

LITERARY TOURISM AND LITERARY ROUTES

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Abstract This chapter presents literary tourism as another subtype of cultural tourism that enables further development of rural areas of Slovenia and Montenegro. The research is based on desk research, field work in Montenegro, also interviews with some tourism stakeholders were employed, and analysis of gathered data, materials, information and books. One of the objectives of the chapter is to shed a light on literary legacy of Ivo Andrić and Louis Adamič, two cosmopolitan authors who left their mark also in Montenegro and in Slovenia. As possible tourism products of rural destinations, literary routes are discussed.

Keywords:

literary tourism,
literary routes,
literary tourism
products,
promotion,
communication

1 Introduction

Besides the history of joint states, Montenegro and Slovenia share literary heritage and stories which have not yet been evaluated for the tourism purposes and for further developing of heritage tourism products. When shared literary stories are discussed, at least two authors need to be mentioned, the first is Ivo Andrić, the Nobel Prize Winner of 1961, who spent his time both in Slovenia and Montenegro. And the second is Louis Adamič, a Slovene author who emigrated to the United States of America, but later returned and travelled around Slovenia and Montenegro. In this chapter both authors are discussed with the purpose of evaluating their work as part of literary heritage that could be employed for tourism purposes by further developing literary tourism as an increasing trend of cultural tourism (Ferreira et al., 2020), in the frame of which new literary products, such as, for example, international literary routes could be developed. Creating a destination's literary map and heritage-based tourism products “generates unique landscapes and unrepeatable experiences mediated by literature, not replicable anywhere else on the planet” (Quinteiro et al. , 2020, 366). This is significant as one of the main objectives of developing new tourism programmes is to improve the visitor experience for tourists (Carson et al., 2017).

2 Literary routes

Literary routes as part of Literary Tourism are tourism products based on the literary (heritage) resources of a certain area. Various literary landscapes are constructs that “can be as numerous as the number of subjects and their viewpoints” (Quinteiro et al., 2020, 365). They are created to increase enjoyment and offer educational experience (Ilić et al., 2021), to increase visibility in the tourism market and the length of stay and tourism spending, to introduce less known attractions, to improve the destination image etc. (Meyer, 2004; Ilić et al., 2021). On the one hand literary routes represent a tool for attracting cultural and literary tourists, and on the other hand they function as a tool in the redistribution of tourists and income from the most visited areas to less crowded ones. Many positive examples of Literary Tourism development can be found across the world, of course, with each destination having its own characteristics. Literary walking tours have emerged as a well-received type of Literary Tourism products, and some of them are also included in the most popular tour guides, blogs and travelogues. Some of the world's most famous literary

tours include Dylan Thomas Trail from llanon to New Quay (UK), the Brontë Sisters' Haworth (UK), Literary Edinburgh (UK) and Barcelona (E), Byron's Venice and Shakespeare's Verona (IT), Hemingway's Havana (Cuba), Literary Paris (FR) etc. They are organized as self-guided routes (using maps, brochures, mobile apps) or guided tours with guides providing interpretations. Literary routes include various literary attractions from authors' birth houses, which are among the most compelling literary attractions (MacLeod, 2021), to the locations of literary settings. MacLeod et al. (2009) divide literary trails into three groups, i. e. 1) biographical trails, 2) literary landscape trails and 3) generic literary trails. As far as promotion is concerned, Ingram et al. (2021) argue that in England marketing of literary tourism products is not tailored enough and suggest a two-way marketing approach to reach the respective market segments: “one which targets literary society members by marketing at a text-centric level, primarily promoting destinations at times when the literary work merges with popular culture (i.e. book-based movie releases, book and/or author centenaries etc); and one which targets mainstream tourists by marketing at a destination-centric level, predominantly focussing on the appeal of the sights and sites as opposed to the associated authors and works” (Ingram et al., 2021, 9).

2.1 Literary Trails in Montenegro and in Slovenia

There are many excellent authors in Montenegro and in Slovenia, but not so many literary routes despite the rich literary heritage. Some literary routes exist, but they are not properly designed and marketed. Some are just drawn on the maps, which is not enough if the goal is that the routes are part of the tourism offer of a certain area. Montenegrin monasteries and the National Library of Montenegro in Cetinje, which is a famous literary place in Montenegro and the whole town basically an open-air literary museum of its own, keep a number of medieval manuscripts. And there is of course the most famous Montenegrin literary attraction – the Njegoš Mausoleum in Lovćen (Picture 1), which attracts many tourists, not only literary ones. However, there are no records of existing literary trails.



Figure 1: Njeguš's Monument.

Source: photo by Jasna Potočnik Topler

In Slovenia, on the other hand, literary trails are quite popular, especially as parts of primary school curricula. In 2013, Slovenian Writers' Association introduced the Slovenian Writers' Trail, which is comprised of many shorter trails and leads across the entire Slovenia. It connects the birthplaces and homes of Slovenian writers and poets, from Miško Kranjec's birthplace in Velika Polana in Prekmurje to the birthplace of Oton Župančič in Vinica in Bela krajina (Forstnerič Hajnšek et al., 2013), to be precise, the Slovenian Writers' Trail leads from the Mura region to the Drava region, and further on to Koroška (Carinthia), where it turns to the Savinja region, Celje, and the Obsotelje region, continues to the Sava regions (Posavje and Zasavje), continues to Gorenjska (Upper Carniola), then turns to the Coastal region and the Karst, eastwards to Notranjska and comes to the capital of Slovenia, Ljubljana, and then ends in Dolenjska (Lower Carniola) and Bela Krajina. Andrić and Adamič are not yet included in this trail, which is – so far – the most developed Slovenian literary tourism product.

3 Andrić and Adamič– Literary bridges between Montenegro and Slovenia

3.1 Ivo Andrić

Ivo Andrić (1892 – 1975), “the most well-known and celebrated South Slavic author of the 20th century” (Antić, 2018, 704), was born in 1892 in Dolac near Travnik, Bosnia, “but he spent his first two years in Sarajevo, where his father worked as a silversmith” (McNeill, 2017, 9). The family was poor and even poorer when his father died. With his mother he moved to his grandparents in Višegrad, where Andrić grew up playing on the bridge he later made so famous. Andrić returned to Sarajevo to attend a secondary school, and continued his education at Habsburg universities at Zagreb, Krakow, Vienna, and Graz. The first three years of World War I, he spent in an internment camp, where he wrote his first successful book, published in 1918. In 1924, Andrić achieved his doctor’s degree at the University of Graz. His thesis was entitled “The Development of the Spiritual Life of Bosnia under the Influence of Turkish Sovereignty”. After that he entered the Yugoslav diplomatic service. In the period 1924 – 1941 he lived in various European capitals and wrote short stories in his free time. In 1941, Andrić, who had been Yugoslav ambassador in Berlin, returned to Belgrade, where he wrote a lot, including his novel *The Bridge on the Drina* (*Na Drini ćuprija*) that was published in 1945 in Yugoslavia and translated into English in 1959. Among his most important works are also *Travnik Chronicle* (*Travnička hronika*), *The Woman from Sarajevo* (*Gospodjica*) and *The Damned Yard* (*Prokleta avlija*). The committee that awarded the Nobel Prize to Ivo Andrić, cited the epic force of *The Bridge on Drina* as the main reason for the prestigious award (McNeill, 2017). Andrić’s works, which arise out of “a collision of cultures particular to his birthplace”, are widely translated (Hawkesworth, 1984, 1) and can be read in Italian, Finnish, Japanese, Czech, French, Polish, Slovene etc.

It needs to be emphasized that Andrić had some connections with Slovenia as well. From August 1914 to March 1915, he was imprisoned in a Maribor penitentiary, where he started writing his first book, *Ex Ponto*. According to Dr. Jerneja Ferlež, also some of the letters from this period were retained. The Maribor University Library (UKM) and the Maribor Library participated in the setting up of the travelling exhibition of the Local History Museum Travnik (Bosnia and

Herzegovina) on Andrić's stations in life. At the Maribor University Library (UKM) it was possible to see the travelling exhibition in 2019. At the time both libraries also created a walking route to the former penitentiary of Maribor, where Dr. Jerneja Ferlež from UKM briefly presented the history of the building; and Semir Atić from the Maribor Library and Silva Belšak from UKM read Andrić's poems and letters he wrote there.

Andrić was also a corresponding member of Slovenian Academy of Sciences and Arts (SAZU) since 1953 (sazu.si, 2021).

The motif of bridges that stems from Andrić's novel *The Bridge on the Drina* is still an inspiration for new projects related to Andrić's heritage. One of them is the Eco-Museum and the house of the Nobel laureate Ivo Andrić that became part of the tourist offer of Herceg Novi in Montenegro in April 2021. The museum which hosts a permanent exhibition on Ivo Andrić (visitors have the chance to see the replica of the Nobel Prize – the medal and the charter - and some other memorabilia) and various cultural events was launched as part of the EU funded Co.Co.Tour project.



Figure 2: The House of Ivo Andrić.

Source: photo by Jasna Potočnik Topler

The house, in which Andrić lived between 1963 and 1968 together with his wife Milica Babić, is surrounded by a garden with 51 plant species – a local tour guide in the museum explained that this is the number of plants Andrić had while living in this house. It is said that the Andrić couple enjoyed that garden a lot.



Figure 3: Entrance to the Ivo Andrić Museum.

Source: photo by Jasna Potočnik Topler



Figure 4: Entrance to the Ivo Andrić Museum.

Source: photo by Jasna Potočnik Topler

The reconstruction of the writer's house is part of a regional project to map the places where Andrić lived and worked. In the frame of the bilateral project BI-ME/21-22-020, it is suggested that to Herceg Novi, Belgrade, Travnik, Sarajevo, and Zagreb also Maribor is added and that a literary trail between Maribor and Herceg

Novi is established, developed and promoted. It is true that Maribor is the place where Andrić was imprisoned, but it is also a place where he wrote his book *Ex Ponto*.

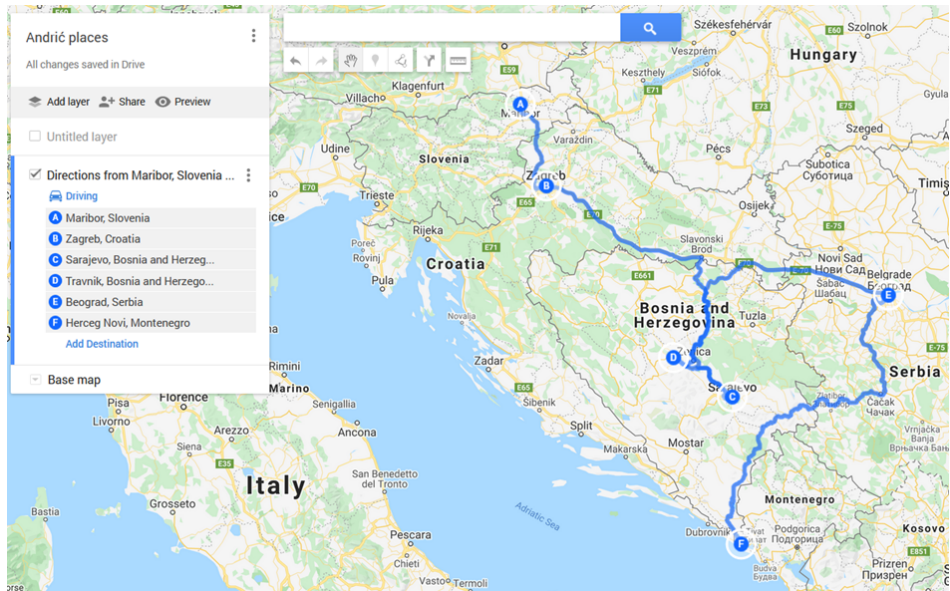


Figure 5: Some of Ivo Andrić's Places across ex-Yugoslavia: Herceg Novi, Belgrade, Travnik, Sarajevo, Zagreb, Maribor

Source: made by Jasna Potočnik Topler in Google Maps

3.2 Louis Adamič

Louis Adamič (1898-1951), who is considered the most influential Slovenian immigrant writer, is another important author who travelled Slovenia and Montenegro. He significantly contributed to intercultural relations in the United States of America not only by his works on cultural identities and multiethnic nations, but also by translations of Slovene, Croatian and Bohemian short stories in American newspapers and magazines. In his works, especially in *Laughing in the Jungle*, *The Native's Return*, and *My America* he made efforts to acquaint the Americans with cultures and literatures of Yugoslav and other Slavic nations.

Adamič was born in a small village called Blato in Slovenia, and migrated to the United States of America, to the land where “everything was possible” (Adamic, 1932, 6) as he wrote in his first novel *Laughing in the Jungle* (*Smeh v džungli*), in 1912 (Müller, 2015). In 1932 he received Guggenheim’s scholarship for his first novel. The scholarship enabled him to return to Yugoslavia in the years 1932 and 1933. He described his trip in *The Native's Return* (*Vrnitev v rodni kraj*). The book, published in 1934 became a bestseller and the Book of the Month of the American Book Club (Dumas Rodica, 1997; Shiffman, 2005). This book is, according to Shiffman (2005), considered an important contribution to multiculturalism.

Adamic returned to his homeland twice: in 1932 for the first time, and in 1949 for the second time. During his first visit he was visiting Montenegro among other Yugoslav places, and – as the paragraphs from *The Native's Return* reveal, the author was enthused about Montenegro.

This is how he (1934, 129) wrote of Montenegro (it is also interesting to see his spelling choices):

For many decades now Montenegro has been more or less a joke in the minds of ill-informed people living in large , so-called civilized countries. Comic operas and motion pictures have been produced dealing with life - especially the court life - in Tsernagora. Even nowadays foreigners incline to be amused when they come up from Dalmatia in comfortable autos for a day's visit.

Really, however, the Black Mountain – so called because of the dark-leaved shrubs which here and there cover the stony peaks and ridges – is anything but comic. On the contrary, basically and essentially, it is a tragic country, - but not in any morbid or maudlin sense. One one really tries to understand the tragedy of Montenegro, one is not moved to tears, but to deep respect, for the people caught in it. Tennyson, I think, caught some of the quality of Montenegro in the following little-known lines:

*They rose to where there sovereign eagle sails,
They kept their faith, their freedom, on the height,
Chaste, frugal, savage, armed by day and night
Against the Turk, whose inroad nowhere scales
Their headlong passes, but his footstep fails,
And red with blood the Crescent reels from fight*

*By thousands down the crags and through the vales.
O smallest among peoples! rough rock-throne
Of Freedom! warriors beating back the swarm
Of Turkish Islam for five hundred years.*

Adamič continues his literary associations by mentioning George Bernard Shaw (1934, 131):

When Bernard Shaw, visiting Tsernagora in 1929, was asked by a native what he thought of their stony mountains, he replied: "I don't think anything of them. If you people do, you must all be philosophers." "But," added the Montenegrin who told me this Shavian wisecrack, "if we are philosophical about our rocks and mountains, there is a reason. For centuries they have been a factor in our struggle for freedom; except for them we could not have beaten back the Turks time after time; and they are precious to us also because we have spilled much blood over them."

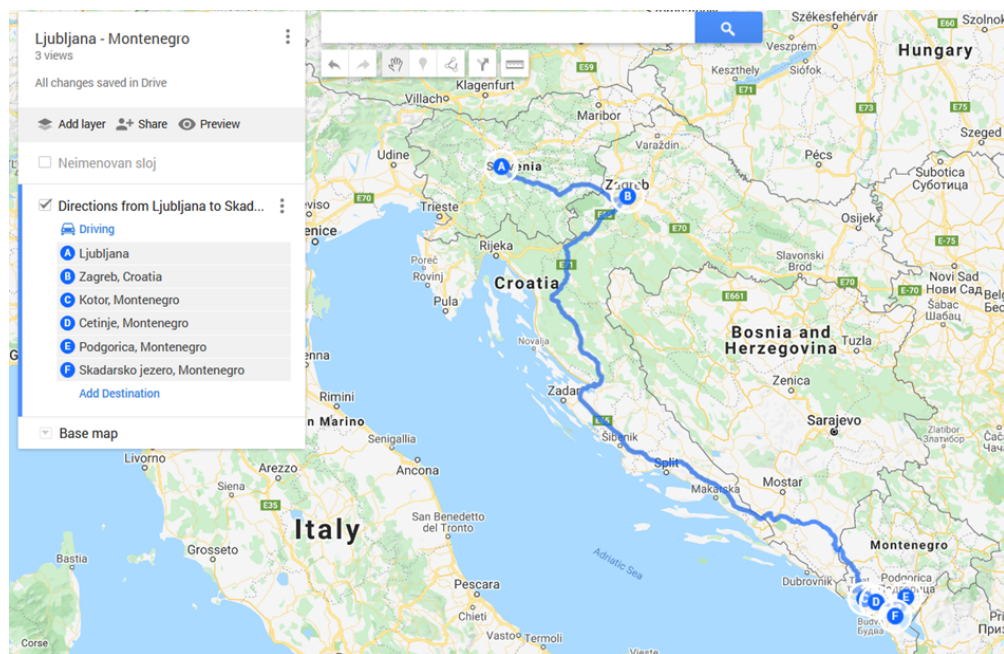
In *The Native's Return* Adamič praises Montenegrin literature (1934, 131 - 132): As poets the Montenegrin has added vastly to the wealth of Yugoslav national poetry (of which later in this book). Indeed, it would be hard to say in which field he excels more – philosophizing, or versifying. It probably would not be inaccurate to say that these three fields are to him but one field. The Montenegrin character was excellently summarized in the lives and works of two outstanding sons of the Black Mountain, Peter Petrovitch Nyegosh and King Nicholas, or »Nikita«.

Adamič's (1934, 126) description of Montenegrin landscape and roads is vivid and realistic :

The rugged, rocky mountain scenery was weirdly beautiful, as we rode Cetinyé-ward that afternoon, and our fellow passengers sang their vital, melancholy songs, as weird and beautiful as the mountains. Had it not been for his beauty, the bus trip would have been a dreary experience indeed. The machine was a prehistoric affair, roomy enough, but held together by all sorts of ropes, chains, wires, and braces, a squeal or groan at every joint of its frame. Unlike the elegant taxi that had brought us up, it had no snubbers; its springs were weak, and the driver, a young Montenegrin, had a rare talent for hitting every rut in the road and missing the precipices by little more than a hair. Behind a boiling radiator we bumped, jugged, swayed along, now up,

then down, at probably less than eight miles an hour. The heat from the motor added to the heat of the day. The exhaust fumes somehow found their way into the bus. Luckily, we got a flat tire approximately every two hours, and, while the Montenegrin was busy fixing it our bones enjoyed a welcome rest from being bounced in our seats.

As it is seen from the examples, Adamič's novel *The Native's Return* is a great source for creating diverse literary landscapes that may be employed in the process of designing tourist experiences, perhaps at the Lake Skadar (Figure 6) that is also mentioned by Adamič (Adamic, 1934, 129): "That afternoon we stayed in Podgorica, then took a car to Cetinyé, and spent several more days in Montenegro, visiting villages between Mount Lovchen and Lake Scutari". As Ingram et al. (2021) suggested, literary tourism experiences and products are interesting for both, mainstream tourists and special interest tourists. When promoting literary tourism as a trend with a high potential (Novelli, 2005), social media, internet and search engines are crucial (Ingram et al., 2021).



Podgorica, the Skadar Lake

Source: made by Jasna Potočnik Toplek in Google Maps

Adamič's enthusiasm about Montenegro is seen also from the paragraphs below, in which he admires the pride, hospitality, heart culture and patriotism of people living in Montenegro:

Gladstone, in 1895, said that, in his opinion, Montenegro exceeded in glory both Marathon and Thermopylæ and all the military traditions in the world, for, although one of the tiniest countries in existence, it successfully fought a war of defense against a great empire for hundreds of years. (Adamic, 1934, 130)

Now, hurled by fate on top of barren mountains and forced to make war their main occupation, they swiftly reverted to primitive conditions of existence on the material plane, but preserved – so far as possible amid ceaseless warfare and with meager resources – their culture, especially their “heart culture”, which included hospitality and a profound sense of values based upon virtues in nature. The highest of these values was freedom. Aided by the rocky mountains, they never completely lost their independence, till after the World War, when Montenegro became a part of Yugoslavia. But in consequence of their endless warring, the little country – except the larger towns, such as Podgorica and Cetinyé – today is almost as innocent of civilization as it was centuries ago. (Adamic, 1934, 130-131)

However, no citizen of the United States, even if he lives in the best imaginable circumstances, loves his rich and powerful country more than an average Montenegrin loves his poor, tiny, rocky Montenegro. Foreigners, with their different sets of values (if any), find it hard to understand this patriotism and incline to consider the Black Mountaineer more or less a fool and a semi-wild man. He is, to use a slang phrase, a tough guy, agile and hardy, fearless, impatient of restraint; and, moreover, a poet and a philosopher despising life when it is separated from freedom. (Adamic, 1934, 131)

4 Conclusion

In the case of utilising the literary heritage of Ivo Andrić and Louis Adamič for tourism purposes and branding of places related to the authors, there are many possibilities of how to employ life stories of the authors and their texts. Tourists or visitors can try themselves in describing the landscape they see (before or after this activity they can read Andrić's or Adamič's descriptions). They can follow the

Adamič route (from his novel *The Native's Return*) or visit places where Andrić lived and worked, and write down their own observations, perhaps even short literary texts, or just listen to stories about the authors narrated by tour guides. On the other hand, exploring Andrić and Adamič may only serve as initial inspiration for visiting places connected to authors, and engage in other types of tourism at the chosen destinations. That is why it is recommended that designers of literary tourism products connect this type of tourism with other types (e. g. agricultural, active, wine and culinary tourism). Well designed literary experiences are educational, informative, interactive, unique and entertaining, sharing these attributes in just the right proportion for a specific individual tourist or a group of tourists to foster enjoyment, well-being and satisfaction. Specifics of various literary programmes may be adjusted to the tourists' abilities, age, interests etc. Literary texts, indeed, have a significant role in attracting tourists to a certain destination and in keeping their attention, not only at the destination, but even before the actual visit, when tourists or visitors can prepare for a visit with the study of archives, libraries, internet sites or social media.

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