masquerade. The fact the entertaining content functions side by side with the informative, only substantiate the idea of *lieux d'imagination* in the postmodernist context. Pursuant to Robinson's (2002) 'disguised places', we can rightly claim that the boundaries between factual and fictional are blurred.

In *Places of the Imagination* Reijnders (2011, p.243) pointed out that many Dracula tourists found the legend captivating 'because of its dark-romantic mix of eroticism and violence' – their 'inner experience'. Naturally, modern-day travelers are followers of the macabre and are intrigued by *the Gothic*, i.e. twilight, horror, haunted houses and castles, uncanny creatures and overwhelming landscape. Abraham 'Bram' Stoker united these features with the Western perception of the East as remote, cruel, unrestrained¹⁵ and dangerous so as to create his story of *Dracula*, much relying on the Vámbéry's¹⁶ account of the East European folklore,

legends and history. However, misconception arose since Ţepeş was unjustly associated with the character of Dracula, as the first is, historically, the ruler of Wallachia, whereas the latter is the fictional ruler of Transylvania.

With this in mind, commodification of culture is not only reflected in the decomposition of landscape, ritualisation and combination of factual and fictional for the purposes of tourist inflow, it has its palpable proofs around the “dreary” Bran Castle. In the foothills of the massive and cold Dracula castle we witness the ubiquitous signs of consumerism and mass tourism: gift shops and the open-air bazaar with stalls selling kitschy souvenirs, countless vampire memorabilia from T-shirts, mugs, Dracula dolls, postcards or even quality wines labeled as *Trueblood*, *Dracula*, *Vampire*, *Chateau du Vampire* *Midnight Rendezvous* etc. Nearby, visitors can also rest in numerous themed cafes, restaurants or enjoy in the playroom. Admittedly, it can be associated with an amusement park and the atmosphere is rather *Disneylandesque*¹⁷ which might have launched an idea about a specialized theme park around the familiar tourist attractions in order to boost inbound tourism in Romania (Jamal & Menzel, 2009,p.238).

London Tours

The Harry Potter tour of London is offered in two forms online. The first option is completely free and includes a downloadable map with the description of sights and activities, whereas the other themed trail is an organized walking tour. The guided tour is also marked by the guide’s comparison of real locations in London where some of the scenes were filmed and stills from the films. The teenage wizard from seven best-sellers by J. K. Rowling gained world-wide popularity after blockbusters featuring Daniel Radcliffe were released. The Warner Bros opened a special studio north of London in 2011 called *The Making of Harry Potter*. With the capacity of 5000 visitors a day, it houses the sets, props and costumes used in the films about Harry Potter.

The amazing success of Harry Potter has even led to installing of the Platform 9¾ during the refurbishment of the Kings Cross Station in London, from which Harry, Hermione and Ron take a special train to the school of sorcery described in the books and films. The fans of

Harry Potter can have their photo taken while pushing the trolley that is immersed in the wall. There is also a specialized bookshop nearby where replicas of magic wands and other souvenirs are sold.

Mike Robinson claims that all books are subject to cultural processes of ‘trans-valuation’ and ‘transmutation’. Robinson considers the example of Winnie the Pooh, the popular character from children’s books, now present in various products, including games, cartoons and films, toys, pens and clothes (Robinson, 2002, p. 41). This could be applied to the merchandizing items in the Harry Potter shop, in which the text serves as a source of commodification. Moreover, theme parks could be defined as the further commodification of cultural production, as they use the representation of places and characters portrayed in the films based on popular novels.

Sherlock Holmes tour in London is the thematic trail attracting numerous readers-tourists eager to trace back the steps taken by the renowned fictional detective and his assistant as described by Sir Arthur Conan Doyle in the late 19th century. From novels and stories, the detective’s immense popularity has been transferred to TV and films adaptations, including more recent films directed by Guy Ritchie and BBC series starring Benedict Cumberbatch as Sherlock Holmes and Martin Freeman as Doctor Watson in modern-day London. In addition to guided walks, the fans of one of the most popular crime-solving characters can choose to visit the Sherlock Holmes Museum with all the memorabilia opened in 1990 at Baker Street. Even though located at the address used by the writer in his works, Anna Quindlen was disappointed by the museum since the well-known house at 221b is placed between number 237 and 241 (2004, pp. 76-77). As already stated, this can be regarded as the simulacrum, the overproduction of replicas that replace the vanishing in a real-life city (Baudrillard, 1994).

According to Lefebvre, *espace vecu* (lived space) is the most relevant as the space of representation, since it consists of real and imagined spaces simultaneously (1991). As it is the space where the imagination is interwoven with the physical place, literati and cinema buffs can blend the mindscape they created upon the works of fiction and the cityscape in front of them. However, they should understand the fact that the

place featured in their favourite book or film does not necessarily represent the actual place in a city and thus they have consented to take part in creating the illusion of visiting a real location. There is a link between the commodification of culture and 'staged authenticity' (Huggan, 2001), so that the "misplacing" of Sherlock Holmes Museum is conducted by "misleading" the detective's fans through marketing, i.e. situating the fictional residence that had never existed in a place where it was not even supposed to be.

The *Doctor Who Experience* was established in Cardiff in 2012 as a theme park dedicated to the fans of a BBC series. The series was first aired in 1963 and after some pauses it was revived in 2005. Regardless of their preference for a particular time-travelling Doctor, the 'Whovians' can buy memorabilia such as T-shirts, mugs and stationery with the motifs of Daleks or Tardis in the gift shop. The commodification of twelve different generations of Doctor's characters is also present in the guided walks and bus tours organized in London. Offering a mixture of a real and fantastical chronotope, these themed trails keep the tourists within the 'pseudo-event' (Smith, 2012).

Conclusion

Given the interdisciplinary character of tourism, the links with the study of arts and literature are unquestionably strong. It is evident that the making of new tourist attractions induced by novels, films and other media can be extremely prolific for the tourism industry. Initially, by providing at least temporary illusion of escape from the here and now, film buffs and literati are invited to plunge into a new reconstructed zone, i.e. a *espace vecu* inspired by their favourite works of fiction. Later, literary and cinematic imagination is exploited to further commodification of culture so as to prompt various tourist practices related to the popular narratives. In this paper, we tackled the issues of cultural commodification relying on the concepts of perceived, conceived and lived spaces by highlighting the most prominent prototypes of the fiction-induced tourism. Additionally, we made attempt to show reconstructed, transformed or extended versions of landscape that function as 'disguised places' (Robinson, 2002) in real-

-life situation so as to perpetuate the image imposed by fiction.

The diversity of themed facilities, guided tours, regularly updated information on the websites and memorabilia also point to materialistic and consumerist aspects of the fiction-induced travel. With this in mind, the examples provided here show that there could be different profiles and categories of tourists, i.e. those who meticulously seek authentic content or those who playfully accept the postmodern blend of the high-brow and popular culture. This fact should give rise to the more in-depth analysis of the so-called 'edutainment phenomenon' (Urry, 1990) and look into of reversal process, i.e. the reasonable possibility that popular tourist attractions might encourage and prompt visitors to immerse into reading.

FOOTNOTES

- ¹ Thus, it is can be argued that the major impact of fiction on tourist behaviour coincides with the following events: the invention of steam engine and creation of the first mass package tours, Industrial Revolution, Romanticism, i.e. fascination with ethnography, Orient, remote lands and customs, colonialism, Lumiere Brothers' first film screening as well as the production of Hale's Tours of the World.
- ² As an illustration, for a number of holidaymakers a visit to Mozart's birthplace primarily implies getting around the town's coffee shops, restaurants, confectioneries and consumption of touristy products such as Mozartkugeln (Urry, 1995).
- ³ In *Landscape and Film*, Lefebvre stated that 'landscape is a multifaceted and pluridisciplinary spatial object whose meanings and representations extend from real-life environments to art' (Lefebvre, 2006, p. xiii).
- ⁴ Interestingly enough, the Notting Hill Travel Shop selling travel guides, biographies, novels, travelogues is known both as fictional topos and actual location in London attracting literary types of tourists.
- ⁵ The main focus is on the transformed lieux the imagination (Smith, 2003, p. 31) strong enough to spur visitation since these attractions can be variously interpreted, i.e. event-based tourism, creative writing courses, 'pilgrimage' to places where writers/film stars lived or died.
- ⁶ Few guide books target literary tourists exclusively: *Novel Destinations: Literary Landmarks from Jane Austen's Bath to Ernest Hemingway's Key West* by Shannon McKenna Schmidt or *The Oxford Guide to Literary Britain and Ireland* by Daniel Hahn and Nicolas Robins. More information can be found on web pages

- that offer guided trails. <http://britmovietours.com/>, http://www.walks.com/London_Walks_Home/. Another site with instructions and tips for self-guided tours and downloading itinerary: www.the-magician.co.uk.
- ⁷ In addition to this, there are tourists prefer staying in the 'environmental bubble' thus choosing 'pseudo-events', whereas others would rather go for 'staged authenticity' (Smith, 2012, p. 15).
- ⁸ For instance, literati can take part in the Bloomsday cultural events including the readings from Joyce's *Ulysses* or join the guided tour of Dublin in the footsteps Leopold Bloom.
- ⁹ Taken from J. W. Goethe's Italian Journey (epigram 21), trans. W.H. Auden and E. Mayer (1962).
- ¹⁰ Venetian Republic is chosen as an ideal setting for the plays, e.g. *Othello*, *Two Gentleman of Verona*, the Merchant of Venice not only due to the Renaissance character of Elizabethan era. Shakespeare was did not express his criticism overtly so he relocated the plot's setting to Italy. See Anthony Burgess' Shakespeare (2002).
- ¹¹ Thus, authors such as Byron, Shelley, Keats, E. M. Forster, Sterne, Smollett etc. can all be related to Italy.
- ¹² Due to the high concentration of tourists, the statue was damaged and in 2014 removed to the Museum Castelvecchio.
- ¹³ It conveyed the idea of grotesque, i.e. the ugliness and beauty create one perfect totality and it can be found in the works of Mary Shelley (*Frankenstein*), Emily Brontë (*Wuthering Heights*), Edgar Allan Poe (*The Fall of House of Usher*), Horace Walpole (*The Castle of Otranto*) as well as de Beaumont's fairy tale (*Beauty and the Beast*) etc. For further research refer to Umberto Ecco's *On Ugliness*.
- ¹⁴ Vlad Țepeș Vlad III Dracul or Vlad the Impaler (1431-1476), Prince of Wallachia. See <http://www.bran-castle.com/history.html>
- ¹⁵ See Inventing Ruritania: The Imperialism of the Imagination (1998) where Vesna Goldsworthy analyzed Western perception of East European countries.
- ¹⁶ Hungarian writer and traveller, there are a few allusions to him throughout the novel in a character of Professor Van Helsing. See <http://www.tripadvisor.com/ShowUserReviews-g295394-d318167-r131504102>
- ¹⁷ [Bran_Castle_Dracula_s_Castle-Brasov_Brasov_County_Central_Romania_Transylvania.html](http://www.bran-castle.com/history.html)
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