Literature and tourism in digital: Lisbon and Fernando Pessoa

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Abstract

Culture is one of the greatest motivations of tourists when they decide to visit a destination. The offer of cultural tourism is much diversified and recently it has been subdivided into several categories. Although it is still premature in Portugal, literary tourism represents a niche of tourism with ability of exploration, not only because of the reputable Portuguese writers, but also due to the places where they went through and in which they were inspired by. These places are unique equity elements. Therefore, this investigation intends to approach the cultural tourism and literary tourism concepts, as well as their connection to the digital. Later, as case of study it is explored the Portuguese writer Fernando Pessoa and the remarkable literary places existing in his homeland, Lisbon, which can be combined and presented in a digital itinerary. From an interdisciplinary perspective and a literary point of view, this study presents contributions to (digital) marketing and tourism.

Keywords

communication; Digital Humanities; literary tourism; literature; Pessoa

Literatura e turismo no digital: o caso de Lisboa e Fernando Pessoa

Resumo

A cultura é uma das maiores motivações dos turistas quando estes decidem visitar um destino. A oferta presente no turismo cultural é bastante diversificada, pelo que cada vez mais se tem subdivido em diferentes categorias. Embora seja ainda prematuro em Portugal, o turismo literário constitui um nicho de turismo com capacidade de exploração, não só devido aos escritores portugueses de renome, mas também porque os lugares por onde passaram, e nos quais se inspiraram, constituem elementos patrimoniais únicos. Assim sendo, a presente investigação pretende abordar os conceitos de turismo cultural e turismo literário, assim como a sua ligação ao digital. Posteriormente, como caso de estudo, é explorado o escritor português, Fernando Pessoa, e os lugares literários marcantes na sua terra natal, Lisboa, que podem ser combinados e apresentados num itinerário digital. Numa perspetiva interdisciplinar, o presente estudo apresenta contributos para o marketing (digital) e para o turismo numa vertente literária.

Introduction

Cultural tourism is a touristic segment that besides attracting an increasing number of tourists, can be as well developed in each region, since it is "omnipresent" (Richards, 2007, p. 1). Cultural tourism, however, is a vague concept, once the notion of "culture" is difficult to define. Nowadays, the fact that there are several variants within this segment, prevents the existence of only one definition (Richards, 2018).

According to Nyaupane, White, and Budruk (2006), culture, as well as the heritage, is part of the motivations, behaviour, and tourist experiences. Although, sometimes, cultural tourism is an example of mass market, tourists are heterogeneous and, that way, is important to create different segments according to their needs and interests in order to offer them what they are looking for (Dolnicar, 2008). Currently, cultural tourism does not mean only visiting museums, monuments, public squares, and/or historical or cultural infrastructures, but also produce an engagement with what is intangible, such as traditions and customs (Noonan & Rizzo, 2017).

Inside traditions, which are the reflection of the cultural and social identity of any culture, expressed individually or in a group, it is possible to find several ways, such as language, literature, music, dance, games, architecture, among others (Recommendation on the Safeguarding of Traditional Culture and Folklore, 1989). According to Ghetau, and Esanu (2011), literature and journeys have mutual goals, considering that both help people break the daily routine. Besides, literary tourism represents an alternative form of tourism, able to act as a responsible tool of sustainable development of a local cultural identity and it also preserves the heritage.

In the context of literary tourism arise literary itineraries, which are essential to stimulate and create business networks between partners, helping the development of local or regional tourism, contributing to a cooperation between stakeholders and the tourist destinations sustainability (Carvalho, Batista & Costa, 2010). Nevertheless, despite the existence of numerous circuits available on paper, with the foundation of web 2.0, it is necessary to join the digital, in order to offer the public a better interaction and involvement in the choice of content, making possible the connection to Digital Humanities (Guerreiro & Borbinha, 2016).

Therefore, the main purpose of this article is to ally tourism and literature to digital, in order to recognize the advantages of that synergy, having as case of study the literary work and the remarkable places in the life of the Portuguese writer, Fernando Pessoa, in Lisbon. Firstly, it is presented a literature review in which is contextualized cultural tourism, as well as literary tourism and Digital Humanities. Later, in methodology, the focus is Pessoa's legacy and the way that it is developed in the digital. After exposing the

results obtained, a summary of the main conclusions is presented. The main motivation to elaborate this study is attached to the fact of literary tourism being not only a potential niche in Portugal, but also assuming a role as a boost of recognizing literature in the digital.

Literary tourism in the digital: a simbiosis

Cultural tourism: a fragmentation

Tourism is a sector in permanent growth and development. However, it was especially after the Second World War, between the fifties and sixties that occurred a rising which drove to the popular term "mass tourism" (Gordon, 2002). The increase of mass tourism started by presenting advantages in the economic field, but the same had not happened at the environmental and socio-cultural field. Recognizing the negative effects overcame the positive, modern tourism looked for sustainable alternatives for this emerged market or developing other activities that became product niches and markets in tourism (Marson, 2011).

Indeed, the market has become increasingly challenging and attention of demand is related to unique places that allow the cultural exchange, nature, and memories of each place too (Zaoual, 2008). According to Oh, Assaf, and Baloglu (2016), this sector noted recently the emergence of proliferated ways of tourism. People find out new specific motivations to travel and following that there are determined niches of tourism as heritage tourism, ecotourism, green tourism or even cultural.

Tourism is, according to Gordon (2002), the practical expression of curiosity, the expression of cultural aesthetic values. Tourism and the aesthetic cultural advanced in a reciprocal way in the course of history. Cultural tourism represents, currently, an important role in tourism economy, once it is a tool to combating seasonality, to attract a huge foreign market able to bring financial resources which serves, consequently, to preserve the historical places and to develop destinations (Figini & Vici, 2012).

Richards (2018, p. 12) affirms that "culture and tourism have always been inextricably linked", since the main tourist attractions or cultural events act as a strong motivation to travel, besides the fact that the travel in itself creates culture. Although, in the past, culture did not use to be associated to tourism, being just seen as a leisure activity, during the 20th century tourists started, gradually, looking for new vacation experiences. Then, tourist destinations recognized culture as a potential generator of tourism (Richards & Wilson, 2007).

McKercher (2002) presented, through a study, a segmentation model inside the market of cultural tourism based on the significance that this niche of tourism represents, as well as the experience. So, he raised five types of cultural tourists: the *purposeful cultural tourist* whose travel main goal is to explore and learn more about some culture/ heritage, having a deep cultural experience; there is also the *sightseeing cultural tourist,*

although he includes culture as motivation to visit a destination, the experience is related with entertainment, making it superficial; to the *casual cultural tourist* culture has a limited role in the choice of a destination to travel to; and the *incidental cultural tourist,* even not including culture as motivation, when he is in a tourist destination, he participates in cultural activities; at last, there is the *serendipitous cultural tourist,* whom the culture of somewhere has few or none influence as incentive to visit a destination, however, *in loco,* this tourist visits tourist attractions and his experience ends up being meaningful.

It is relevant to identify this kind of tourists, not just by the fact that they are an attractive segment, but also because they are known for investing money daily in a tourist destination and to travel in non-seasonal periods. Although it is significant to know who are these tourists, to later offer them what they need, cultural tourism shows off an original cultural supply, once cultural heritage is something unique and inherent, hard to be plagiarized by competitors (Dolnicar, 2002).

According to a Csapos' study (2012), the cultural tourism product, as cultural tourism in itself, represents a complex segment in this industry, since demand and supply are very diversified and versatile. Despite the fact that mass tourism is still existing, tourists and visitors have been increasingly looking for a differentiating factor in the cultures of each place.

Literary tourism: a potential niche

Regardless of the purpose to travel, tourists and hikers, with heterogeneous motivations, end up exploring historic centers and participating in cultural activities during their journey (García-Hernández, Calle-Vaquero & Yubero, 2017). Notwithstanding the general cultural market, it is possible to find inside this segment several niches, in other words, there are small markets consisting of individual customers or a small customer group with similar features (Dalgic & Leeuw, 1994). An example of a way to diversify cultural tourism supply is through literary tourism, a typology which still remains of exploration, not only by the tourist sector, but also by academics (Carvalho & Batista, 2015).

Places associated with writers and their writings have caught the attention of some people since ancient times. There are various reasons why people want to visit these destinations, between the desires of finding in these spaces any intellectual exchange or interest in expressing their admiration, the wish of honoring the poets, their work or literature (Hendrix, 2009). Literary places are characterized by the historical role they represent, by their functions and obviously by the literary connotations. Visiting a literary place does not mean only create a perception about a landscape or city, it is an experience that depends of the fiction of some writing or the literary history about the writer. Thanks to the tourist imagination these places can be shaped (Maj, 2018).

According to Herbert (2001), the idea of "literary pilgrims" is not new and this kind of tourists is usually instructed, knowledgeable of classics and with cultural capital

to appreciate and understand this cultural manifestation. In addition, the author mentioned affirms that "literary places" are not only birth or death places of an author, but also places that are mentioned as the stage of fiction/real stories or places that unleashed deep emotions, a liberator nostalgia related to some story or writer. Therefore, literary tourism motivations can include the demand for authenticity in tourist objects, as well as the search for the "real me", considering the reality and the fiction (Jia, 2009).

Literary tourism is instigated by several manifestations that may be interconnected, even if they present distinct definitions. Literary places can, as mentioned before, be represented by literary texts or associated to the author, the person who visits one of these places inspired by writings or decides to do the visit in order to increase the cultural capital is usually perceived as a "literary tourist". On the other hand, someone who tries to find the author, through the visit of places where the writer was, where he got inspired, where he lived, is seen as a "literary pilgrim", since it is the admiration that this pilgrim feels the main reason to travel (Quinteiro & Baleiro, 2017). Through a literary pilgrimage is implicated a deep compromise feeling by the pilgrim in order to experience some place in a "spiritual" level (Fairer-Wessels, 2005).

Due to the favorable image created by writers a lot of places become tourist attractions. Writers are, indeed, able to change the perception about a setting, making it possible the transformation of real landscapes in literary landscapes through the imagination and emotion. Some examples of places or construction that obtained an increased relevance due literary descriptions are *Romeo and Juliet* (1595), of Shakespeare, whose historical place is located in Verona, Italy, and where it is possible to visit "Juliet's house", as well as her grave at San Francesco Monastery. The coast of Long Island, in New York, was also an inspiring location to Scott Fitzgerald, revealed in his literary work *The great Gatsby* (1925). The hometown of Brontë sisters, England, has houses and fields too mentioned especially at Emily Brontë's book, *Wuthering heights* (1847), in Yorkshire (Agarwal & Shaw, 2017).

In Portugal, literary tourism is still developing, so the majority of itineraries are focused on the education field. However, according to Carvalho, and Batista (2015), if the actual projects were connected to the tourist sector, it would be possible not only to be self-sustainable, but also acquire a relevant role promoting culture and literary places.

Although not all tourist destinations can diversify their cultural tourism (Figini & Vici, 2012), Portugal has the potential to conceive, articulating with several *stakeholders*, huge recognition of Portuguese literature outside the country, as well as a synergy resulting in multiple benefits for both tourism and culture.

DIGITAL: A TOURIST-LITERARY COLABORATION

The process of integrating humanities in the digital started being developed in the sixties years of the last century, when some techniques began arising, such as textual

analysis and linguistic, as well as automatic translation. Nevertheless, in the contemporary age there is an inclusion of automatic processes in the digital media as tools that allow the modification of methods of producing knowledge in humanities (Portela, 2013). In Digital Humanities it is not only important the exposition of some presentation schemes, but also make available works in a "useful, accessible and appropriate way" (Guerreiro & Borbinha, 2016, p. 20) for both investigator and reader.

The 21st century is known for a strong encouragement of using, consuming, and reproducing information in digital media. Besides science, which consolidated with technological resources in order to promote, move and be dynamically productive, Digital Humanities, equally known as *Computing Humanities*, constitute a huge field that not only involves investigation, but also a pedagogical strand, informative, and innovator (Pimenta, 2016).

So, to stimulate actual societies, it became important the association between culture and technology. Information and communication technologies modify the way people communicate, as well as the way of interacting themselves, and in a world in constant change, it is essential an usual adaptation in the association of humanities to technology. The presence of culture and humanities in a technological field allows the enrichment and availability of the means and resources in order to appropriate not only the information and knowledge, but the cultural expression and creation too (Almeida, 2014).

According to Berry (2011), Digital Humanities (DH) had two distinct stages: firstly, they were directed to the building of facilities in the study of humanities texts through digital repositories, text marking, between others. Lately, DH suffered an expansion of their conceptual limits, once they started including digital works and groups of methodological tools of humanities able to examine new elements that arose through digital, such as electronic literature, fiction, artifacts based on web, and others. However, the author mentioned considerate the existence of a third stage, in which de digital component of DH is studied in a particular way, so it is possible to reflect about the mode as media alterations product cognitive changes.

Aware of the information and communication technologies, tourism is one of the activities which leads the contemporary economy, so the three fields represent the key to the possibility of "energize, innovate and offer knowledge to communities and organizations" with the purpose of communicating and interacting with the surrounding area (Anato, 2006, p. 19). According to Roque (2015), new technologies amply the market intervention and connect the cultural mediation to technologies, looking for updating new strategies of communication according to what is required by visitants is fundamental.

Through technology some cultural and heritage institutions can share information, promote and sell their offer, as well as improve the visitant experience, providing interpretation methods of the artifacts and content. Besides that, visitants can have updating regular access to activities and events that will take place. A tourist usually looks for information presented in technology about any tourist destinations, as hotels, restaurants,

weather conditions, tourist attractions, and others, before visiting that destination. Later, the tourist shares the review and experience in the digital (Maurer, 2015).

It is, so, important that cultural tourism elements adopt and initiate a communication and information based on the digital, so that way it will be possible to catch a new market and keep the loyalty with the market already existing, making the cultural value recognizable, adaptable and innovative.

Case of study: Lisbon of Pessoa

Cultural tourism in Lisbon

Tourism is considered a strategical and priority sector in Portugal (Associação Turismo de Portugal, 2007). Before knowing what to offer, it is central to know to whom offer. So, it is presented, at this point, a brief analysis of the main markets of Lisbon, and it is done as well an exploration of the cultural side.

Lisbon Tourism Association (ATL) elaborates annually a *Motivational survey*, based on national and international tourists who stayed in hotel units in the Lisbon region. The survey in 2018 uses a sample of 5.827 surveyed, in which 5.461 are foreign and the others are national tourists (ATL, 2019a).

The main *reason* that conducted the foreign interviewers to visit the Portuguese capital was "vacations, leisure or break", with 90,4%, followed by "professional purposes", represented by 9,2%. Dividing this group through product segmentation, it is verified that 84,5% of foreign tourists considered the travel as a "city & short break", 5,1% came over because of particular businesses and nearly 3,9% visited the city because of reunions or congresses. About the visit *goals*, it is determined that 88,8% manifested interest in visiting especially monuments or museums, 87,3% pretended to taste gastronomy and wines, 77,1% intended to explore the modern side of the city and 71,2% wanted to find Portuguese culture. About Portuguese people who traveled to Lisbon, 60,4% did it due to professional businesses, 25,7% decided to have "vacation, leisure or break" and 5,7% due to health motivation. The majority of Portuguese people desired to appreciate the environment or landscape, rest or relax without underrating the contact with nature (ATL, 2019a).

About international market it is verified that "city-short breaks" were highly chosen by China, Italy, USA, Canada, Austria/Switzerland, and the United Kingdom/Ireland. The national and Spanish market assumed a greater role on meetings industry segment. About gender, the foreign market is featured by a prevalence of males, and in the Portuguese market that gender is even more marked. In both cases the age between 36 and 55 years dominated and were represented by 61,3%, being followed by individuals under 36 years old, which is exemplified by 23,6% and the tourists older than 55 years were 15% (ATL, 2019a).

It is also important to recognize data related to market who used the internet to plan a journey. In this way, nearly three quarters of foreign people used the internet to book accommodation, almost 87,1% of the surveyors used also this tool to get information about the city. Portuguese market used less this resource, when they did it was for booking rooms. In general, the average stay in both markets in Lisbon is 3,88 nights, number that increases when it comes to leisure segment. All in all, approximately 32,6% of tourists traveled with a group of friends, 22,6% in couple and 21,3% with family, wherefore travelling with friends, family or in couple was the main choice when travelling in leisure (ATL, 2019a).

Another survey also developed by ATL (2019b), named *Tourists activities and information survey 2018*, reveals statistical data related to information sources used before traveling[1]. Results show a higher number of males (62,8%), 51,4% of surveyors were aged between 35 and 54, 57% had a degree, 58,4% were married or lived in a non-marital partnership, 93% had never visited Lisbon before and 35,9% traveled in group. Before the journey, accommodation websites, airline companies, and family or friends represented the main sources of information. Official websites, such as Visit Lisbon[2], were used a lot. Satisfaction in relation to digital sources is not so big when compared to the information obtained by family or friends.

During the stay in Lisbon, it is emphasized the provision of tourist brochures and leaflets and mobile applications as a source of support. Among the most popular attractions (Chiado, Avenida da Liberdade, Belém, Terreiro do Paço, among others) correspond to literary places related with Fernando Pessoa.

Culture, besides being a historical and identity mark, is a significant component to the economic and social sector of the destination through the tourist field, trade, hotel business, transport network, among others. The cultural industry has become an increasing segment looking for technological modernization, as well as a development in artistic, cultural and international activities. Once again, the geography of Lisbon allows achieving a cosmopolitan position between continents, reflecting an image of a privileged tourist destination. For such position, culture should establish cohesion with heritage and tourism, not forgetting the value of residents. In Lisbon, numbers associated with the execution of great events of this sector have increased and it is verified an enlargement of cultural operators, an amplification of creative companies, spaces to creators which working together can draw the attention of tourists. Due to those features, which go from physical to cultural-historic, this metropolitan area has the capacity of developing activities linked to smart specialization. Although it is still a developing approach, it can highlight the touristic image of Lisbon and contribute to the growth of employability (Ministério da Agricultura, do Mar, do Ambiente e do Ordenamento do Território, 2015).

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[1] Report based on interviews realized in 2018 to 2.969 foreign tourists who visited Lisbon region, which means, the metropolitan area.

[2] See https://www.visitlisboa.com/pt-pt

LISBON OF PESSOA

Literary tourism is alive in several cities, such as Paris, through Victor Hugo, Rome by Virgilio words, San Petersburg by Dostoiévski's voice, Prague, which has a different value through Kafka and New York due to Arthur Miller. Literary heritage should become a feature component of the city, but for that it needs to ally to other components, namely architectural, landscape, artistic, traditions, among others (Henriques & Henriques, 2010).

The Portuguese capital, in turn, is marked by a wide range of knowable writers, such as Camões, Eça de Queirós, Fernando Pessoa, José Saramago, among others. Nevertheless, it will be Fernando António Nogueira Pessoa, born at 13 June of 1888, who this case of study will dwell on. Pessoa not only left such an important literary legacy to his country, but also he himself marked the places where he used to go to.

The main place to visit is the local where he was born, Largo de São Carlos, at number 04, on 4th left. This building was arising in the 19th century and it is located in front of the National Theatre of São Carlos. Basilica de Mártires was the place where Pessoa was baptized[3]. Although Pessoa had lived part of his childhood and youth in South Africa, he returned to Lisbon in 1905 to study Philosophy at Faculty of Arts. Even having given up of studies two years later, he was usually seen at restaurants and bookshops.

- *Housing:* without a certain housing, Pessoa lived in several rented rooms. At Largo do Carmo, 18-20, 1st, it was the room which was rented at the end of 1910 and 1911. By this time, the writer was dedicated to the translation of English and Spanish works to Portuguese that would be later placed at Biblioteca Internacional de Obras Célebres. However, since 1905 until his death, Pessoa walked in "Lisbon with houses of many colors" (Álvaro de Campos, 1934), and stayed in several rooms, in places like Avenida D. Carlos I (n. 109, 3rd right), Calçada da Estrela (n. 100, 1st), Largo de S. Carlos (n. 4, 4th left), Rua Almirante Barroso (n. 12), Rua Antero de Quental, Rua Bernardim Ribeiro (n. 54, 1st left), among others (Machado, 2001). The real House Museum Fernando Pessoa is located at Rua Coelho de Ourique, n. 16, at 1st right, and it was his home for his last 15 years of life.

- *Bookstores:* Pessoa participated as literary critic in Águia's magazine, in 1912, as poet at *A Renascença*, in 1914, and as a mentor in the magazine *Orpheu* since 1915. Being a man of letters, he used to go to several bookstores and used bookstores, in order to acquire new books and magazines, mainly in English. Between those literary places there is the Alfarrabista Eliezer Kamenezki, Alfarrabista Pires, Livraria Bertrand, Livraria Clássica Editora, Livraria Ferreira, Livraria Inglesa – a comfort zone for the writer, whose door assisted to some dates between Pessoa and Ofélia Queiroz – and the Livraria António Maria Pereira, at Rua Augusta, in which Pessoa usually talked to the owner (Machado, 2001).

- *Cafes and restaurants:* if there are places where Pessoa went, they were cafés and restaurants in Lisbon. These places were not only seen as meal spaces, but especially as "gathering places, spaces to wait for life, tasting places" (Machado, 2001, p. 63). Among these are the cafe A Brasileira, in Chiado, open since 1905 and where there is a statue in honor of Pessoa on the terrace. Other places are A Brasileira, in Rossio, Café Gibraltar, Café La Gare, Café Royal, Cervejaria Jansen, Hotel Alliance, in which Pessoa had lunch with Sá Carneiro, Leitaria Académica e Alentejana, Restaurante Ferro de Engomar, Restaurante Irmãos Unidos, Restaurante Leão D'Ouro and Restaurante Pessoa, this last arisen at 19th century and where meals were provided to the writer in 1913 (Machado, 2001). The Martinho da Arcada, located at Terreiro do Paço, or "Café da Arcada" as Pessoa designated it, is the oldest Lisbon cafe, opened in 1782[4]. These places had an important role in the life of Pessoa, once

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[3] Retrieved from https://www.egeac.pt/

[4] Retrieved from https://www.egeac.pt/

they were places propitious to dialogs and reflection moments. The writer used the coffee tables of these places to write his poems.

- *Death:* Fernando Pessoa died at 30 of November 1935, in Hospital de São Luís dos Franceses, in Lisboa. His body was placed at his grandmother's grave, Mrs. Dionísia Pessoa, in Lisbon's cemetery since the day of his death until 1985[5]. Fifty years after his passing, his mortal remains were translated to Jerónimos Monastery, where still remains his grave sculpted by Lagoa Henriques[6].

Although the mentioned places are essentially connected to the life of Pessoa, he himself created a book, in 1925, named *Lisbon: what the tourist should see*, which served as a guide to travelers who visited the capital. However, this tourist guide was not published while Pessoa lived, it happened only after being found, after his death. The book handles, according to Lopes, Baleiro, and Quinteiro (2016), a set of images that allow the possibility to know the main house of the writer – the city itself. The fact that Pessoa wrote this tourist guide in English could have helped the development of a favorable image of the country, when the first steps were taken in the exploration of tourist sector potential.

This book, published in 1992, is the best seller in Casa Fernando Pessoa, and it is translated into more than five languages. In contrast to his other legacy, this book seems to be written in an objective way, not evidencing the relationship the poet had with his lovely city (Santos, 2009). The work begins with the supposition that the tourist arrives to the capital by sea, getting a panoramic view of Lisbon. The first main monument seen is Belém's Tower. Later, the Municipal Chamber is recognized, "one of the finest buildings in the city" (Pessoa, 1925) and Pessoa offers routes incorporated through typical neighborhoods. At last, the tourist has the opportunity to learn a little more about Sintra. Almost 100 years after Pessoa had outlined this guide, few has changed in the urban area described, so it can be considered an actual guide.

Based in all literary places revealed, not only those which were part of the Pessoa's daily life, but also the places highlighted by him in Lisbon, it is pretended to combine and consolidate a digital tourist map, able to make the experience of who is looking for a "meeting" with the writer, in the four corners of the city, unique and special.

From paper to the digital

At this point is presented an exploratory analysis about the presence of Fernando Pessoa, as well as his legacy, in the digital. Besides Digital Humanities, it will be referred synthetically to the entities that allude or promote literary places that are part of literature, Pessoa or Portugal.

Inside Digital Humanities there is a project about the digital file, the *Livro do Desassossego* (LdD), another work of Fernando Pessoa, which continues to develop. The final result of this archive will make it possible to compare digital fac-similes and the four editions available. It will allow the user to create virtual editions, having the opportunity

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[5] Retrieved from https://www.egeac.pt/

[6] Retrieved from https://casafernandopessoa.pt/pt/cfp

to choose in which way he pretends to read (edition order, chronological order, among others). In this archive is also possible to find images of autographed documents[7].

There is too the Arquivo Pessoa, a database which works aware the portal MultiPessoa, based on the CD-ROM designated Multi-Pessoa – Labirinto Multimédia, led by Leonor Areal. This way, the portal MultiPessoa intends to arrive to all kind of readers, establishing as goals the promotion of the legacy of Pessoa, operating like a didactic tool that encourages the study of the multifaceted work and also acting as an investigation instrument, since allows complex text searches of Pessoa's legacy. In the long run the portal was innovating and entering new aspects inside the web page, offering, since 2009, a Pessoa's section, with literary critic texts about the writer, pieces of a video from RTP archives and also literary games. Nevertheless, some of that options still being developed[8].

Lisbon City Hall presents a section about what to visit in Lisbon, in which there is a subgroup denominated "museums and heritage" which refers Casa Fernando Pessoa[9]. It is also possible to find, when searching for the name "Fernando Pessoa", the mention of some events that address the poet. However, the information is scarce[10].

Visit Lisbon, the main tourist entity in the city, introduces on its website, when searched the writer's name, the Casa Fernando Pessoa. With a brief description of the house, the entity suggests a guided visit or a thematic visit, as well as a restaurant to end up the visit with a meal. The website also offers a link to the official website of Casa Fernando Pessoa[11]. The entity offers little information about one of the biggest writers born in Lisbon, on the other hand the main tourist entity, Visit Portugal, exposes on the website, when searching for "what to do", followed by "art and culture", content related to "literary itineraries". On this webpage is possible to recognize some existing itineraries, divided through regions as Northern writers, Center writers, represented by José Saramago, literary walks in Lisbon, which involves the Lisbon of Saramago, Lisbon of Pessoa, Lisbon of Eça and the Lisbon of Discoveries, as well as literary itineraries in Azores[12].

In the Casa Fernando Pessoa, whose mission is using the legacy of Pessoa on behalf of knowledge of the creative universe and work as a meeting and reflection place about literature, perhaps is the major reference place of Pessoa. Besides a public library, specified in Fernando Pessoa, the house presents a private library of him. On the official website of this entity are accessible the history of the house, information about schedule and prices, news and publications, among others[13]. The house belongs to Empresa de Gestão de Equipamentos e Animação Cultural (EGEAC), manager of some of the

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[7] See https://ldod.uc.pt/

[8] See http://arquivopessoa.net/info

[9] See http://www.cm-lisboa.pt/

[10] See http://www.cm-lisboa.pt/

[11] See https://casafernandopessoa.pt/pt/cfp

[12] See https://www.visitportugal.com/pt-pt/content/roteiros-literarios

[13] See https://casafernandopessoa.pt/pt/cfp

most important cultural spaces in the city, which is also the operator of Lisbon parties[14]. EGEAC and the Casa Fernando Pessoa suggest a tour named *Places, routes and affections of Pessoa*, which can be combined with an audio file, whose author is Sofia Saldanha[15].

Discussion of results

The case of study focused on Fernando Pessoa as well as the literary places associated with him reveal that there is already a field that explores not only the work of the writer, but also helps the reader on following his steps. Currently, technology has increasingly become an indispensable tool for the human being. Inside the huge field of technology, it is relevant the existence of media or updated and detailed information in the digital, once it is the principal way to arrive to a large number of people, especially tourists.

A tourist, before traveling, generally appeal to digital media to obtain more information about the place to visit, as it was verified through the surveys executed, where can stay accommodated, where can eat or what is going to visit. Statistics about tourists who visit Lisbon reveals not only a huge market that is looking to obtaining a bigger cultural knowledge, but also indicates that this market access the information in the digital before and during the journey. So, is understandable how essential is to work on digital tools in order to create a better disclosure of Portuguese culture, as tourist points.

It is based on the previous study that is suggested the construction of an omnicanal able to contain the main entities associated to Pessoa and also the digital files and social media.

Besides, it is suggested, in a first phase, in the same channel, two itineraries thought for different kinds of demand. On one hand, through the Portuguese curriculum goals program, taught at high school in Portugal, in which is obligated the study of contextualization literary-historic of Pessoa (Buescu, Maia, Silva & Rocha, 2014) and the issue of heteronomy, emerges the possibility of a literary young tourist. This tourist is generally practicing national tourism, whose age is until 25 years and is someone who has knowledge about the writer and his legacy. This tourist can enjoy an itinerary based mainly on his poems and texts in prose. On the other hand, the literary tourist, usually arrived from foreign countries, knows what he can visit in Lisbon and has a particular interest in Fernando Pessoa, so should be prepared for this one an itinerary based on Pessoa's tourist guide where is possible to find a presentation of the city for those who live out of town and who intend to explore the emblematic spaces, as well as several literary places and important texts. The literary pilgrim, whose connection with the author is deeper, can enjoy both proposed itineraries, in order to have an enriched and complete experience.

Even though there is a huge amount of information about literary places of Pessoa, that is found in a disperse way, not existing a unique concise and detailed channel able

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[14] See https://www.egeac.pt/

[15] See https://casafernandopessoa.pt/pt/cfp/servico-educativo-e-visitas/roteiros

to provide information which is essential for the tourist, especially for the literary pilgrim. Due to this issue, it is proposed the creation of an omnicanal about Fernando Pessoa, which not only disposes texts already existing on websites as Arquivo Pessoa or Arquivo Livro do Desassossego. This kind of channel constitutes an accessible, practice and effective way to know the Portuguese capital, guided by the Portuguese writer. The channel should be promoted and published in all literary or tourist entities, once is through the search on that platforms which tourists and pilgrims find out what they are looking for.

Conclusions and future investigations

Through this investigation is concluded the current potential in exploring the collaboration between Tourism, Literature, and Digital Humanities. Cultural tourism is one of the segments which represents a large weight in traveler's decision of a tourist destination. However, nowadays, this type of tourism has been segmented according to several motivations of the demand, creating new niches. Within them there is literary tourism, even it is not so developed in Portugal, has the capacity to become remarkable.

In the case of study exposed, about the writer Fernando Pessoa, the most significant literary places related to him were identified, as well as places highlighted by him. In an attempt to facilitate the research made by a literary tourist, for example, it is suggested to offer, though a digital omnicanal, two itineraries according to both profiles of literary tourists previously mentioned. Besides that, for a larger efficiency on the promotion of Pessoa's legacy, the current archive websites of the works of Pessoa should be present at the omnicanal, so the offer would be ample. Social media associated with entities that represent Pessoa would be essential on the omnicanal.

This omnicanal would be useful fundamentally to two demand groups: the literary young and the literary tourist, the literary pilgrim can enjoy the proposals designed for the two groups. However, through future investigations both itineraries could be readapted and also a new option with a personalized itinerary, following the places tourists want to see. With the increasing number of studies in the field of Literary Tourism is possible to create a unique offer, which is privileged and able to be authentic, producing in the tourist a feeling of engagement.

Despite the fact that this investigation had achieved the main goal of recognizing the possibility of bringing together three themes – literature, tourism, and the digital – and take advantage of them, there are limitations, being the missing of empirical work the main one. Since this article is characterized by an exploratory study, it should be taken as a basis, in future investigations, for precise data collection, particularly acquire statistical data through main literary places related to Pessoa, as Casa Fernando Pessoa, and also, administer surveys, by questionnaire or focus group.

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