Through the eyes of Fernando Pessoa

Experiences of literary tourism in Lisbon

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1. Introduction

One of the material manifestations of literature is the printed book, however, in the same way that the reception of artworks is not limited to the time that audiences are physically in front of the paintings, the reception of literature is not only concerned with the reading process. Literature is a dynamic system where a complex set of elements rules the ideological and material production of texts, and also has the potential for promoting specific models of social interaction (Eve-Zohar, 2005). Thus, "A book is not an isolated being: it is a relationship, an axis of innumerable relationships" (Borges, 1964l p.64). One of such relationships is the one readers establish with the world depicted by authors. Literature influences the way we imagine geographies and societies that are not reachable with our physical eyes. Consequently, the way in which people imagine shapes the relationship that they create with those places and a potential interest for visiting them. In this sense, literary tourism activities are an extension of the reading experience (Orr, 2018p.4).

Literary travellers are easy to identify, they find it meaningful to wonder through the streets of a city, chasing the inhabitants of a fictive world. For them, the fact that an author used to live in a certain house is enough reason to walk into this house and spend the afternoon wandering through its rooms. Academic studies focusing on literary tourism try to understand the reasons that persuade readers and tourists for visiting places connected with literary artworks and writers.

Scientific research on tourism has tried to explain why people find pleasure on leaving their homes for short periods of time in order to visit other places. Few others attempted to interpret the connection between literature and tourism (Urry, 1990, p.2). The capital city of Portugal is one of the last European cities to face the arrival of mass tourism. Currently per each resident there are nine tourists walking on the streets (Moreira, 2018). On this circumstances Lisbon has encountered the rise of literary tourism (Henriques & Henriques, 2010). The number of international travellers interested in the works of famous writers such as Jose Saramago, Antonio Tabuchi and Fernando Pessoa increased during the

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last years. Among these writers, the case of Fernando Pessoa stands out due to the abundance of plaques on buildings, and streets connected with the life and work of Fernando Pessoa, and the success of Fernando Pessoa House Museum. In this research I focus on the phenomenon of literary tourism connected to Fernando Pessoa, as this phenomenon showed a steady development and offers the opportunity to analyse the upsurge of literary tourism of canonical writers in the contexts of mass tourism and globalization.

This study addresses the question of how literary tourists engage with the urban space of Lisbon in connection with the poetic universe created by Fernando Pessoa. In concrete terms, the experience is divided in three moments: before their visit to Lisbon, during the literary tourism activities, and after their visit, when the visitors are back at home. The objective is to understand better the motives, the concrete experiences and the further evaluations made by the participants of literary tourism in Lisbon. Consequently, the research question here is: "**What are the motives of foreign visitors to engage in literary tourism connected to the work of Fernando Pessoa, how do they experience their visit and how do they come to evaluate their experiences later on?**"

The selection of this particular case study was based on the following two reasons. First, Fernando Pessoa is one the most well-known poets of Portugal and has gained international popularity due to his particular writing style. Pessoa is arguably one of the main poets of the XX century in the western tradition (Bloom, 1998, p.17), and one of the major influences of modernist aesthetics (Zenith, 1998). Few of his works were published when he was alive and it was mainly after his death that the magnificence of his immense work was discovered. These facts make him attractive to readers from all over the globe. Today, up to 278 translated editions of his works has been published in 32 languages (UNESCO, 1932), and a big part of his manuscripts are still in editing stage (Zenith, 1998).

Second, Pessoa has been selected because his work shows an exceptional relationship with the physical spaces of Lisbon, thus making him a potential vehicle for the literary tourism industry. Indeed, Fernando Pessoa was strikingly attached to the Portuguese capital. During his adulthood he never left and never wished to leave the city. In his writings there are multiple references to specific locations of the city that are easy to

find in contemporary Lisbon. During his life, he was conscious about the potential of Lisbon as a tourist destination and wrote a travel guide that many fans still use to discover the city. This book has been actualized by other writers that have complemented it with including places connected with the life of the writer and his works. It will be seen in chapter three how a popular activity among the fans when they visit Lisbon is to follow the travel guide written by Pessoa to get to know the city.

Several studies have addressed literary tourism concerned to canonical writers such as Shakespeare, The Brontë Sisters, Jame Joyce, Faulkner, Hemingway, Dostoevsky, Cervantes, and others. However, a good portion of those studies has been limited to the study of writers that belong to the canon of English speaking culture (Conell, 2005, p.8; Herniques, 2010, p.7; Reijnders 2010, p.4). In this sense, it is relevant for academics to study cases of literary tourism in countries that belong to the cultural periphery of the Western culture.

As the research question of this study is explanatory, the best way to approach the answer will be through the empirical methodology of a case study built on data collected in natural settings (Yin, 2012, p.5). The methodology of the qualitative case study has been widely used in literary tourism and media tourism research. This method has been consolidated as a reliable way for analysing this phenomenon, since this way brings the opportunity for the systematic collection of valuable information in its natural settings of production and the procedures for qualitative analysis (Yin, 2012, p.6). The data was collected throughout in-deep interviews with tourists that participate in at least two of the following tourism activities: joined a literary tour about Fernando Pessoa, visited the Fernando Pessoa house museum or visited the Martino da Arcada cafe or A Brasileira cafe for the sake of their connection with the life of the writer. Complementary data was collected through participant observation during the walking tours, direct observations on the cafes and the reviews that participants left on the platforms Tripadvisor.com and Airbnb.com. As this research focuses on the perspective of tourists, the primary source of data were the interviews and were complemented with the observations and the online documents. It is expected that the outcomes of this research would be a significant

contribution for interpreting the upsurge of literary tourism of canonical writers in cities now being affected by mass tourism and globalization.

2. Theoretical Framework

In this chapter the academic contexts of literary tourism research are explained. First, a description is given of how literary tourism started in ancient times with the ritual of visiting the graves of writers, how gradually visitors became attracted by the houses where authors lived, and how later literary tourism embraced also buildings, paths, and landscapes connected to narrative universe created by those artists. Graves, homes, and fictional places are nowadays three types of literary destinations that complement each other and became one important part of cultural tourism and heritage tourism industries. After that, a description follows of the current practices of literary tourism in the cities, and its role in the current popular culture. Finally, is the theoretical framework ends with a description of the case of literary tourism in Lisbon, the role of Fernando Pessoa in Portuguese culture and the works written by Pessoa that have stimulated activities of literary tourism in Lisbon.

2.1 Graves, homes, and places connected to fiction

2.1.1 Graves

Literary travels, or literary pilgrimages, have been traced back nearly to the year 19 BC, when the grave of Virgilio became a tourist destination (Watson, 2006, p.41). Presumably, literary destinations existed in other places around the world as well. Nonetheless the case of United Kingdom is the largest documented literary pilgrimage. This literary travel began in the second half of XVIII century, when the desire of tourists to visit graves and graveyards[1] of kings and saints began to include writers (Watson, 2006, p.32). An example of such a writers' graveyard is the *Poets' Corner* in Westminster Abbey, which accommodates burials and memorials of celebrated writers and artists that belong to the English canon. The number of monuments was enlarged during the XVIII century and nowadays the place hosts more than 120 English writers such as Milton, Shackespeare, the Brontë sisters, Shelley, Dickens, and Carroll (Conell, 2005). Conell (2005) explains that the flourishing of this particular memorial corner in that specific period

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[1] It is also called necrotourism.

of time is related to the discourse of patriotism that considers the literary past as a national possession (Conell, 2005, p.8). Likewise, Watson proposes that literary tourism is a side effect of the cultural nationalism that created the concept of national literary canon as a mechanism to legitimate particular works of art over others and, as consequence, to favour a certain set of cultural manifestations (Watson, 20016, p.18). Conell (2005) suggests that the marketing of books was in tandem with the commodification of literary monuments. This commodification can be noticed in the mass reproduction of guidebooks, histories, poems, as well as articles in newspapers about the importance of the monuments. As a result, audiences from all over the country travelled to the metropolis to see the monuments and, to remember their visit, they purchased images of literary authors in materials such as plaster, lead, and porcelain as souvenirs (Conell, 2005, p.30).

Literary travellers have been associated with religious peregrinations. It is argued that the secularisation process during the XIX century resulted in a significant loss of interest in visiting places associated with saints and religious connotations, while at the same time triggered the interest in worldly icons and increased the visitors in places associated with writers (Watson, 2006, p.33). Those readers interested on allocating literary settings on the real world, as well as those who later started to visit places connected with the lives of authors were known as literary pilgrims (Ibid).

The apparent transference of holiness from saints to writers is still a subject of debate. If religious pilgrims were seeking mystic experiences and miracles, what were literary pilgrims searching for? Dávidházi (1998, cited in Watson, 2006, p.42) maintains the position that mortal reminders of writers cannot perform any miracle that their books cannot, while Andersen & Robinson argue that what moved and is still moving literary pilgrims is the desire of becoming closer to an admired figure. In this sense, the graves are "tangible signatures" of the presence of the writer (Andersen & Robinson, 2004, p.19). Similarly, Watson argues that by visiting the graves, visitors felt that their personal relationship with the writers turned into a physical one (Watson, 2006, p.40). As an example of this, she mentioned in her study how a visitor described his feelings in front of the tomb of Shakespeare: "the remains of Shakespeare were mouldering beneath my feet. It was a long time before I could prevail upon myself to leave the place" (Watson, 2006,

p.40). This emotional engagement triggered by the material presence of the writer can be experienced in other places where the presence of the writer is not physical anymore, for instance, those places inhabited by writers during their lifetime.

2.1.2 Homes. From the XIX century onwards, the desire to visit graves and monuments of writers was gradually extended to other places connected with their biographies, such as places where writers lived and worked. According to Marsh, in such places visitors have access to houses and landscapes that barely have changed since "the writer: drew breath from them and breathed literature into them... We walk in our writers' footsteps and see through their eyes when we enter these spaces" (Marsh, 1993, p.xi). Similarly to graves, buildings inhabited by writers hold the power to connect writers and readers. The hypothesis of Robert & Andersen is that the home of a writer is a setting for the emotional engagement of the tourist with the writer and his literary universe (Robinson &Andersen, 2005, p.17). In the same way, Plate (2006) and Watson (2006) argue that by introducing the reader in the physical places that the writer inhabited in a certain moment, fans get to "see what the author saw" (Plate, 2006, p.106), and also have the opportunity to follow the writer footsteps, to inhabit his home and even *to be* the author himself for a fragment of time (Watson, 2006, p.13).

The above interpretations are from the standpoint of the individual, however, literary places can be examined from another perspective: the social. Herbert maintains that literary sites are more than places where writers were born, lived or died: they are "social constructions, created, amplified, and promoted to attract visitors (Herbert, 2001, p.2). As social constructions, it is necessary to enquire the social role of literary travels or its implications in social membership. On this regard, the sociological concepts of authenticity and social distinction are considered in the two following subsections 2.1.2.1 and 2.1.2.2.

2.1.2.1 Reasons for travelling. In the context of mass production of literature and books, it is argued that literary travels became a resource to authenticate the reading experience (Watson, 2006, p.6). The question then follows: Why does the reading practice have to be authenticated? A possible answer to this question is that because for a long time the act of reading was restricted to the elite, and the ownership of books -similar to the ownership of jewellery-, was a sign of social distinction. Conforming to Bourdieu, the products we consume place us in a certain social group, and the consumption of works of art is especially powerful in distinguishing members of a social group from the others (Bourdieu, 1984, p.103). However, the exclusivity of reading changed after the development of the printed press, when books became the first mass produced commodity (Anderson, 1993, p.53). Accordingly, Herbert maintains that literary tourists fulfilled a specific profile: they were mostly well educated members of society and have the cultural capital to admire and comprehend heritage places, since these literary tourists "belonged to the ´dominant classes´ with tastes and preferences that served as markers of their social position and with patterns of consumption that set them apart" (Herbert, 2001, p.313).

It has been argued that the consumption of literature for a long time has been associated with social distinction and a proof of class membership (Baudrillard, 1997, p.59).To understand this argument in an historical perspective, it is necessary to remember that the process of creating a book used to take long hours of handcraft, therefore, the ownership of books was restricted to clergy members and aristocrats that were able to pay for such demanding work. Later, the access of the masses to books and knowledge generated different types of anxiety among the privilege classes. Politicians and aristocrats fear the fall of their right to govern as a consequence of people's demands for a better social system. Similarly, some writers experienced a certain level of anxiety for the possible negative effects that the print-culture might have on their beloved artworks. Neither writers nor book owners were happy with the idea of masterpieces falling on the hands of a degraded mass-audience (Watson, 2006, p.37). According to Watson: "the portability and multiplicity of the published book seems to have induced a desire to "authenticate the reading experience in a more 'personal' way, to reinforce an incompletely intimate reading experience" (Watson, 2006, p.37). This desire seems logical, after all, literature is the art form that more intimately engages with its audience. Humans are social

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beings and our relationships are word-based by definition. As the artist (writer) speaks to his audience using the same medium (words) that they use for inhabiting their social reality, the writer became one step closer to the audience than it is, for example, a painter (Robinson & Andersen, 2004). On this perspective, it becomes easier to agree with Robinson & Andersen about the power of literature:

> But only with literature are we able to say that the art work itself can lead us on actual journeys to real places as we engage in aesthetic cultural tourism based on the wonderful, hazy, imprecise world of fact and fiction we inhabit. (Robinson & Andersen, 2004, p. xiv).

Visiting places connected to writers and their books then a resource to achieve a higher level of intimacy with the writers (Watson, 2006, p.37). Similar to Watson, Plate (2006), in her work about walking tours inspired by Virginia Woolf, indicates how the itineraries of such tours are designed to evoke or emulate the walks that Woolf could have had in her epoch. When the tourists follow those itineraries, they have access to what the writer contemplated during her walks and the landmarks that were the source of her inspiration (Watson, 2006)...In a slightly different perspective, Robinson and Andersen argue that the reason literary places exist, is the demand of consumers for tangible evidences of the life of writers that can also bring a sort explanation of their works (Robinson & Andersen, 2004, p.5). While the reasons that move fans to visit literary places are multiple, it is interesting to consider the aspects that contribute to the consecration of a literary place as an authentic tourist destination.

2.1.2.2 Authenticity in literary places. Similar to museums, Herbert argues that one of the ways in which literary places gain authenticity concerns the relation these places construct with the past. Literary places have particular architectural styles, furniture, objects, smells and views that evoke fantasy and memories from a distant past (Herbert, 2001, p.325)., other studies have revealed that, in the specific case of literary places, the connections between points in space and stories are the product of fans' ability to transform such points into symbols linked to plots or authors. In this sense, literary places do not have an inherent role as portals between history (and story), and the fan (Ryan, 2006; Reijnders 2010, 2011). Likewise, Orr (2018), in his study about heritage sites connected to the universe of Jane Austen, argues that the level of authenticity of certain sites is determined to a larger extent by the emotional connection that fans feel with the writer and less by the material features of the place as such:

> Any attempt to position authenticity as an intrinsic quality of a heritage site is not only futile, but obscures the process of meaning-making on the part of the tourist. The emotional connection tourists impose on heritage locations is a far greater determinant of the level of communion they feel with Austen while visiting such sites than its purported authenticity (Orr, 2018, p.7).

In fact, in several cases the apparent inconsistencies between the reality of the actual place and the fiction created by the writer became a source of authenticity that benefits the literary place (Plate, 2006; Reijnders 2010, 2011; Oliveira, 2017). The guides highlight the gaps between fiction and reality and explain how certain situations described in the texts differ from natural laws or the historical truth. In this regard, literary places can at the same time be heritage sites case of literary places that are at the same time heritage sites. The novel *Balthasar and Blimunda* is settled in National Palace of Mafra (Portugal). In the novel, the writer Jose Saramago favours the point of view of common people by denouncing the social inequality of Portugal in XVIII century and the political tensions between common people and the crown. As a result, the novel conflicts with the traditional historiography and the official versions of absolutely power and do not mention intents of rebellion (Oliveira, 2017, p.13). Despite the apparent conflict between the version created by Saramago and the official history, cultural entrepreneurs of the region have designed tours that use this clash as a way to give the tourist a broader perspective during the touristic activities: "the ideological clash between the literary text and the traditional

historical perspective actually proved to be highly productive in the approach used by the official guides in their thematic tours of the Palace, visibly organised around a meditation of the conflicting stances" (Oliveira, 2017, p.14).

Another interesting way in which tourists gather authenticity on literary places is presented by Earl (2008). He maintains that certain practices of literary tourism appropriate the cultural authority of experts to boost the authenticity of the literary tour (Earl, 2008, p.401). He analysed the case of a group of tourists that visited Tintagel castle for its connection to the Arthurian myth. The study found how this particular group of tourists enhanced the authenticity of their visit by inviting experts and writers whose reputation and academic authority was acknowledge by the participants. Nobody discussed the notion that academia is 'one of the prime symbols and disseminators of cultural capital in capitalist societies' (Moran, 2000. p.45). When Earl was present and introduced himself as an academic to a private group of literary tourists visiting Cadbury castle for its connection with King Arthur, besides a brief talk about the myth of the king of Britain, were factors that elevated their tour to a higher level, in comparison with other groups of tourists that went to visit the castle for the same reason. The role of Earl as an academic authority enhanced the validation of the experience of this particular group of tourists (Earl, 2008, p.406).

The sources for authentication and consecration of literary experiences are varied. Likewise, the reasons that drive visitors to certain literary places are diverse and have evolved through time. Likewise, there are a variety of angles that can be used to complement the reading experience with journeys and achieve an authentic experience. Among these, there are two main perspectives to approach literary places: firstly, from the perspective of the writer and those places easily associated with his biography (e.g. houses and graves), and secondly, from the perspective of the settings of the work of fiction (those places indicated within the text can potentially be located in specific geographic places). The way in which the interest for places connects to fiction has evolved, is the central topic of the following section.

2.1.3 Places connected to fiction

The act of linking texts with geographic points in the world is especially noticeable in guidebooks, travelogues, travel diaries, picture books, walking and cycling itineraries (Watson, 2006, p.11). Although those kinds of texts have been around for several centuries, the role that locations had in the development of literary narratives from the XIX century onwards is remarkable. The aesthetics of romanticism and realism put special emphasis on the descriptions of lands and the portraits of social groups. Those geographic and sociological descriptions often coincided with the landscapes of rural zones and the behaviour of certain members of society (Anderson, 1993). Travels to the country side began to be motivated not only for the magic contact with nature but also for the similarities with landscapes created and described in novels and poems (Watson, 2006, p.11). Robinson & Andersen (2004) estimated that the accumulated cultural capital provided by literature also delivers large volumes of information that can potentially be used as inspiration for tourists: "Within the wide gamut of creative writing, sometimes deeply buried, sometimes just below the surface, lie the seams for writers of tourist brochures to mine" (Robinson & Andersen, 2004, p.4). Watson identifies the novel *La Nouvelle Hélöise* by Rousseau as the beginning of the interest in visiting places linked to fictional events and characters. Since then, the custom of joining tours to admire the landscape in literary ways were supplemented and popularised. Such tours successfully associated the sublime of rural landscapes with the sentimental narratives of the end of the XIX century and beginning of the XX century (Watson, 2006, p.130). Apart from the contemplative activity, another act by tourists is the attempt to boost the sentiments triggered during the act of reading: "Clasping the text in one hand, tourists would travel to Lake Geneva, and subsequently to other romantic landscapes, in search of spots infused with sentiment and invariably associated with an unavailable woman who embodies all that is romantic and desired within the landscape" (Watson, 2006, p.132)

For the development of literary tourism it is useful when writers' landscapes can be linked to different areas, but it is especially convenient when writers refer to concrete places (Blake 2002, p.92). This is one of the reasons for the success of literary tourism in places such as Moguer, a village in Spain that is currently a popular destination for tourists

interested in the writer Juan Ramón Jimenez. The spirit of the village life of Andalucía was captured by Jimenez in *Platero y yo*, one of the most iconic poems of Spanish literary tradition. During the second half of the XX century, diverse initiatives of literary tourism took place in other villages nearby, including the creation of a writers' house museum and the proliferation of a special style of plaques that decorate the walls and streets of the village. These plaques are made out ceramics and record excerpts of the famous poem (Barke, 2002). This picturesque aspect has positioned this small village as a well-known destination for literary tourists (Barke, 2002).

2.2 Literary tourism in contemporary times

The transformations on the literary genres and mediums have had an effect on literary tourism practices. In addition to consecrated and canonical writers, nowadays the offer of literary tourism encompasses locations linked to contemporary literature, fantasy, and other emerging narratives. In the case of genres such as science fiction or fantasy, the difficulty of locating the settings in the geography of the actual world has not been an impediment for the development of literary tourism (Herbert, 2001; Reijnders, 2011; Conell, 2005; Ryan, 2013).

Literary tourism has been encompassed by the general concept of media tourism that includes diverse narrative formats such as films, TV and videogames (Can-Seng Ooi, 2018). The kinds of activities and meanings that visitors seek on those places are in constant transformation. A big part of this transformation and diversification has been possible due to the effects of globalization in the cultural and economic interaction between countries (Appadurai, 1996). Today, the mass production and consumption of cultural products represents a significant share of the economy in many western countries. For example, in 2010 34% of the tourist that travel to Ireland went there inspired by films or T.V series (O'Connor & Kim 2014, p.6). Some cases of literary tourism linked to urban cities are Paris (Victor Hugo), Rome (Virgil), Saint Petersburg (Dostoyevsky), Prague (Kafka), Dublin (Joyce), London (Keats), Edinburgh (Arthur Conan Doyle), Lisbon (Fernando Pessoa), New York (Arthur Miller), (Rui Barbosa) Rio de Janeiro (Herniques, 2010,p.7). This list can be complemented with the growing number of film tours: in the

United states (Bladerunner in los Angles, Sex and the City in New York, The Sopranos in New Jersey) Canada (the X-files in Vancouver), United Kingdom (Harry Potter, Inspector Morse in Oxford, Braveheart in Scotland), Lord of the Rings in New Zeeland, The Da Vinci Code in Paris and Dracula in Romania are part of the list created by Reijnders (2010, p.4). In the following section there are analysed some studies that have approach the perspective of the visitors in an attempt to better understand the reasons that move local and international audiences to visit places related to stories.

2.3 Theories to understand the experience of literary tourists

Studies have argued that literary travels are an alternative for prolonging t**he** aesthetic pleasure (Wolf, 2009; Reijnders 2010; Ryan, 2013), while others maintain that literary places play a key role as cultural symbols for nationalist purposes (Watson, 2006; Conell, 2005). The concept of *lieux d´imagination*, or places of the imagination, was developed to explain where the power of locations connected to media narratives comes from:

> *"Lieux d'imagination* are physical points of reference, such as objects or places, which, for specific groups in the society, provide the opportunity to construct and subsequently cross the symbolic boundary between an 'imagined' and a 'real' world. This world of imagination can of course have a historical basis, but that is certainly not necessary" (Reijnders, 2010, p.4).

This theory contributes to answer the question of the role of places and objects in media pilgrimages and, reciprocally, the effects that these media pilgrimages have in the concrete organization of such locations. To strengthen the reliability of his theory, Reijnders illustrates how it works in a concrete case study: three detective tours in Amsterdam, Oxford and Ystad, each of them linked to a different detective series. The findings showed that these tours are designed around physical points that are easy to recognise by any tourist familiar with the story. For media tourists, those places turn into places of the imagination that allow the construction of a boundary between the fictional world created by the media and the real world. For example, by highlighting inconsistencies or ´bloopers' between the story and the actual reality of the places, the

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symbolic boundary imagination-reality is reinforced and it has a positive outcome for the experience of media tourists and the reinforcement of the fandom (Reijnders 2010; Ryan, 2013).

Earlier, Torchin (2002) noticed the effectiveness of the creation of symbolic boundaries between fiction and reality. In his study about the touristic tour called *Manhattan TV tour* he observed how the guide delivered information about touristic places and their role as film locations. Torchin (2002) noticed that the details about films and TV shows were presented in terms of the inconsistencies between what was displayed on the TV and the actual reality of the places. Both Reijnders (2010) and Torchin (2002) conclude that those ´bloopers' contribute to the construction of the boundary between the television world and the real world. Moreover, that by visiting the locations and finding out such bloopers, the sense of authenticity is stimulated in the constant comparison of imagination and reality. Similarly, in his study dedicate to the Dracula Country, Reijnders (2011) found that the constant comparison between the fictional story of the Count and the historical truth of Romania grants validation to the fictional story and authenticity to the fandom. Both studies (Reijnerds 2010, 2011) showed that, by encouraging the participants to re-enact scenes of the story, the boundary melts with reality for a fraction of time. Particularly, the multi-sensorial stimulation boosts the *lieux d'imagination* of Dracula Country. By smelling, feeling, seeing and tasting, the visitors get a more completely immersive experience that allows them to transgress the symbolic boundary.

Perhaps one of the most powerful resources of tourism is its ability to provide connections between the creation and his creator, making it possible for visitors to experience diverse emotional reactions (Hoppen et al., 2014, p.2). Thus, the feeling of being "behind the scenes" comes along with a sense of intimacy with the writer, especially in those places that the writers chose to inhabit. For instance, the houses where he lived, the cafes and restaurants he frequented and other places that had a role in shaping his creativity (Hoppen et al., 2014).

From a different perspective, Blake (2002) analyses the case of literary places that had no real connection with writers and were not specifically referred on his books but that manage to take the ownership of them for literary tourism proposes. There are multiple

cases of literary shrines for writers that "without specifically intending to write about 'place' [have], through their fame and contributions to the literary canon, come to be associated with particular localities" (Barke, 2002, p.87). This sort of involuntary literary places are recurrent among canonical writers. That is the case of Miguel de Unamuno in Salamanca, Spain. He wrote essays, poetry, drama, novels and was a philosopher; nevertheless, his association with the city is due to a particular episode when he stood his political position against Franco´s military regime, rather than because of the representation of Salamanca in his fiction. (Barke, 2002, p.). Nearby, in Portugal, there is the example of a writer whose case has been the opposite of Unamuno in Salamanca. His work and life is strongly linked to the city, and his contribution to the literary cannon is largely acknowledged since the last century. However, appreciation of this writer from the literary tourism perspective surged recently. This is the case of Fernando Pessoa in Lisbon.

2.4 Literary tourism in Lisbon, the case of Fernando Pessoa

The capital city of Portugal is one of the last European cities that faced the arrival of mass tourism (Moreira, 2018). Currently, it is estimated that per each permanent resident there are nine tourists walking on the streets (Moreira, 2018). In this context, Lisbon has encountered the rise of literary tourism (Henriques & Henriques, 2010). Two Portuguese writers have been capable of attracting international fans: José Saramago, the only Portuguese writer that has been awarded with the novel prize, and Fernando Pessoa, "dubbed "Portugal's most universal writer" (Olivera, 2017, p.311) According to Oliveira (2017), in Lisbon the offer of literary tourism started two decades ago, and primarily focuses on national visitors and students. But since 2015, the demand started to grow exponentially and now attracts international tourists (Oliveira, 2017).

It has been extensively argued that literature has the potential of developing tourism destinations (Squire, 1994, Hoppen et al., 2014; Robinson, 2016). Cohen-Hattab & Kerber (2004) maintain that literary tourism has progressively been seen as a privileged way to construct and valorise tourism destinations, precisely because it helps to counter over-simplified views of locations. By providing more complex narratives, literary tourism helps tourists to acquire a more profound interpretation of the culture and identity in the visited place (Cohen-Hattab & Kerber, 2004). In line Cohen-Hattab & Kerber (2004), Oliveira

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(2018) maintains that the development of literary tourism in Portugal has been a way to attach complex arcs of meaning to tourism destinations. The number of international travellers interested in the works of famous writers such as Jose Saramago, Antonio Tabucchi and Fernando Pessoa has increased in the last years. Among these writers, the case of Pessoa is especially interesting, because of the abundance of monuments and plaques that mark buildings and streets connected with the life and work of Fernando Pessoa, and the success of Fernando Pessoa House Museum (Henriques &Henriques, 2010). One of the aspects that have contributed to the consolidation of literary tourism about Fernando Pessoa in Lisbon has to do with the richness of the literary universe created by him, and the special connection of his artworks and personal life with the Portuguese capital (Henriques &Henriques, 2010; Oliveira, 2017; 2018, p.240).

2.3.1 Why Fernando Pessoa

Fernando Pessoa (Lisbon, 1888-1935) is arguably one of the main poets of the XX century in the western tradition (Bloom, 1998), and one of the major influences of modernist aesthetics (Zenith, 1998). Few of his works were published when he was alive and it was after his death that the magnificence of his immense work was discovered. Today, almost a century later, a big part of his manuscripts are still in editing stage, however, up to 278 translated editions of his works has been published in 32 languages (UNESCO, 1932).

Fernando Pessoa creates around 81 fictional characters that he used as authors of his poems. Pessoa gave each of them a complex biography: physical details, nationality, profession, political orientation, religion specific writing style, beliefs, interests, complex physique and even a past. Similar to the characters in a play, they are "separate from each other and from their author. Yet, just as characters within a play interact, so do the heteronyms function together to express what none of them could separately" (Jones, 1977, p.255).

Pessoa was aware that before him, there was no record of a writer who had developed such a complex set of literary voices. He gave the name of heteronyms to this

particular kind of fictional characters because, according to Jones, "they are more than personas or masks: they are poet-characters. Their creator lived their lives mentally; he did not only write their poetry" (1977, p.255). Those characters or heteronyms appeared gradually along his writings and eventually they die too. While imaginary, these poet-characters are independent from Fernando Pessoa´s own personality and might not share the same beliefs: "they are poets Pessoa became; and each of them is distinct in physical appearance, career, temperament, and poetic style (Jones, 1977, p.255).

According to Crespo (1988) he created around 81 fictional characters, but four of them are essential for the narrative universe: Ricardo Reis, Alvaro de Campos, Alberto Caeiro and Bernardo Soares. Ricardo Reis is a doctor that lived in Brazil and was born one year before Fernando Pessoa; his writing and live style are elegant and his last name has been interpreted as a clue of his background («Reis» means «kings»). Alvaro de Campos was a naval engineer trained in Glasgow; his writing is strongly influenced by Walt Whitman and the Italian futurists. Alberto Caeiro is a shepherd who lived in a rural area, was born a year later than Pessoa and died of tuberculosis at a young age. He was a nature poet, at the same level of the Zen masters in Japan and plays an important role in the development of the personalities of other heteronyms. One of the most fascinating aspects of the heteronyms is that they interact with each other, talk to each other and often disagree. They influence each other´s style but always Caeiro is considered the master of all of them, including Pessoa himself.

2.3.2 Works by Fernando Pessoa that have inspired literary tourism

The Book of Disquiet (**1982**).This poetic diary was written by the character named Bernardo Soares. He is described as an assistant bookkeeper, who works for a textile trading firm in Lisbon. This book is perhaps one of the most translated works of Pessoa. The text describes the daily routines of Soares along the neighbourhood Baxia-Chiado. The streets, the place where Soares works and all the aspects of his life are depicted with the literary style of a stream of consciousness that flows along Rua dos Doradores.

This book has been referred as a personal notebook of Pessoa, unfinished and plenty of self-reflective fragments that were written during the second half of his life (Zenith, 2002). The English translation by Penguin Random House includes a map of Chiado

neighbourhood. Thus, the reader is invited to locate the places and streets as mentioned in the book on the map. This traditional area belongs to the historical part of the city, therefore it has suffered little transformation since Pessoa´s times, and it is still possible to locate the literary places in the contemporary Lisbon. This area is an essential part of the literary walking tours.

What the Tourist Should See (**1925**). This travel guide was written in 1925 but published for first time in 2008. It was written originally in English. Apparently, Pessoa wanted to address this book to foreigners. It is interesting how Fernando Pessoa attributed the authorship to himself and none of his heteronyms appear along the 84 pages of the guide. Seemingly, his idea with this book was to present the city in the way he saw it. Some scholars have argued that in this text the city of Lisbon itself plays the role of heteronym (Safarti, 2002). The absence of dialogues and the use of the first narrative person in the descriptions make the reader perceive the city as the narrator itself: "the tone of a voice merging with a city in order to reveal it to the unseeing eyes of a stranger by virtue of signs alone" (Safarti, 2002, p.160). Nowadays a common practice among fans of Pessoa is to follow this guide or other guides inspired on it to discover the city.

2.3.3 Literary tourism activities about Fernando Pessoa

Fernando Pessoa Walking tours. The works *What the Tourist Should See* and *The Book of Disquiet* have positively influenced the creation of different literary walks about Pessoa in Lisbon. A quick search on the internet returns at least four different walking tours about Pessoa. An interesting aspect is that those walking tours are offered by guides that are involved in academia or work for cultural foundations. According to the descriptions posted on the media, it was a personal interest in Fernando Pessoa and the success of literary tourism in other European cities that inspired those guides to create literary walks about Pessoa.

Nowadays consolidated touristic companies offer literary walking tours, and international tour operators include literary walking tours about Pessoa in touristic packages. Certainly, Fernando Pessoa is highly valued by Portuguese people, and plays a

key role in the identity of Portuguese literature. Casa Fernando Pessoa Foundation is an institution created for the promotion of the writer and his legacy among Portuguese people, but a few years ago they started to address international audiences.

  Casa Fernando Pessoa. As it said that Pessoa never left Lisbon in his adulthood, it is also said that he was a nomad and lived in many different rented rooms around the city centre. The last one of these, where he died, was bought by the municipality and transformed into a cultural centre. There, all kinds of audiences, be it Portuguese or international, can see the reconstruction of his bedroom, admire his personal library and learn more about the poet with an interactive exhibition. Since its opening in 1993, the house has been promoting the legacy of the writer and his role in the Portuguese culture. The place has been also impacted with the boom of tourism industry of the city. Nowadays, the interactive exhibition displays information in English and Spanish. Besides, since 2018 the foundation began to offer thematic walks about Pessoa in English. Clearly, this transformation of their services has to do with the demand of international visitors.

3. Methodology

This chapter is concerned with the methodology chosen to answer the research question, the different techniques used for collecting the data, the sampling strategy and the procedures used for the analysis. This study attempts to give an explanation of how international tourists experience Lisbon in connection to the poetic universe of Fernando Pessoa. This general question can be interpreted and approached from different perspectives, but this particular research focuses on three specific moments of the general experience: before the tour, during the tour and after it. Consequently, the research question that addresses this study is **What are the motives of foreign visitors to engage in literary tourism connected to the work of Pessoa, how do they experience their visit and how do they come to evaluate their experiences later on?**

The research question and sub-questions of this study investigate the practice of literary tourism in its dimension as a social practice. Therefore, the most suitable methodology is one that allows the researcher to approach the phenomenon and observe it within its natural settings. From their experience, Goodson and Phillimore recommend the qualitative methodology to conduct tourism research, because it offers a large potential for the understanding of "the human dimensions of society, which in tourism includes its social and cultural implications" (2004, p.4). One of the advantages is that this approach brings the opportunity for the systematic collection of valuable information on its natural settings of production (Yin, 2012, p.6). The most popular techniques of data collection in qualitative research are field notes, interviews, conversations, recordings and documents. With these techniques it is possible to capture real situations into images or representations (recordings, texts, transcriptions) that can be manipulated and analysed with the scientific method (Lincoln& Denzin, 2000). Additionally, qualitative approaches have been used extensively in case studies of literary tourism and media tourism, and nowadays are consolidated as a reliable way for analysing this phenomenon (Amey, 2019, Barke, 2002; Earl, 2008; Henriques, 2010; Squire, 1994; Reijnders 2010; 2011, 2015; Watson, 2006).

3.1 Data collection

To conduct qualitative research means that the emphasis is on understanding the social world that is analysed through an examination of the interpretations made by the participants of such world (Bryman, 2016, p.380), In the current research, that world is Lisbon and those participants are the tourists that experience the city with the mediation of literary tourism activities about Fernando Pessoa. The scope of this research is limited to the following activities and sites: three Pessoa´s literary walking tours, the House Museum Fernando Pessoa, *A Brasileria cafe* and *Martinho da Arcada cafe*. These places were chosen for two reasons. First, these places have a direct connection with the biography of the poet. It is believed that the poet frequented those cafes regularly and both have been promoted as iconic references to Pessoa in diverse travel guides of Lisbon and the local tourism bureau. Second, because in their facilities these cafes have allocated a holy place that pays tribute to Fernando Pessoa: on the one hand, *A Brasileira Cafe* has a bronze statue of the writer in its terrace, on the other, *Martinho da Arcada cafe* turned the favourite table of the writer in a marble table where objects allusive to the presence of the poet are permanently exhibited.

In order to gather the interpretations by these participants of their world, mixed methods of collecting data were used: participant observation, semi-structured interviews with literary tourists and virtual content analysis of internet reviews posted on Tripadvisor.com and Airbnb.com. The use of three different sources of data (interviews, observations and documents) increase the reliability of this research as it is possible to use triangulation to crosscheck the findings (Bryman, 2016). However, the interviews are the main source of information and the other two types of data are used as complementary resources.

3.1.1 Participant observation

Participant observation is a technique of data collection that implies the immersion of the researcher in the studied settings in order to witness the dynamics of the group and draw out the meanings that the members attribute to their environment (Bryman, 2016, p.432). The settings selected for observation where three walking literary tours. Tour 1 is offered by a local hotel, tour 2 is offered by Casa Fernando Pessoa, and tour 3 is offered by

a tour operator. Additionally to these walking tours, 2 locations were observed: *A Brasileria Cafe* and *Martinho da Arcada Cafe.* During the observation during the tours, the researcher adopted a peripheral membership as defined by Angrosino (2007). This approach allowed the researcher to interact closely with the tourists, but at the same time prevented her from participating in activities that constitute the core of the experience during the walk, such as reading poems or answering control questions posed by the guides. During the walking tours the researcher avoided taking notes in front of the participants as she did not want to distract their attention and make them feel observed. After the end of the tours, the observations were recorded by voice notes and jotting. During the direct observation at the cafes the jots were taking during the observation, as it does not seem to disrupt the dynamics of the places. Later, during the nights or the day after the jots, the initial notes were transferred to proper field notes. The observation during the tours was focus on the attitude of the tourists during the walk and their body language. Special attention was paid to the way guides introduced the places and the language the used to address the participants. Similarly, it was observed the way in which tourists reacted to the information, how easy or difficult it was for them to engage with the narrative proposed by the guide, as well as their participation. For instance, notes were made on the kind of questions they asked, if they volunteered to read the poems, or their attitude when taking pictures.

3.1.1.1 Sampling. In Lisbon, several options of literary walking tours about Pessoa are offered, but for this study three of them were selected on the basis of their stability and trajectory in relation to the audience of international tourists. In this sense, three waking tours held in English were selected:

Tour1: Walking tour by Fernando Pessoa House museum. This tour is conducted by members of Casa Fernando Pessoa Foundation. Originally, they created this tour with academic purposes, as a fieldtrip for high school and university students, but currently they offer a version of this tour in Spanish, French or English to international groups of tourists. This tour is often booked by tourism companies and included in tailored packages, designed for specific groups of tourists. The tour is conducted by one of the researchers of the foundation. Contrary to what might be expected, they are not professional guides, but work

on research projects regarding Fernando Pessoa's legacy and other academic initiatives. The tour is programmed on demand. To get access to the tour, the director of the Foundation was contacted and the objectives of the research were explained by email. Further arrangements for joining the tour were made by phone call.

   Tour 2: Walking literary tour offered by Hotel P[2] in the city centre of Lisbon. This tour takes place every Friday at 3pm and is offered to the guests of the Hotel P as a courtesy. Usually the tour is conducted in English when the nationalities of the audience differs, although sometimes it is held in Italian or Portuguese. The decoration of the hotel as well as his name and the restaurant are inspired on the aesthetics of Fernando Pessoa. In this sense, the tour works as a complement to the thematic atmosphere created in the spaces of the hotel. The hotel was contacted in advance by email and phone call. After the hotel staff was told about the objectives of the research, they invited me to join the tour. Unfortunately, on the day of the appointment, the tour was cancelled and we (four tourists and myself), could not do the activity, as there was not replacement for the guide. Thanks to the information they gave me in the front desk I managed to contact this guide directly and explained my research to him. He invited me to join the tour the following week.

   Tour 3: Walking literary tour offered by tour operator. This tour is often booked by those tourists that are familiar with the works of Fernando Pessoa and decide in advance to book it. The activity works as a private tour: it is programmed on demand and according to the availability of the guide, who does not work exclusively for this operator, as this guide broadcasts his services through diverse tourism platforms such as Airbnb.com and Tripadvisor.com. The walk lasts around three hours.

   3.1.1.2 Observation in public spaces. The traditional European cafes with outdoor seating falls under the category of public spaces. Consequently, the recommended method for collecting information on this kind of settings is direct observation (Angrosino, 2007). In both places, *A Brasileira cafe* and *Martinho da Arcada cafe,* field notes were taking during the observation through voice notes and jots. The observation focused on the

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[2]The names of hotels and tourism companies were changed.

attitudes of people in front of the statue and the memorial table. Information about behaviour and body language was collected.

A Brasileira cafe. This traditional cafe has a terrace in the public area of Baxia-Chiado, in front of the entrance of a metro station. The place is often frequented by tourists attracted by the traditional decoration and the bronze statue of Fernando Pessoa on its terrace. The sculpture portrays the poet sitting at a table and a second chair besides him invites the walkers to have a sit next to him. The observation was conducted during the afternoons. I sat in front of the sculpture in order to *see* the behaviours of pedestrians and costumers of the cafe in relation to the sculpture. Interesting correlations between the profile of people and the way they engage with the sculpture were identified.

Martinho da Arcada cafe. This cafe was the favourite place of Fernando Pessoa and is mentioned in several of his poems. He used to spend long hours sitting at the same table writing, sipping a cup of coffee or a shot of Aguardente. Inside the cafe, there is a tribute table made of marble decorated with objects allusive to the poet, such as his hat, a pair of glasses, a traditional cup of expresso coffee, a shot cup and a notebook. The table and other pictures of the poet that decorate the place allude to the presence of the poet. The place is regularly visited by groups of tourists that walk into the cafe to see 'the table of Pessoa' and the pictures of other Portuguese writers that decorate the place. No customers or tourists are allowed to sit on the marble table. The access to this place was granted by the manager who allowed the observation for short periods of time. Interesting aspects regarding the behaviour of the tourist and the behaviour of the waiters were noticed. The main features of the settings are listed on Table 1.

Table 1: Observation settings

Type of activity	Operator	Observation period	Participants
Walking tour	Tour 1: Casa Fernando Pessoa	3 Hours - 1 tour	15
Walking tour	Tour 2: Hotel P	2 Hours - 1 tour	6
Walking tour	Tour 3: Lisbon Extreme[3]	3 Hours - 1 tour	2
Public place	A Brasileria Cafe – Bronze statue	10 hours	General public
Public place	Martinho da Arcada cafe	5 hours	Groups of tourists - costumers

3.1.2 Interviews

As the aim of this study is to analyse the perspective of tourists that take part in literary tourism in Lisbon, it is reasonable to consider the interviews as places where the participants and the researcher can construct knowledge by reflecting on the experience of literary tourism. With this objective, there were conducted 10 semi-structured interviews in order to maximise the potential of the conversation. The semi-structured interviews were conducted with a constructivist perspective, according to which the interview is a site where knowledge is socially constructed during the interaction of interviewer and interviewee, through questions and answers (Kvale & Brinkmann, 1996). With this approach, it was possible to address the conversation with the tourists in a way that allowed the researcher to ask questions directly about the experience of the participants as literary tourists in Lisbon, but was flexible enough to change some questions and let them expand on their answers. With this strategy, information regarding the way participants interpreted their own experience was successfully collected. During the participant observation a total of fifteen potential subjects were contacted, five of them were successfully interviewed and five more interviewees were contacted by social media platforms.

> *3.1.2.1 Sampling strategy.* The strategy chosen for this research was criterion sampling (Kvale & Brinkmann, 1996). Ten semi-structured interviews with tourists were

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[3]   The names of hotels and tourism companies were changed.

held, that met at least two of the following conditions: 1. joined any of the three observed walking tours, 2. visited the house of the poet, 3. walked into *A Brasileria cafe* or *Martinho da Arcada cafe* for the sake of the connection that those places have with Fernando Pessoa. Two different strategies were implemented to contact the subjects. First, potential interviewees were approached during their participation on the walking tours in which participant observation was conducted. Nonetheless, the interviews were not conducted at that specific moment because the tourists had a busy agenda. The researcher took their contact details and contacted them days after the tour, when the tourists were back at their home. The second strategy to contact subjects was through social media, using the platform of Tripadvisor.com on which tourists had left reviews of the Fernando Pessoa walking tour offered by the operator *Lisbon Extreme*. These participants were contacted by the option of direct message available on the platform.

By interacting with literary tourists, it is expected to construct knowledge for the understanding of the role of literary tourism activities in the way literary tourists experience the city. In order to get the perspective of the subjects, the professional approach and the techniques of questioning take the form of everyday conversation (Kvale & Brinkmann, 1996). Following Kvale & Brinkmann (1996), two interview guides were designed: one with the research questions and the other with the interview questions. The first one contained the thematic questions of the research and the second one has equivalent questions where technical vocabulary is avoided (See appendix1). The guide with the interview questions was used in general terms; however, during the interviews there were moments of significant departure from the questions, when the researcher posed follow-up questions in order to stimulate detailed answers.

The respondents were contacted between March and April, and the interviews were conducted between March and May by phone call. At the beginning of each interview the objectives of the study and privacy concerns were explained. All the interviews were conducted in English by phone calls, using Whatsapp or Skype. Table 2 shows the distribution by age-range, nationality, gender and occupation. All the respondents have university education. The majority of the respondents are of retirement age. Eight out of tenare female and six out ten are from the United States.

Table 2: Interviews sample

Name	Gender	Age	Occupation	Country	Activity	Date of interview	Place of interview
Martha	Female	50	Professor	Brazil	Booked private tour with Lisboa Extrema	25/03 /2019	Whatsapp call
Silvia	Female	36	Professor	Brazil-Spain	Selfguide walk in the city centre and visit to Casa Fernando Pessoa	26/03 /2019	Whatsapp call
Lia	Female	37	Office employee	Germany	Selfguide city centre and visit to Casa Fernando Pessoa	25/03 /2019	Whatsapp call
Roxane	Female	47	Entrepreneur	Mongolia -Irland	Selfguide walk in the city centre and visit to Casa Fernando Pessoa	01/04 /2019	Whatsapp call
Sharon	Female	65	Journalist	Unite States	Literary tour arranged by travel operator	09/04 /2019	Skype call
Eva	Female	70	Accountant	Unite States	Literary tour arranged by travel operator	10/04 /2019	Skype call
Kitty	Female	69	Retired	Unite States	Literary tour arranged by travel operator	11/04 /2019	Whatsapp call
Steve	Male	50	Historian	United states	Booked private tour with Lisboa Extrema	03/05 /2019	Skype call
Louise	Female	69	Language teacher	Unite States	Literary tour arranged by travel operator	09/04 /2019	Skype call
Jeff	Male	70	Retired	Unite States	Literary tour arranged by travel operator	11/04 /2019	Whatsapp call

3.1.2.2 Operationalization. The research question that addresses this study requires the literary tourists' experience in three different moments: before their travel, during the activities of literary tourism and the evaluations the participants made after the activity, probably back at home. In this sense, after a short introduction with introducing questions, the posed questions concern these three moments mentioned on the research question. The interview started with an introduction, when the responders were asked questions about their background and demographic data such as age, nationality, and occupation. Then, questions about their relation with literature opened up the way to ask how they came to

know about Fernando Pessoa and his work. This question was the starting point to continue asking for the reasons that brought them to partake in literary tourism in Lisbon. The variety of answers led to the insight that a variety of reasons drove visitors to take part in the activities. Among these factors were an interest in Pessoa that had developed earlier in their lives, admiration and intrigue about Pessoa's private life, a general interest in learning more about Portuguese culture, and the wish to explore the city centre of Lisbon in a more personal way and therefore on foot, rather than by bus.

The second part of the interview required the participants' personal experience while doing the activity, either while joining a literary walking tour or visiting the Fernando Pessoa house museum. This part started with a general question about what participants recalled about the activity (places, streets, information). Then, with follow-up questions the respondents were asked to recall specific feelings or thoughts that these literary tourists might have had during the walk or standing at a specific spot. In some situations the researcher asked directly for certain points of interest identified during the participant observation. At this point, the question about what their favourite part was of the activity concerned the reasons to like this part specifically. Usually the answers revealed a sort of reflection about what the interviewees considered to be relevant or memorable in relation to the entire experience in Lisbon. This helped to introduce the last part of the interview where the participants were asked to evaluate the activity in relation to their previous expectations, the reasons that moved them to sign up for the activities in first place, and the actual lived experience in Lisbon. In most cases, the interviewees reflected on the originality of the activity and the outstanding talent of Fernando Pessoa in terms of what the visitors had learned about his personal life and literary style. At this point of the interview, the tourists mentioned the high level of preparation of the guides, the fact that some places were overrated, the contrast between some "hidden" spots with the crowded spots, and their personal opinion about the activity of reading poems. Before concluding the interview, the subjects were asked if they had ever done any similar literary activity in other cities and, surprisingly, the response of nine out ten was affirmative. To complement the phase of evaluation, the interviewees were asked to compare these previous activities with their experience in Lisbon about Pessoa. Additionally, participants manifested the intention to read more works by Pessoa in the future or to search literary activities in further trips.

The interviewees added remarks to this on the value that literary tourism added to their holidays and mentioned concept such as authenticity, real travellers and mass tourism.

3.1.3 Additional data: virtual documents

Among the three tours that were observed, only the one that is run by the hotel takes place every week. The other two tours have to be booked in advance and, in the most of the cases, it is operated as a private tour. As a direct consequence of this study, the participant observation of the researcher was not allowed and the company was reluctant to share contact details of their customers. In order to compensate this lack of respondents and activities to observe, another source of data was included, which allowed the gathering of additional information about the perception of the tourists that booked those literary private about Pessoa. In this sense, virtual documents published on media platforms have been proven useful sources for social scientific analysis (Bryman, 2016). The reviews that participants of literary tourism in Lisbon posted on Tripadvisor.com and Airbnb.com were chosen as virtual documents, according to Scott's criteria of authenticity, credibility and representativeness (Scott, 1990). This selection was made on the basis of the reliability of those portals, the possibility of identity-checking and the credibility gained among tourists all over the world.

3.1.3.1 Authenticity. Internet offers the opportunity to share opinions worldwide. Users on the selected website who want to share their opinion about a touristic attraction place have to register and share sensitive personal information with the portal. The authenticity of this information is checked by email and SMS. Airbnb requires double checking, asking the user to take a picture of their identification document. On the other hand, Tripadvisor links the profiles of its users with their Google accounts, and in doing so take advantage of Google´s security protocols. Tripadvisor also offers the opportunity to reach the person who wrote the review, while Google and Airbnb restrict this option to the business owners exclusively.

3.1.3.2 Credibility: The chosen websites make it possible for managers and operators to contact the reviewer and write a reply below the review. In this way, a visitor

of the website or potential consumer can analyse both sides of the situation in cases of negative experiences.

       3.1.3.4 Representativeness. Currently Tripadvisor.com, and Airbnb.com occupy an important place in the decision-making process of people when visiting a restaurant or booking a night in a hotel.

       3.1.3.4 Sampling. The following activities were searched on Tripadvisor and Airbnb. In the case of Airbnb, the walking tour about Pessoa was the only product offered by this provider. In the case of Tripadvisor, four attractions were selected: the literary walking tour offered by the tour operator, and the two cafes where the observation was carried out, and the bronze sculpture. In the case of each one of the activities, the reviews were limited to those containing the keyword "Pessoa" and written at any point during the last three years. In doing so, it was possible to filter comments concerning different tours (in the case of the tour operator), or other motives for visiting the places (in the case of the cafes). Since the sculpture in front of *A Brasileira* cafe appears as an individual attraction on Tripadvisor, all the reviews that were made during the selected period were analysed as well. The following table summarises the sampling:

Table 3: Virtual documents summary

Type of activity	Operator/ Data source	Total reviews that include the word "Pessoa"	Reviews posted during the last 3 years
Walking tour	Airbnb	26	26
Walking tour	Lisbon Extreme	4	4
Place	A Brasileria Cafe- Bronze Statue	72	29
Place	Martinho da Arcada cafe	28	12
Places	Bronze sculpture	48	26
Total reviews selected for the analysis		178	97

3.2 Methods of analysis

       The process of creating knowledge that first began with observations and the following interviews continued through the transcription of the recordings and further systematic application of analysis techniques (Kvale & Brinkmann, 1996, 54). The

interviews were recorder with the authorization of the subjects and later transcribed manually. Despite the methods for data collection mixed different sources, all the information: interviews, field notes and virtual documents were turned into plane texts and uploaded in Atlas.ti for systematic analysis.

3.2.1 Data integration

Although there were used three different sources of data, the weight of the analysis rely heavily on the interviews, as this method represented the most direct way to gather information about the personal experience of the participants. In this way, observations and documents occupied the position of complementary sources of data.

The participant observation was used to contact potential interviewers and to identify interesting aspects to ask the responders about during the interviews. Thus, for example, during the observation there were identified different attitudes of the participants in front of the bronze sculpture and later, during the interview, the researcher asked the responders to share their opinion, their own experience right there, the reasons whether or not they took pictures with the writer and their opinion about the postures that some tourists adopted for their photos.

The documents, on the other hand, were used in two different moments. As it was explained before, some of the walking tours are conducted in the form of private tours, situation than make it hard to contact the tourist for further interviews. Therefore, in a first moment the virtual documents where used to contact some of the tourists that have participated on this tour. For this, the comments that some of the participants of these tour left on Tripadvisor.com during the last two years were selected and were contacted by the option of private message available in this platform. 14 potential interviewees were emailed, 6 of them answered back and 4 were successfully interviewed. In a second moment, after the interviews were conducted and transcribed, all the virtual documents collected (including the reviews of the cafes) were contrasted against the interviews. The idea was to identify comments that contradicted or were in agreement with certain ideas expressed by the interviewees.

3.2.2 Grounded theory

For the analysis of the collected data, the grounded theory methodology was selected and carried out according to the stages of coding proposed by Charmaz. According to her, the coding process is the bridge between the raw data and the construction of a theory to explain such data (2006, p.46). In order to develop a theory to interpret the phenomenon of literary tourism about Pessoa in Lisbon, the process of coding started with a preliminary stage and was followed by the systematic application of open code and focus code.

The first step was to transcribe the recordings. Although it was time-consuming, the advantage of transcribing the interviews manually was that the transcription process also worked as a preliminary stage of analysis and familiarization with the documents. This resulted in a benefit for the further stage codes associated with the way the participants evaluated the experience later on. Open coding was used during the first stage: the information was fractured in provisional codes that emerged from the systematic coding line by line. After that, the codes were grouped to create more general codes. (Charmaz 2006, p.52). On the third stage, the new codes were contrasted against the data directly and the entire collection of open codes, with the aim of creating stronger clusters of codes. This focus coding process was applied several times (Charmaz 2006, 52). During the last stage of focus code, the codes were clustered according to their relevance in answering each one of the three sub-questions of this research. In this sense, there were created three categories: 1. «Before», 2. «During» and 3. «After». The first one grouped the codes relevant to the question about the reasons that moved visitors to do literary tourism about Pessoa. The second, clustered the codes related to the experience that the tourist actually had in Lisbon, and the third category bundled those codes associated with the way the participants evaluated the experience later on.

All the stages of coding were carried out with the help of the software Atlas.ti. During the stage of open code 419 codes where assigned and later grouped in 12 groups that were associated to one of the three categories. At this point the virtual documents were integrated to the research and coded in terms of their correspondence to final groups and

categories. The findings are presented according to the three different categories and are discussed extensively in the following section.

4. Results

The general aim of this study was to investigate the motives of foreign visitors to engage in literary tourism about Fernand Pessoa, how they experience the activities and how they evaluate their experiences later on. In order to answer this question, there were formulated three sub-questions that address each one of the moments of the literary tourism experience. In order to answer this research questions, empirical data was collected through three different methods: semi-structured interviews, virtual documents and participant observation. The interviews were the primary source of data while the observations and the documents were complementary. The observations were used to contact potential interviewees and the field notes were used as a source of information during the interviews. The virtual documents were useful to contact potential interviewers and to cross-check controversial insights detected on interviews. On this chapter, the results of the data analysis are presented.

During the coding stage, different categories were created to address each one of the sub-questions. This structure is maintained to present the results and correspond to the three different subsections of this chapter. In this sense, subsection 4.1 addresses the sub-question about the reasons that moved international visitors to do literary tourism about Pessoa; in other words, the background of the participants, their interests and the previous circumstances that, in one way or another, became relevant for their later participation of literary tourism about Fernando Pessoa in Portugal.

In section 4.2, it is discussed the way in how these international visitors actually experience diverse activities about Fernando Pessoa, such as joining literary walking tours, visiting the house of the writer or selected coffee shops. The feelings, emotions, thoughts and actions experienced by the tourists in those particular moments are interpreted and contrasted with related theories and the findings of similar studies. Finally 4.3 is related to the third sub-question about the way the participants come to evaluate their experience that they had, in relation to their previous expectations and potential long-lasting effects.

4.1 Before: The reasons that move literary tourists

The experience of literary tourism has to be traced back to the moment when the participants find out about the writer or his work for the first time, as that moment is the

departure point of a curiosity that, in the future, is turned into a reason to engage in literary touristic activities. The responders of this study manifested diverse points of origin for their curiosity about Fernando Pessoa. For some of them, the first contact with the poet occurred many years ago, when they were taught about Pessoa in high school, while others came across of Pessoa´s works 10 years back, in a magazine. Half of the responder discovered Fernando Pessoa a few days before their trip to Lisbon and few of them heard about the poet an hour before the literary walking tour.

Different people brought diverse backgrounds to the experience, but they present similar profiles. All of them have university studies, most of them work in fields related to humanities, a good percentage of them are professors and all of them manifested reading habits. These attributes are consistent with the profile identified by Herbert, according to which literary tourists are well educated and had the cultural capital to admire and comprehend literary places (Herbert, 2001, p.313). Among this apparently homogeneous group, the reasons that they have for doing literary tourism in Lisbon were diverse and can be grouped into three groups: 4.1.1 The fans of Fernando Pessoa whose main reason to be in Lisbon was its connection with the poet, 4.1.2 The accidental tourists that did not know Pessoa before the literary tour, and 4.1.3 The lucky reader of Pessoa whose primary reason for visiting Lisbon was not Pessoa but that make use of his time there to do literary tourism.

4.1.1The fan: A prepared trip

The participants that can be catalogued as fans of Fernando Pessoa participated in literary tourism moved to by a strong admiration for the poet, however, they presented different types of engagement. Some of them were not passionate for any particular work of Pessoa but manifested an outstanding fascination for the writer himself and the complexity of his multiple personalities:

> The whole set up of him taking on different personas, which is very interesting to me, that he can be that. And so I was hoping to go to Lisbon and see what his Lisbon looks like, because he was all these different people and I never understood how that worked, you know, that he can write from different voices (Steve, Historian, United States)

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The participants that manifested admiration for Pessoa in regards to his talent were from outside Europe and Brazil. Although the sample is not big enough to ensure a generalisation, it is possible to attempt an interpretation: The fact that the literary universe of Pessoa is written by different and well-developed voices is in itself an achievement that grants international recognition to this writer and has the potential to attract visitors such as Steve.

Another the other hand the highest level of familiarity corresponds to those fans of Pessoa that had a relationship with the writer previously constructed at home and the feelings triggered by the poems are interwoven with the life-experiences of the reader:

> I´ve loved Fernando Pessoa all my life. So, I am a great admired of him. I Read a lot. I have many of his works, several books. And since I also enjoy traveling, I try to put things together (Silvia, Professor, Brazil-Spain).

Certainly, reading a book or an article about the writer does not automatically turn the reader into his fan, on the contrary, it implies time. Similar to other studies (Herbert, 2001, 326), some participants openly manifested that in first place they were attracted by a specific poem or book and progressively they became interested in other works and in his personal. Later on, as Silvia mentioned that she "try to put things together", which means that the attraction that started in a remote point in her life resulted in a reason to travel.

Certainly, the admiration for a writer or artists from a young age often has consequences in the construction of the self. The participants informed the ownership of books, continuous readings and the influence in their life´s choices:

> I have his complete works so, It is a little difficult to say which one I prefer, but, sometimes I take an small book and I read it, sometimes I have a look at his complete works, and every time there is something new about him" (Martha, Professor, Brazil).

By informing about the richness of their personal collections the participants are displaying the scope of their fandom. In some cases, the experience of literary tourism is part of a more complex set of events that started earlier, before the trip to Lisbon in meetings or performances where they engage with other fans:

In fact we were all so much involved in the atmosphere of Fernando Pessoa, because before the travel we have some meetings to read some of his poems. And also we invited and actor […]. He takes the role of Fernando Pessoa and he sings his poems and he dresses up like Pessoa, he acts like Pessoa… he is fabulous! (Martha, Professor, Brazil).

Among those fans of Pessoa that compile his works and participate on performances and meetings there are those that travel to Lisbon to follow the paths of his literature and life. The findings showed that there is a profile of participants that visit Lisbon for the sake of its connection with Fernando Pessoa and take their time to plan and book in advance different activities connected to him. Yasmin expressed We booked a table here because of its link with the great poet Pessoa (Yasminoxford, review of Martihno da Arcada cafe posted on Tripadvisor, March 19, 2019)

From booking a table to booking a walking tour or even a ferry, some fans of Pessoa travel in groups and prearrange the activities they want to engage with. Although in principle the idea sounds unlikely, during the observation, interviewing and collection of documents I found empirical evidence of the popularity of travel guides about Fernando Pessoa and the one that he wrote about Lisbon under the name *What the Tourist Should See*. Pessoa himself wrote a travel guide to Lisbon and this guide has inspired similar books were diverse authors have been continuously reinterpreting and complementing the information given by Pessoa. In the bookshop *Livraria Bertrand*[4] there are exhibited 6 different literary guides about Fernando Pessoa and at least three translations to Spanish, Italian and Portuguese of *What the Tourist Should See,* which was originally written in English. With this interesting offer of travel books, it does not come to surprise that some fans of Pessoa take the initiative to use those books to follow a literary tour around the city guided by the book and themselves:

When you open the guide of Fernando Pessoa, there is a map, and then what he proposes is like walking… I think the book has more than one walking tour, well, if we can call it like that […]. But as far as I remember, he proposes a walking tour in Baxia. And that was the first thing that I did (Silvia, professor, Brazil-Spain).

[4]*Livraria Bertrand* is located in the city centre of Lisbon and is considered the oldest library in Europe and the largest in Portugal.

This travel guide inspires fans to follow some of its routes, but it also has the potential to inspired more elaborated activities. There is the case of a group of friends that designed and planned an excursion to Lisbon in order to follow the steps of Fernando Pessoa and his literary works. One of the members of that particular group of tourists decided to participate on this research and shared her experience through an interview:

> This is a very interesting guide. So I went [to Lisbon] with a group of friends and writers from here from my city and we tried to do the whole tour according to Fernando Pessoa (Martha, Professor, Brazil).

This group of tourist literally planned their trip themselves and reduce to the minimum the mediation of tour companies. They followed the tour guide written by Pessoa, they found the literary places by themselves, visited the house of the poet and decided to complement their try with a guided walking tour that they found on the internet and that they booked in advance, prior they fly. The care and dedication showed by them contrasted highly with other group of tourists that engage in the walking tour because it was offered to them as part of a bigger holiday package.

4.1.2 The accidental literary tourist

4.1.2.1 Literary tour as part of a holiday package. The field work allowed to identify the concurrence of tourists that did not have any previous engagement with Pessoa and ended up doing the literary walking tour offered by Casa Fernando Pessoa Foundation. During the interviews, the subjects indicated that they purchased a tailored tour offered by an alumni organization in The United States. All the activities were arranged in advance by the organization that hired a tour company to prepare a customized excursion to Portugal. Weeks before the trip, the tourists received the detailed itinerary where the walking tour about Pessoa appeared among other activities. Some of the participants noticed the literary tour while some others did not. When the participants of this research were enquired about the reasons that the tour company might have had to include the literary tour on their itinerary, they coincide in that the tour company probably took into account the general characteristics of the group: adults, with university education, in retirement age that somehow are still in touch with the university environment in the United States. One of the

participants expressed: "I think the thought we were a group of people connected with a University so they would be interested in this kind of things (Sharon, journalist, United States). Apparently, the word «university» is naturally associated with the word «learning» and the word «literature» in this sense, a literary tour looks like an attractive activity that this particular audience would enjoy:

> "Because of people who sign up to go abroad with the university groups are usually maybe college university educated, not always but usually they are. It stands as a reason for people organizing the itinerary would take into consideration and then will try to provide interesting opportunities for learning to continue (Eva, Accountant, United States).

Regardless the learning purpose, the cultural value of the tour was evident for all the participants. They saw the literary tour as an opportunity of cultural enrichment and an excuse to get to know more about the city:

> A wonderful way to explore the city or origin of the city, having some unity holding that tour together […] it was a way to have a walking tour with some glue to hold things together, to give it some unity (Louise, Language teacher, United States).

It is noticeable that what is the main motivation for a type of tourists (the fans) is just a peripheral excuse for others (the accidental literary tourists). For this group, Fernando Pessoa was the transversal topic rather than the main reason to joining the activity. The literary tour was seen as a theme that gave an additional dimension to what otherwise would be a walking tour around the city centre of Lisbon.

The responder mentioned that the day they did the walking tour they also went to other cultural events and that this tour was an intellectual activity that, somehow, gave a sort of balance to the global experience of Portugal:

> "Perhaps because the other things we were doing were more visual […] this was not visual, this was more intellectual so maybe they were thought to have a balance in history and visual arts. And this was on the intellectual side, and to that point we also had a very nice evening and heard the Fado music, as well. So probably it was along areas of cultural enrichment (Kitty, Retired, United States).

It is remarkable that, regardless of the literary affinities of the group, the tour operator has the literary walking categorised next to other cultural activities that might be suitable for certain groups of people. Similar to her fellows, Kitty assumed that the decision

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to include the literary tour was made under the basis of what the tours operator considered suitable for their profile, in this sense it was assumed that the audience would be interested in cultural activities. It reinforces the hypothesis that the cultural capital of the group was measured and assessed in relation to the profile of the company that hired their services. Although the activity was not academic, the fact that the tour was sponsored by a university's organization was essential for the design of the itinerary.

It is important to consider the reasons that move tourism companies to include activities of literary tourism in larger holiday packages that are offered to certain groups. As it was mentioned in chapter 2, the way we consume certain cultural products matches with the habits of specific social groups. Their preferences for certain art forms or certain writers over others are marks of social membership (Bourdieu, 1984, p.0, Baudrillard, 1997, p.59). Fernando Pessoa is a canonical writer and holds an important role in the national identity of Portuguese culture, by extension, the cultural capital that he represents is assimilated by the literary tour. It is plausible that the literary tour about Fernando Pessoa is used by the tour company to boost the authenticity of the entire holiday package where it is included.

On the other hand, the exclusivity and authenticity of the literary walking tour are ensured by the reputation of the gatekeeper. The tour is offered by a well-known cultural institution and the guides have an academic background in the field of heritage and literature. At the beginning of the tour, the guide presented herself as a member of Casa Fernando Pessoa Foundation that regularly works in the design of pedagogic projects. In doing so, she made it clear that she was not a guide by profession and that the motives that she had to be involved in literary tourism were derived from her academic skills rather than any direct connection with the tourism industry. In this manner, the walking tour was offered as a cultural experience rather than a touristic attraction. A similar insight was identified in the case of the literary walk offered by thematic hotel whose brand is based in the figure of Fernando Pessoa.

Thematic literary hotel. More than an isolated case, there is an increase in the number of tourists that are not familiar with the poet but end up join a literary walking tour about Fernando Pessoa. Apart from tour operators, there is, at least, another tourism

company that is currently marketing the name of Fernando Pessoa. In the heart of Baxia-Chiado there is a hotel that is theming the figure of Fernando Pessoa. The hotel falls under what travel magazines have named literary hotels (Relph, 2013). The decoration of the spaces, the name of the hotel and its restaurant are inspired by the aesthetics of Fernando Pessoa's writing style. The interior design of each floor is different and resembles the aesthetic of one of the Pessoa´s characters. For example, as the heteronym Ricardo Reis is neoclassic, the decoration of the floor named after him follows a neoclassic aesthetics as well. Accordingly, the literary walking tour that they offer works as a complement of the thematic atmosphere emulated in the different spaces of the hotel. The activity is described as follows:

> "An original and authentic cultural and literary experience. A walking tour of Fernando Pessoa's Lisbon – in the city of the poet's life and work – guided by a true specialist. […] A unique, exclusive itinerary for guests at Lisboa Pessoa Hotel, which takes us to the heart of Lisbon (Chiado, Baixa) to discover all of its poetic magic" (LuxHotels, 2018).

The hotel offers its guests with a walking tour about Fernando Pessoa. The narrative on this advertising connect the authenticity of the activity with the academic title of the guide. Indeed, "the academy is 'one of the prime symbols and disseminators of cultural capital in capitalist societies' (Moran, 2000, p.45). The use of academic credentials has been explored in previous researches conducted on literary destinations. Earl (2008) analysed the case of a group of tourist that visited Tintagel castle for its connection with the Arthurian myth. He found how this particular group of tourist enhanced their distinction by appropriating the cultural authority displayed by an expert. Similarly, In addition to the information displayed on the hotel's website, during the observation it was possible to see a similar introduction. Before starting the walk, the guide presented himself as an expert on Pessoa's work. He explained that his trajectory as academic researcher is focus on the philosophical dimension of Pessoa´s legacy, and emphasised that his role as a guide is driven by the personal enjoyment he derives from sharing with others his fascination on this particular writer. Both the website and the introduction made by the guide can be analysed from a Bourdieuan perspective, thus the status hold by the guide has the required power to consecrate the activity as a legitimate practice of cultural distinction (Bourdieu, 1993, p.77 quoted Earl, 2008, p.409). Consequently, the tittle of expert entails a specific

identity that becomes useful for enhancing the distinction of the hotel itself and that can potentially be extended to the participants of the walking tour.

In the above cases the tour company and the hotel are the ones that make the choices and the tourists adopt a relatively passive role in the planning process. The reasons that drove these tourism-oriented companies to pay attention in recent times to Fernando Pessoa should be considered on perspective. Literature in general is encompassed by the broader concept of heritage and is a cultural product linked to a community in particular, in the same way that other elements such as architecture and cuisine. This finding goes in line with Henriques, who also found in his study that, in contexts of the marketing of experiences and the expansion of cultural tourism, literary tourism, similar to heritage tourism is a profitable product. (Henriques 2010, p.7).

4.1.3 The lucky reader: A reader of Pessoa that happens to be in Lisbon

Between the fans and the non-fans, there are those literary tourists that read at least one of his works and happened to be in Lisbon by different reasons but that, nevertheless, decided to sign up for a Pessoa´s literary tour, visit the house of the poet or walk into the places where the writer used to hang out:

> To visit Fernando Pessoa's sculpture is a must in Lisbon. For a long time I was looking forward to it. (Amvdep, Review of the bronze sculpture of Pessoa posted on Tripadvisor, March 19, 2019).

This lucky reader can be also encompassed by the category of fans; however, the difference is that they found out about the literary attractions upon their arrival in Lisbon and decided to join the tour or to visit the house of Fernando Pessoa as a complement to their travel to Lisbon. Thus, they are not willing to plan a trip abroad only for the sake of the writer but they would do if they happen to be there some day.

> I don't remember if she found about the Pessoa walking tour or whether I found it, I don't remember which, but it was great. We didn't go for it, we happen to be there (Steve, Historian, United States)

In a similar way, other literary tourists manifested that searching about the writers of the places they plan to visit is part of the regular research they do when doing their trip preparations:

> I think it speaks to why we travel, you know. I think travel help you learn about other cultures, so in addition to seeing another place and eating food in another place I think it enriches your experience if you have also read people how are from that place or people who have written about that place (Sharon, Journalist, United States).

The findings showed that participants who were not familiar with Fernando Pessoa decided to sign up for literary activities. It can be interpreted as a sign that they are disposed to the idea of culture as sort of superior reality (Earl, 2008, 412).

4.1.4 Main points of section 4.1

According to Robinson, & Andersen, literary tourist are usually motivated by "a professional, academic or journalistic interest in literature, perhaps by a more personal interest in exploring the world of loved works and authors in greater depth" (2004, p.5). However, one of the most important findings of this study is that among what Robinson & Andersen call "personal interest" there are significant variations. All the subjects engage in the tours or visited the literary places by a personal interest, all of them were on holidays in Lisbon, however, the reasons they have for doing the activities were diverse and can be grouped according to what they brought to the tour: some of them brought a genuine interest for Pessoa, others brought the interest in participating in a different cultural experience and intended to connect with the local culture. In this sense, Fernando Pessoa was a transversal topic rather than the main reason to joining the literary walking tour or visiting his house and cafes. Fernando Pessoa was seen as a theme that gave an additional dimension to what otherwise would be a walking tour around the city centre of Lisbon, having a drink in an iconic European coffee shop or visiting a local museum. In this way, the walking tour is perceived as a cultural experience rather than a touristic attraction. .

4.2 During: the actual literary experience

After analysing the main reasons that brought international visitors to sign up for Pessoa´s literary walks, or to visiting literary places such as the house of the writer and his favourites coffee shops, it is important to analysed the way in which those visitors experienced the activities and the external factors that shaped the particular way in which they engaged with the literary places. While some were able to feel a connection with Fernando Pessoa and the Lisbon of his times, others were able to make sense about his creative process and, for others, literary tourism was a pretext to explore the historical district of Lisbon and to learn about the Portuguese culture. The main aspects of the experience are presented in three subsections: in 4.2.1therer are discussed the imaginative practices that some tourists engage with in order to create an intimate connection with the poet. In 4.2.2 there are a referred other forms of interaction that delivered a sense of closeness with the writer but in a less intense level, and in 4.2.3 it is described the experience of those visitors that did not encounter a connection with the writer but, instead of that to experience an interesting connection with the city and Portuguese culture.

4.2.1 Connecting by Imaginative practices

It is a round the life of writers or the life of their characters that a literary shrine, place or route is built (Fawcett & Cormack, 2001, p. 690). Subsequently, it is expect that visitors of those places encounter the spirit of the writer or his writings when visiting those places or doing a literary walk. In all the literary places and activities connected with Fernando Pessoa that were analysed on this study, there were identified participants that feel themselves connected with the Fernando Pessoa, and that such connection was strong enough to, for example, be mentioned in a review:

> Last February 2019 I had the chance to sit beside it and imagine myself close to the great Portuguese poet who wrote "oh salty sea, how much of your salt are tears or Portugal". (Amvdep, Comment on the bronze sculpture of Pessoa in Tripadvisor, March 19, 2019)

The disposition of this bronze sculpture is an invitation for pedestrians to have a sit next to the poet and enjoy his company. Although it seems impossible to ignore that this place is artificially constructed, this fact does not prevent some Readers of Pessoa from

imagining themselves "close to the great Portuguese", as expressed in the former comment. Similar experiences were manifested by visitors of Fernando Pessoa house museum. The poet always lived in rented rooms near to the city centre. The building that is nowadays known as Fernando Pessoa House Museum was the last house where he lived. There is a room that resembles the bedroom where the poet used to live. The visitors can enjoy the special attention that was paid to the style of the furniture, the bedding, the lights, the clothes and can also see the original truck where he stored his manuscripts and that was found after his dead.

> […] the room where they displayed how Pessoa used to live because it had a lot of detail and you had like a—you had a vision of the poet, you know, it just came a little bit more to life—to have an image of the way he used to live, I guess (Lia, Office employee, Germany)

The rooms in the rest of the house have other functions. One of them hosts an interactive exhibition in which life and work of the poet are displayed with the help of interactive tools. All the books that belonged to Pessoa´s personal library are exhibit in one of the floors. There, visitors can have a look at the books that inspired the mind of Pessoa and are allowed to take them and see the margins notes written by Pessoa himself. However, the place where visitors manifest the feeling of being surrounded by his presence or the possibility of imagining himself right there is the room. As the poet did not inhabit the entire place, the contrasts between the bedroom and the rest of the house and increase the potential stimuli that it can have in some visitors:

> At the same time you can see part of the room and you can imagine how he lived there. It was a small room, like a simple one, without a lot of objects or clothes or things (Silvia, Professor, Brazil-Spain).

4.2.1.1Crossing the boundary. This experience of imagining the writer alive, talking to us, writing on his desk or, as the subject says: "imagining the way he used to live", are reactions found by studies conducted in other literary places. By visiting graves, houses and other places associated with their biography with the writers became tangible and real (Watson, 2006, p.40), a manifestation of this materialization of the relationship reader-writer is as the ability to imagine the writer inhabiting such places, creating literature:

I was planning to have lunch there but they did not serve it because it was too late to have lunch, so I had just a drink. I think that a glass of wine or something like that. And then I saw all the pictures they have on the walls. I tried to imagine Fernando Pessoa there, getting drunk, because I had already read that he drank a lot at that time. So it was something like that (Silvia).

Imagining the writer doing common things such as having lunch or getting drunk is a common finding in other studies. By visiting places that are associated with the life of writers, visitors have access to houses and landscapes that have barely changed since times of the writer (Marsh, 1993, p.xi, xv), as a consequence, the tourists expressed what Hoppen (2004, p.41) called a sense of intimacy with the writer and the feeling of being behind the scenes, where the magic take place. It is noticeable that some tourists had the ability to experience this feeling in open spaces, such as the bronze stature and during the walking tour. The following example illustrates how a fan of Pessoa achieved that connection in a very particular way. The subject started by explaining the contrasts between things that people regularly associate with creativity and how the aesthetics of the buildings were totally the opposite. While creativity is often associated with colour and diversity in forms and textures, for Fernando Pessoa it is associated with grey buildings that have a utilitarian function in the harbour. Then, he explained how he could connect with the place throughout the narrative proposed by the guide and, in doing so, he managed to understand recognize the aspects of that particular landscapes that stimulated the creativeness of Fernando Pessoa:

In that series of very utilitarian… very practical kind of buildings, standing at the middle of that, realising that all these imaginary world came out on a neighbourhood that honestly is not very fancy or exciting or creative, not, they are uninteresting buildings. […] But if you are standing on a street corner and this guide -telling you the stories about this artist- makes you realise that this whole area kind of resonates with creativity for Pessoa, in his own kind of way, that is really amazing. That was amazing (Steve, Historian, United States).

Previous researchers have found how locations associated to media narratives serve as physical points of reference to an imagined world created by readers or spectators. However, the responsibility of connecting points in space with stories lies on the fans themselves and their ability of the fans to transform ordinary objects and places into portals to connect with characters, plots and authors (Reijnders,2010, 2017; Ryan, 2006). In the case of Pessoa, they fact that some streets where mentioned in his works made it possible

for some of the tourists to cross the boundary fiction- reality and almost get to see the character walking down there, entering in the restaurant and so on:

> Standing on a street´s corner, pointing out to his window: "that was his office", "there is this apartment over here", "over here is the restaurant where they met", or something like that. And it is a mix of Pessoa´s actual life and the life he described in his poems […] I felt like, suddenly all of it make sense, like a sort of satisfaction that all make sense (Steve).

4.2.1.2The power of ostentation. By visiting physical locations, readers and spectators can prolong the immersive that they achieve previously while reading or watching (Reijnders, 2016, p.5). Ryan and Reijnders remark that the connections between points in space and stories are a product of the skills of the fans to transform them into symbols linked to the plots and the authors (Ryan, 2006; Reijnders, 2017, p.244). The findings showed two interesting ways in how tourists manage to cross the boundary fiction-reality. One of this was by reporting the level of ostentation they felt in meaningful spots. A fascinating example was found in a review of the bronze statue that a fan of Pessoa left on TripAdvisor. The review was written in literary style and corresponds to a fictive narration created by the reviewer to relate their experience on the spot. He starts as following: "I sat there with the guy for over an hour hoping to hear some great poetry but instead all I got was silence (Michael M, Review of the bronze sculpture of Pessoa posted on Tripadvisor, November 3, 2016). After crossing the imaginary boundary, what is the norm in the real world became an anomaly in the imaginary dimension. The lack of answer or any other kind of feedback from the side of the statue is perceived as an unusual situation that requires justification: "I think the language barrier was part of the problem but maybe poets are more introverted than I thought" (Michael). Then, the story continues narrating a similar interaction between a woman and the statue. After this, the review finished with an action that switching the roles back. The reviewer returns to the actual world by giving a general advice to women:

> I even bought him a wine to warm him up a little bit. I think the language barrier was part of the problem but maybe poets are more introverted than I thought. After I got up a young and fairly attractive women started flirting with him. But after a couple of minutes she tossed her drink into his face and stormed off yelling something mean in Portuguese. I am not sure what happened but ladies be careful (Michael)

A similar finding was reported by Reijnders (2010) in his study about Count Dracula in Transylvania. He refers how the participants participate in certain rituals such as sleeping on a coffin or drinking. Although they were totally conscious of the artificiality of the act in itself, the ritual gave them the opportunity to doubt and believe on the fantasy for a second and "briefly leaves reason behind" (Reijnders, 2010, p.21). The reported review falls on the same category, as relates this moment of magical access to the literary world and narrates with justice the brief moment when this tourist experience ostentation.

4.2.1.3 Embodiment. The second interesting way which some fans manage to cross the boundary fiction-reality was by embodiment. In his travel guide, Pessoa recommended a very specific way to arrive in Lisbon: "For the traveller who comes in from the sea, Lisbon, even from afar, rises like a fair vision in a dream, clear-cut against a bright blue sky which the sun gladdens with its gold" (Pessoa, 1925). During the interview, Martha referred how she and the group of 7 friends that travelled with her to Lisbon tried to embody this recommendation:

> In his guide [Fernando Pessoa] described the arrival of the tourists. That they come by the sea. Of course they come by boat, so they come by the river. So we took a boat and we crossed the river only to have the sensation of arriving in Lisbon by boat. We took a ferry, in fact. We crossed the river and then we returned to Lisbon at almost sunset, to have this feeling of arriving—a that time people used to arrive by boat—arriving in Lisbon by water (Martha, Professor, Brazil)

Like being on the steps of the writer, this group of tourist was highly compromised with their literary experience and wanted to recreated the special attachment that Pessoa has to the river (or the sea) that is manifested in the high number of times that it is mentioned along his works and the fact that he highlighted it on the travel guide. It is also interesting to notice that this group of fans did not use any company to be provide with this enacting experience. They booked a normal ferry but chose carefully the time in order to have the opportunity to see the *blue sky which the sun gladdens with its gold* in his fully magnificence during the sunset.

4.2.1.4 The exception that confirm the rule. Along the data, achieving highest levels of immersion triggered by imaginative practices during the literary tour were reported occasionally, but are still significant. It was remarkable that one of the responders

reported his impossibility of fully immerse in the imaginary world, but his acknowledge rather than contradict, just reinforces what Reijnders referred as ´the power of ostension´. In other words, the fact that he missed it, that he wish he had had this encounter with the fictional world proves how predisposed are we to engage in such situations: "I wish I could say that I saw this character talking to this character, but I had that sense, much better than I had it before of the tour" (Peter, Historian, United States).

4.2.1.5Authenticity on literary shrines. The myth of the poet is feed by cultural entrepreneurs that by their own initiative create narratives where the tangible spaces the poetic universe created by Fernando Pessoa and his fictional personas come together and are turned into a marketing strategy. Thus, the owners of the cafe decided to build a marble table decorated with specific objects that allude to the presence of the writer. They also put a plaque outside the cafe and have waiters in charge of attracting curious pedestrians to see the table and, later, take a seat and order something from the menu:

> Order a bica and a pastel de nata and watch the world go by, probably just as Fernando did! (Bob T, Review of *A Brasileira cafe* posted on Tripadvisor, November 4, 2017)

There is not likely that Pessoa sat on a marble table, as well as it is not likely that he forgot his hat and glasses there, or that he gave his personal documents to the owner of the cafe. Nevertheless, these elements are displayed in an artificial way towards the consolidation of a memorial literary site that stimulates the imagination of the visitors and make them feel as if they were doing a routinely activity in the same that way Pessoa would do so. A reviewer manifested it: having a regular coffee with regular pastry turns into having the *bica* and *pastel de nata* that Fernando Pessoa would have.

On the other hand, some tourists interpreted the shire as a treat and do not hesitate on denouncing the marketing strategy as an insult to the legacy of the poet and a way to take advantage of the tourists:

> The restaurant was clearly just aimed at tourists, the food was dull and served warm and the drinks overpriced (Yasmin, Oxford, Review of Martinho da Arcada cafe posted on Tripadvisor, November 3, 2018)

Nonetheless they are still have the historical validation of their narrative and are willing to still charging visitors for it and followers of Pessoa that would be happy to pay for the exclusiveness of the experience:

> Between the spirit of Pessoa and of Tabucchi, the great intellectual Italian translator of Pessoa and author he himself of great novels, the taste of foods can be overlooked (Marco_urbs, Italy, Review of Martinho da Arcada cafe posted on Tripadvisor, November 3, 2018)

This comment evidenced how the power of authenticity is strong enough to blur what supposedly is the main concern of the business: preparing good food. Indeed, from a postmodern perspective it has been discussed that authenticity is no longer a matter of what is "real" or "original" in a global sense, as authenticity can only be assess within the frame of a particular cultural interpretation (Fawcett and Cormack, 2001, p.688). From this perspective, the validation of the cafe as a sight worth to be visited in the frame of its literary connotation is reinforce even though when it is diminished by purists for the simple reason that it has to be acknowledge as a valid place to then come to evaluate how good are they doing so.

4.2.2 Contemplating: Other forms of connecting with Pessoa

The participant observation showed similarities and differences among the three walking tours. They stopped in almost the same spots and the amount of information varied in relation to the familiarity of the participants with Fernando Pessoa. Thus, the tours booked by readers of Fernando Pessoa included more detailed information, such as theories that explain the genesis of the heteronyms, the figurative allusions to certain places that Pessoa mentions in his poems and included stops along a street where his fictional character Bernardo Soares supposedly lived, according to *The Book of Disquiet.* This section focuses on the case of the participants that did not engage in imaginative practices but that were still able to get involved in the atmosphere of Fernando Pessoa. One of the strategies used by guide to involve the participants on the activity was to include the act of reading excerpters of poems during the walk. This resource works very well in the case of the group of tourists from United States that had the tour included in their itinerary. All the participants

remember those moments of reading and hearing to their fellows and referred how touching and emotive were those moments:

> One part of the tour was having people in our group read his poems, do you remember that? And I did record some of those and they are charming to look at, afterwards, I enjoyed it. (Sharon, Journalist, United States)

As Sharon mentioned, reading the poems was significant for those who read but it was also meaningful for the rest of the group, not only for the content of the poems but for the fact that it is largely agreed that spoken words have the power to stimulate human spirit:

> The wiliness of people to read the poems in English was wonderful. […] I just think hearing poetry is so important, not just reading it on the page. That was a really good addition, I thought. That brought an extra level of interest. […] I think the reading reinforces the spoken words (Eva, accountant, United States).

The reading phase was remembered by all the participants interviewed, as Eva recognises, the act of reading in itself added a special ingredient to the walk. It is important to remark that the extra value of spoken words less by its content that by the fact that poetry is conceived as an art product aimed to highbrow culture and this fact connects directly with the Bourdieuian argument according to what literature is a mark of social distinction (Baudrillard, 1997, p.59). Taking into account that they were doing a literary walk, the remark with act of reading poems became redundant.

4.2.2.1 Taking pictures. The action of taking pictures comes naturally associated with tourists. The image of a man or a woman wearing shorts, sport cap and a camera around his neck is the common place of many advertisement campaigns. Apparently this image is similar to the traffic signals that have been the same way for a long time and nobody expect them to change. One interesting finding of this study suggests that the practice of taking pictures speaks about the diverse practices and profiles of tourists. During the direct observation in places such as the bronze statue and the cafes, there were noticeable a huge amount of visitors that stopped by to take a picture in the attraction and then continue their way. The bronze statue has achieved a status that is above the literary meaning and has more to do with the weight of Pessoa as an icon of Portuguese culture. This was confirmed in the reviews as taking pictures right there was often highlighted as a must of visiting Lisbon:

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In all honesty you must have your picture taken here. Everyone who visits Lisbon takes a picture of Pessoa statue set in front on one of Lisbons most famous coffee shops (Ian_dempster, UK, Review of A Brazileira Cafe posted on Tripadvisor, July, 2017)

The findings also showed how the popularity of the spot conflicts with the expectations of some literary tourist. Some subjects allude to the lack of authenticity of it:

It is very touristic, in fact. Very touristic. Even people who know very little or read very little about Fernando Pessoa like to take photographs. We have statues like this also in Brazil also. It´s touristic, is only touristic, and is fine (Martha, Professor, Brazil)

The bitterness experience by Martha in the spot is manifested through the emphasis that she made. She repeated four times the word "touristic" in a negative manner and dismissed the authenticity of the statue by bringing out the fact that "statues like that" are rather a common attraction. Similarly, other tourists reject the legitimacy of the spot by alluding that this place resembles the typical obviousness of touristic spots:

I like to feel like a traveller. Like having the original experience. Not in places where the tourist go but those when you discover the place, feel the place. Like an original place, not the touristic thing (Silvia, Professor, Brazil-Spain).

Silvia was more direct, but is still interesting the way Martha expressed her disappointment. She emphasised the fact that visitors that were not familiar with Pessoa did not hesitate on taking pictures with the poet, even though they do not "deserve it" because, as Bourdieu would say, they do not have the cultural capital to appreciate it.

On the other hand, there were other fans of Pessoa that approached the touristic statue from a different approach. They acknowledge the idea that the spot is an artificial construction aimed to tourists and participated joyfully in the suggested way of engagement:

You think: all right, this is a follow up, this is a place to have a picture taken, and sometimes you do. I think it will be fun in 20 years to look back at a photograph and laugh that you take a photograph […] I think it is pretty silly. But silly is okay, I just don't take it very seriously (Steve, Historian, United States).

He recognised they game that the statue suggests and decided to embrace it and have a good time. He acknowledged the triviality of the place and label it with the adjective

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of "silly", however, his language is least emotional than the language used by Martha, and that what form Martha turned into disconformity, for Steve was a joke.

   4.2.2.2Expectations and reality. We all have expectations. Tourists, unsurprisingly, display a spectrum of expectations built from images, videos and stories that they were in contact with previously. Later on, when they get to see the actual places there is a clash between the way the places were imagined and the actual reality of them.

> But when you read the poems you have a sense of too much kind of conflict. Not a really kind of conflict but fights, like yelling each other […] But, you know, when you walk down these streets everything seems very organised: the places where they worked, where they eat, where they crossed the streets (Steve, Historian, United States).

   Similarly, the storytelling skills of the guide turned what would have been a disappointment for the participants into a point of philosophical reflection about the way people often picture conflict and the implications that Pessoa´s conflict happened inside him. Previous studies (Reijnders 2010, 2011, Van Es, 2016) showed how the guides and other mediators often take advantage of the apparent clash. Usually, the guides highlight the gaps by explaining how certain situations described in the texts often contradict natural laws (e.g. the relation time and distance between certain places), or they differ from historiography. They usually take the initiative to touch on the points where fiction disputes reality. Despite of the apparently conflict, cultural entrepreneurs have been designed tours that use this clash as a way to give the tourist a broader perspective: "the ideological clash between the literary text and the traditional historical perspective actually proved to be highly productive in the approach used by the official guides in their thematic tours of the Palace, visibly organised around a meditation of the conflicting stances" (Oliveira, 2017, p.14).

4.2.3 Exploring the city centre of Lisbon

   Groups of tourists following a guide wearing a picturesque cap or carrying a colourful umbrella are nowadays part of the landscape of the city centre in most capital cities around the world (Amey, 2019, p.104).Those city tours are paths designed to connect

selected points around a specific area, usually, historical city centres. Such points are connected by a particular theme that becomes the perfect excuse to discover iconic spots in a touristic area and give an overview of the history and culture. By joining the walk, tourists feel accredited to consume the landscape (Plate, 2006, p.112). Food, history, handcraft products and fiction are the most popular themes.

Accordingly, literary walking tours are a form of themed walks, therefore, an excuse for having an exploratory walk around a chosen area. During the interviews, some participants manifested that the literary walking tour about Fernando Pessoa in Baxia-Chiado was for them a pretext to discover the city and learn more about its history and culture. Thus, the literary part of the walk was not especially central for what they experienced during the tour:

> Getting on the streets, being on our feet, following a pattern of surrounding this particular theme made me feel like I was more **engage in the community itself**. **At least in the neighbourhood, and connected me Lisbon and the people** who lived where we were now (Eva, Accountant, United States).

The experience of feeling engage with the community and the neighbourhood in first place rather than with the poet was expressed by the subjects whose literary tour was pre-arranged by the tours operator. At this point it was easy to assume that the fact that their participation on the tour was not their own initiative (in the sense that they did not search for the activity but they were offered with it and it was up to them to attend it or not) has something to do with the poor involvement that they felt with the poet and the reinforcement of the urban aspects of the walk. Surprisingly, further findings showed that this form of relating to the literary tour was more a patron rather than an exception: Similar outcomes were detected on the virtual documents. A number of reviews of a literary tour about Fernando Pessoa were in line with what was experienced by the interviewees:

> The knowledge that I gained helped me **appreciate the city's landscape and architecture** even more (Nora, review of literary tour posted on Airbnb.com, December, 2018)

Contrasting to the group of tourists that were offered with the walking tour, the authors of the reviews posted in airbnb.com are tourist that found the tour on the website

and decided to book it by their own initiative. Apparently, the literary tour about Fernando Pessoa has the potential to attract not only fans of the writer:

> A very interesting tour for both those interested in Pessoa as well as **those just interested in Lisbon** (Robert, review of literary tour posted on Airbnb.com, August, 2018)

Next to those readers of Pessoa that found in the walking tour a form to connect intimately with their beloved poet, another portion of the participants have been experience the same tour from a more practical perspective. In this view, the central point of the tour is not the theme (the writer) but the possibility to discover points of interest around the city centre: "It was a way to have a **walking tour with some glue to hold things together**, to give it some unity (Louise, Language teacher, United States).

The interpretation of Louise matches with Plate (2006). The unity of the tour, the tide that holds it altogether is the theme, in this case, Fernando Pessoa. In a way, to have a previous familiarity with the writer was not imperative for joining the tour, as the writer became the excuse to explore the city:

> Strongly recommend this tour to everyone, even to the non-passionate about literature, because it is super helpful **to understand the real soul of this beautiful city** (Valentina, review of literary tour posted on Airbnb.com, November, 2018)

A potential objection is that, if what these tourists are searching for an activity to explore the city, they could simple book a walking tour of the type that is massively offered on squares and plazas, after all, tourists do not need an excuse to justify their interest for getting to know the city. A possible interpretation is that the particular theme of the Pessoa tour added authenticity to the activity of the walk and also worked as a guaranty, in the sense that what the tourists were consuming was a product of quality rather than a standardised product created to supply the demand of mass tourism. The participant observation allowed to identify adaptive behaviour on the part of the guides. Once they realised that their public were not familiar with Pessoa they presented the biographical aspects of the life of Pessoa to introduce historical places such as squares, museums, churches, and certain monuments. During the tours with fans they are still mentioning that sort of information, but in those cases they give priority to details linked to the poet and his work. Thus, for example, the second name of the writer is linked to a saint, the

governmental buildings around the square are introduced in tandem with the political inclinations of the poet, the bronze statue in front of *A Brasileria cafe* allows to talk about Brazilian coffee market, and the reason for stopping by Martihno da Arcada cafe is not only that it was Pessoa´s favourite place but the opportunity to taste the iconic *pastel de nata.* This particular way of delivering the information has remarkable success among the tourist:

> Weaving the history of the city with **Pessoa's imprint** in forming its image was impeccable (Victoria, review of literary tour posted on Airbnb.com, December, 2018)

Thus, learning "the history of the city with Pessoa´s imprinting" takes the experience to a different level: a level of exclusivity paved with the authenticity of non-mainstream touristic activities. Whereas the itinerary of popular walking tours include the most popular attractions and consist in a guide followed by a crow of tourists, the literary walking tour promises the discovering of interesting landmarks in small groups and under a more authentic narrative. It makes sense after considering that among the reasons that moved the first literary pilgrimages was the desire for authenticating their reading experience (Watson, 2006). Again, more than two centuries later, literary walks are still gravitating around the matter of distinction. The consumption of literature is still considered a mark of distinction (Baudrillard, 1997, p.59), and such promises of exclusiveness is appropriated by the walking literary tour to a certain extend.

> And that is why I travel. I want to try to get into that culture. **I don't want to just visit and being a tourist, although there is no shame on being a tourist,** but I want to get a deeper understanding and connection with the heart of the country, with the heart of people. And I think that is what this tour was design for and I think that I achieved a lot of that. (Eva, accountant, United States).

Similar to other studies, frequently tourists account the authenticity of their own experience in contrast to what other tourists do (Pearce and Moscardo 1986; Redfoot 1984; Ulin 1995, quoted by Fawcett, et al., 2001 p. 689). This subject openly compares her experience against the one of "tourists", and the fact that she remarks that there is not shame on being a tourist only reinforces the negative meaning that this noun carries lately. Although acting as a tourist is one of the behaviours that define the members of modern societies (Urry, 1990, p.2), nowadays mass tourism is associated with a set of undesirable

behaviours that some travellers want to avoid and do not want to be identified with. In an attempt for avoiding mass tourism activities, many travellers and touristic entrepreneurs are using literary tourism to give a turn to their holidays and make their travel experience unique again. From this perspective, the comment of Eva about "being a tourist" refer to superficial engagement with the places visited, whereas the "authentic" experience, often referred as the traveller experience, it the one that allows the visitor to find a deeper connection with the people and the country. She manifested how the literary walking tour makes it possible for her:

> We went on the sidewalks and we walked and we listened about Pessoa…that was when the real active part of connecting with another culture happened. We are not riding around in a bubble; **we are down on the level of daily life** (Eva, accountant, United States)

Later, behind the metaphoric expression of feeling "down on the level of daily life" she contrasted the walking literary tour with sightseeing buses where tourist get to see the city from a perspective above the pedestrians that walk on the sidewalk whereas the walking literary tour places the tourist at the level of the ground, walking the *downtown*, among the people that live there.

4.2.4 Main points of section 4.2

There were identified three main ways in which the tourists experienced Pessoa's literary tourism. The first two sections encompassed those situations when participants feel intense levels of closeness with the poet and the different ways in which they achieved a sense of connection with him. Different strategies were used by the guides to connect with the participants. For instance, in one of the tours reading excerpts of the poems was a central activity, while in others staring at the buildings was enough to create an atmosphere of travelling in time, this later group of participants managed to engage with the poet in imaginative practices. While some were able to establish a connection with Fernando Pessoa and the Lisbon of his times, others found insights to explain his creative process. Besides, there were a particular group of tourists for whom Fernando Pessoa was an excuse

to discover the city centre of Lisbon and learn interesting details about Portuguese culture that might not be mentioned in regular travel guides.

4.3 After: the evaluation of the experience

The experience that started at home with the expectations and continues later in the destiny during the activities is followed by a third moment. The third part of the research question investigate how the participants make sense of what he lived and come to evaluate the literary activity afterwards. To answer this Sub-question it was favourable that that the interviews were not conducted right away after the tour. Instead, they took place days after the experience when, the subjects were back in their homes and there were some temporal distance from the activity. As a result, it was possible to speak with the interviewees in a moment when they were better disposed to acknowledge their own achievements. The questions related to this phase of the experience were posed after speaking about the experience lived in Lisbon, in some cases their answers were the retention of aspects that they had mentioned earlier on the interview. They were asked to contrast their expectations against the actual experience that they had during the activities and how such activities affected the previous image that they had about Fernando Pessoa. The results are presented in three subsections, according to the element evaluated. Thus, in 4.3.1it is referred the evaluation of the tour, in 4.3.2 the evaluation of the mediation made by the guide and in 4.3.3 the value of the information in the learning experience.

4.3.1The value of the tour

Overall, all the interviewees valuated positively the Pessoa´s literary walks and the house museum. The interviewers manifested with diverse expressions a sense of happy satisfaction and enjoyment that had a positive long-lasting impact in their lives:

A. I was amused by that and please by that (Steve, Historian, United States

B. I think it was a very good effort to connect with those of us who know very little about Portugal, about Lisbon and certainly about Pessoa. We came out more enriched and full of human beings (Eva, Accountant, United States).

The appreciation quoted in B. was made by Eva, a responder that joined the literary walk because it was offered to her by the tour company, as part of a large holiday package. Steve, A, is a fan of Pessoa whose trip to Lisbon was strongly influenced by his admiration for the poet. It is noticeable that both A. and B. depicted an analogous feeling of satisfaction. B was not a fan of Pessoa, she did not hear about Pessoa before the tour, nevertheless she was able to appreciate the value of the activity in the similar way that a fan of Pessoa did. To attempt a possible explanation to this it is important to consider the background of B. At the beginning of the interview, Eva introduced herself as someone passionate about arts. She explained that, apart from working as an accountant, the focus of her adult life was "the cultivation of fine arts from the perspective of an observer or an audience member or a reader" (Eva, United States). On the basics of this information is it possible to affirm that, even though she was not a fan of Pessoa she was in the possession of the necessary cultural capital to appreciate his literary value (Bourdieu, 1984) and, by extension, the was able to appreciate the walking literary tour about a canonical writer. This interpretation can potentially be extended to, at least, eight of the subjects, on the basics of their profile they have professions strongly related to the academic environment and for most of them literature was present at least in one part of the education and had regular reading habits, even though some of them did not have poetry as their preferred literary genre.

4.3.2 The value of the guide

So far it has been explained that most of the participants -regardless their level of familiarity with Fernando Pessoa- coincided in a positive evaluation of the activity and described their experience as a meaningful, outstanding, and pleasurable. It matches with findings of previous studies conducted in similar literary destinations, where a big portion of the participants managed to encounter a significant experience in literary places (Fawcett & Cormack, 2001; Herbert, 2001, Marsh, 1993; Plate, 2006; Reijnders 2010, 2011 Van Es, 2016, Watson, 2006).

For me it was a very good experience, a pleasant experience, because of the space and because of the personal circumstances I had that day (Silvia, Professor, Brazil-Spain)

Similar to Silvia, other responders manifested that part of the pleasurable experience was due to external aspects that were not depending on the places as physical points but, mostly, relied on people. Whereas for Silvia the success of the experience is attributed in part to personal motives and the company she has in her trip to Portugal, for others it was connected with a third part: the guide who mediated their experience.

One interviewee that participate in the walking tour spoke about the skills of the guide: "[The guide] skilfully brought us into the world of the poet and his many voices (Steve, Historian, United States, September, 2017). The same type of evaluations concerning the performance of the guide were more evident in the reviews of the Pessoa´s literary tour on Tripadvisor.com and Airbnb.com. The reviewers expressed how they "really enjoyed getting specific and special information from a professional researcher" (Simona, February 2018), whereas others do not hesitate to refer the qualifications of the guide: "It was a pleasure to walk the city with an expert who had a deep knowledge and enthusiasm for his subject (Michael, February 2018).This finding coincides with previous studies about the role of guides on heritage tourism. Ap and Wong observed, that guides "have the ability to transform the tourists' visit from a tour into an experience" (2001, p.551).

4.3.3 The value of the new information

The fans of Pessoa as well as those accidental tourists manifested their satisfaction after the opportunity to engage in a less-obvious touristic attraction that gave them the opportunity to find information that they did not expected to encounter.
Those fans of Pessoa that joined the tour manifested that after the activity they manage to get a better understanding of Pessoa as a human being and as the creator of multiple literary personas: "The literary experience "puts lights into his work. You understand better, his work (Martha, Professor, Brazil). Steve and Martha expressed also how

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they learned details about the life of the poet that they did not expected whereas for Silvia it was satisfying to see her aunts and mother learning intimate details of the life of a writer that they venerate from the distance.

Comparably, subjects that were familiar with Fernando Pessoa before the literary activities manifested that the activity helped them to clarify the idea they previously had formed and. Thus, more than changing the way they previously pictured Fernando Pessoa, the tour added details that contributed to improve that picture without changing it:

> I don´t think it changes much, it just become more clear. Like, I had a more vivid image in my head after visiting there. It was not that the image changed, it just became more colourful… more detailed (Lia, office employee, Germany)

To speak about personal emotions represent a challenge. Often, people use metaphors to describe the intensity of their feelings. Lia used the word "colourful" to describe how she got a deeper understanding of Pessoa that is similar to the way the details of a picture are improved when applying some colour on it. Additionally, in the popular culture colours are associated with happiness and positivism while monochromic images are associated with sadness, frustration and other negative aspects. Lia associated positive emotions to the overall experience of visiting the house of the writer and the bronze sculpture. Perhaps not all literary tourists have the talent to express their feeling through metaphors, nonetheless they manage to express that the literary activity "was a touching experience" (Roxane) and that they "came out more enriched and full of human beings (Eva).

The pedagogic function of the walking tour was acknowledged by all the responders as one of the most valuable aspects of their participation in literary tourism connected to Fernando Pessoa. For those that did not know the poet in advance it was the opportunity to discover one of the most influential Portuguese writers, however, it was still meaningful for the subjects that were already familiar with his works. A fan of Pessoa expressed how he got "Rather than better, a richer, deeper understanding of the city (Steve, Historian, United States).

4.3.1 Main points of section

When it comes to evaluation the answers gravitate around the concepts of learning, closeness and authenticity. Some participants manifested one of these three categories but others felt related to the three of them. It became clear that to appreciate literary tourism activities about Pessoa it is not necessary to have previous knowledge about Fernando Pessoa or his works. The analysis of the subject's profiles allowed to conclude that those tourists in possession of the necessary cultural capital to appreciate the literary value of canonical writers were also able to appreciate the walking literary tour about Fernando Pessoa, a writer that is still venerated by Portuguese people gained international recognition due to his controversial writing style.

5. Conclusions

This study was designed in order to analyse the phenomenon of literary tourism connected with the life and work of Fernando Pessoa in Lisbon. In concrete, this research investigated the motives of foreign visitors to engage in literary tourism about Fernand Pessoa, how they experience the activities and how they evaluate their experience later on. In order to answer this research question. In order to answer this question a qualitative research was designed and empirical data was collected through three different methods: semi-structured interviews, virtual documents and participant observation. The interviews were the primary source of data while the observations and the documents were complementary. The observations were used to contact potential interviewees and the field notes and as a source of information during the interviews. The virtual documents were useful to contact potential interviewers and to cross-check controversial insights detected on interviews. In this sense, the analysis rely heavily on interviews, as the main source of data, and the online documents and observations were complementary. For the analysis, the research question was divided in three sub-questions in order to understand better the motives before the literary experience, the concrete experiences lived during the activities of literary tourism about Fernando Pessoa and finally, and the evaluation made by participants afterwards. Whereas some findings corroborate what has been found in similar studies, there were identified aspects of the experience of literary tourists that had not being addressed in previous studies.

5.1. The reasons to do literary tourism

Foreign tourists that that decide to participate on literary tourism about Fernando Pessoa are driven by "a personal interest". This research allowed to identify three different types of interests: first, the fans of Fernando Pessoa whose main reason to be in Lisbon was its connection with the poet: second, those admires of Pessoa whose primary reason for visiting Lisbon might is not the poet, but that were happy to use part of their free time to participate in activities connected with the life of the poet. This two types of tourist have

been identified in previous studies (Watson, 2006; Plate, 2006; Earl, 2008; Reijnders, 2010 and others). However, it was possible to identify a third type of tourists that were not familiar with Fernando Pessoa but participated in literary tourism activities about Pessoa. This type of tourists found the literary activity by accident. Some of them found information about Pessoa's literary tourism on the internet and others were offered with the Pessoa's literary tour as part of a larger holiday package or as a courtesy offered by the hotel. This study allowed to identify similarities among the motives that drove them to visit the literary places by themselves or the reasons why tourism companies included the walk as an experience within a larger holiday package. In both cases, the tour companies and individual tourists were looking for a less-obvious touristic attraction that could provide a more authentic cultural experience.

5.2 How they experience the activities

There were identified three different set of practices in which the tourists engage with the literary activities about Pessoa. Among the fans of Pessoa, there were those that manage to engage in imaginative ways and connected in an intimate way with the writer. Similar to other studies (Hoppen, 2004) it was found that some fans of Pessoa experienced an intimate achieve higher levels of connectivity with the poet. Some of them manage to feel the spirit of the writer along the streets or in his bedroom while others managed to imagine themselves physically closed to the writer. In the same way that other studies (Watson, 2006; Reijnders, 2010; Orr, 2018) it was possible to conclude that the achievement of higher levels of immersion during the literary activities were in a great manner the result of the ability of the fans rather than an intrinsic value of the literary experience. Thus, while one of the tours reading excerpts of the poems was an strategy applied by the guide to create an immersive atmosphere, for some fans to have a sit next to the Pessoa's bronze sculpture or to contemplate grey buildings while listening to the guide were enough inputs to cross the boundary between fiction and reality for a fraction of time.

The most interesting findings of this research was the way in which the accidental tourists engaged with the literary activities. For them, the Pessoa's literary tour was an

opportunity of cultural enrichment and an excuse to discover the city centre of Lisbon and, at the same time, an occasion to learn interesting details about Portuguese culture that might not be necessarily mentioned in regular travel guides or common city tours. For the accidental literary tourists, the literary activities about Fernando Pessoa were seen as a theme that gave an additional dimension to activities that have become unauthentic in the context of mass tourism. Thus, with the addition of the life and work of Fernando Pessoa as a theme, activities such as walking through the historical area of the city, spending an afternoon in local museums or to having a drink in an iconic European coffee shop were significantly upgraded.

Literary tourism practices have suffer dramatic transformations latterly in the context of contemporary literature and the boom of film products. There is a pronounced difference between the ways people engage with certain the writers in relation to their relative position in the literary canon. When the writer belong to the cannon or has a weight as national symbol –as it is the case of Pessoa-, the tourist reject practices that trivialised the meaning of the writer. For example, the use that the cafes made of their connection with the life of the Pessoa in order to attract more customers.

5.3 How they come to evaluate their experience

When it comes to evaluation the answers gravitate around the concepts of learning, closeness and authenticity. Some participants manifested one of these three categories but others felt related to the three of them. One of the main findings of this research is that in the case of Pessoa's literary tourism the cultural capital that writer represents is transferred to the tour and is used to boost the authenticity of the whole experience designed for this group of tourist. Thus, the authenticity of the tour is transferred to the holiday package and is assimilated by the tourists as an authentic experience. The exclusivity and authentication is ensured by the reputation of the gatekeeper: the tour is offered by a reputed cultural institution and the guides have academic background in the field of culture and literature.

It was possible to conclude that to appreciate the value of the literary walking tour or the literary places it is not mandatory to be familiar with Fernando Pessoa or with his works. Although a previous engagement with the writer contributed to a more remarkable experience, the participants that were in possession of the necessary cultural capital to appreciate the literary value of canonical writers, were also able to appreciate the walking literary tour about Fernando Pessoa.

5.2 Generalizations

The findings showed that, next to the fans, there is another interesting group of tourists that choose to participate in literary tourism for reasons that are not directly connected with the writer or his work. The arrival of this type of tourists is stimulated by the increasing number of tourism companies that are including literary walking tours as a product to complement larger touristic experiences, such as holiday packages or stays in a hotel. While fans experience literary tourism from the perspective of intimacy and closeness, this kind of accidental literary tourists experience the literary activities from the perspective of authenticity. In this sense, the literary meanings are perceived as a theme that gives an additional dimension to activities that have become unauthentic in the context of mass-tourism. Thus, attractions that become part of the routine of a traveller, such as a walk around the historical area of the city, spending an afternoon in a local museum or having a drink in an iconic European coffee shop are upgraded with the addition of the new layer of meaning that is not obvious to the mass audience of tourists.

5.3 Limitations and further analysis

Although the use of three different sources of data strengthened the reliability of the interpretations and allowed a deeper understanding of the phenomenon of literary tourism connected to Fernando Pessoa, the size of the resulting data and the variety of potential aspects to analyse exceeded the scope of this research. Therefore, some insights were excluded from the analysis but can be incorporated in further studies.

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5.3 Further analysis

This research investigated the phenomenon of literary tourism in Lisbon connected to the life and work o Fernando Pessoa. During the fieldwork it was possible to see that there is company that offer a walking tour to visit the locations of the movie *Last Train to Lisbon (2013).* It would be interesting to compare the case of Fernando Pessoa with the case of the movie in order to identify potential links between the experience of media tourism and the source of inspiration, taking into account that Fernando Pessoa is a canonical writer and the movie is a contemporary film.

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Research questions

a) : Is the relation between Fernando Pessoa and Lisbon a reason for visiting the city?

b) is literary tourism an important reason for choosing a destination? What is the relative position it has in relation to other points such as beach, weather, food ?

c) Why do people engage in guide tours related to Pessoa?

d) What is the relationship between Pessoa's attractions in relation to other writers?

e) How do literary tourists engage with places related to poetry and poets, the perspective of the visitors is critical.

f) Why people visit attractions individually?

g) How does differ the visits to the attractions when doing a guide tour compared to when going individually?

h) How does literary genres influence the experience of participants that visit media places?

Interview questions

1. Disclaimer- the objective of the interview…
2. Demographic data
    a. How old are you?
    b. What´s your profession?
    c. Where are you from?
    d. Do you live there currently?

3. Warming
    a. Could you speak a little bit about how did you find out about the writer Fernando Pessoa?
    b. What is or are your favourite books by Pessoa?

    c. Would you say that poetry is particularly interesting to you or do you prefer any other kind of literature?

    d. Why do you think you like poetry?

    e. Why do you think you like Pessoa?

    f. When did you come to Lisbon?

4. Core

    a. During your visit you joined any activity related to Fernando Pessoa? Such as visiting places or joining a tour about him?

    b. Could you describe your personal experience of the tour/ or visiting those places? I mean, what did you see and do but specially about your thoughts and feelings?

    c. Did any places in particular make you remember any excerpt/ passage or there is any particular passage mentioned during the activity that you particularly liked?

    d. What was your favourite spot or place of the tour? why?

    e. From all the places connected with Pessoa that you saw in the whole city, which one was your favourite? , why?

    f. Does this visit change the way you used to see or think about Pessoa or any of his books or life? How?

5. Final

    a. Have you joined similar activities, connected with writers or films or books in other countries?

    b. In relation to this Pessoa tour/city, was that experience in that city different or similar?

    c. Finally there is something that you wanted to add?