

Lighthouses, literature and tourism. The Greek case Faróis, literatura e turismo. O caso Grego

Polyxeni Moira

University of West Attica, Greece
polmoira@uniwa.gr

Paraskevi Kakaroucha

University of West Attica, Greece
pkakarouha@yahoo.gr

Dimitrios Mylonopoulos

University of West Attica, Greece
dimilon@uniwa.gr

Abstract

Linking literature with tourism can be crucial in preserving and promoting cultural heritage associated with literary production. Many towns and cities around the globe have become literary landmarks because of their association with acclaimed writers and their work. Literary lovers are attracted to the actual sites depicted in literature or other locations related to literary production, *e.g.*, authors' residences or graves. This article presents examples of literary heritage valorisation by national and international organisations. It also explains the tourism potential of traditional Greek lighthouses through the findings of a research that focused on the cultural capital they represent. Literature and oral storytelling regarding Greek lighthouses, in combination with their magnificent history, architecture and landscape, have surrounded them with a spiritual aura that appeals to sophisticated tourists. The paper illustrates the reasons for the strategic incorporation of lighthouse literary tourism in the Greek tourism product.

Keywords: Pharology; lighthouses; literature; cultural heritage; tourism; Greece.

Resumo

A ligação entre a literatura e o turismo pode ser crucial na preservação e promoção do património cultural associado à produção literária. Muitas vilas e cidades em todo o mundo tornaram-se marcos literários devido à sua associação a escritores aclamados e à sua obra. Os amantes da literatura são atraídos para os locais reais retratados na literatura ou para outros locais relacionados com a produção literária, por exemplo, residências ou sepulturas de autores. Este artigo apresenta exemplos de valorização do património literário por organizações nacionais e internacionais e explica também o potencial turístico dos faróis tradicionais gregos através da análise dos resultados de uma investigação centrada no capital cultural que estes elementos representam. A literatura e as narrativas orais sobre os faróis gregos, em combinação com a sua magnífica história, arquitetura e paisagem, envolveram-nos numa aura espiritual que atrai turistas sofisticados. Este artigo ilustra as razões para uma incorporação estratégica do turismo literário, associado aos faróis, no produto turístico grego.

Palavras-chave: Farologia; faróis; literatura; património cultural; turismo; Grécia.



1. Introduction

Literature and tourism are leisure activities that physically, mentally and psychologically challenge their devotees. Both offer chances for humbling experiences, familiarisation with cultural milieus, self-consciousness and personal development. Literature and tourism can coincide with each other during a journey. Many national and international organisations have valorised literary sites, e.g., authors' homelands or places of inspiration, and have promoted them within their cultural and tourism policies.

Lighthouses worldwide have been the background for exciting literary narratives and lurid oral storytelling thanks to their multidimensional symbolism, impressive architecture, and extreme location. Some countries have invested in the picturesqueness and mystery of their lighthouses and their visibility through literature and have converted them into cultural and tourism poles of attraction.

Regarding tourism, Greece has capitalised neither on its long and rich literary tradition nor on its marvellous and historic lighthouses. The fact that lighthouses are often depicted in Greek literature and pop culture has not been adequately explained by scholars nor seriously considered by tourism stakeholders.

This article seeks to showcase the cultural and tourism potential of traditional Greek lighthouses, which can be amplified by their popularity as themes, settings or metaphors in the country's literary production. Built lighthouses in Greece are recognised as 'Monuments of Modern Cultural Heritage' since they were erected at least one hundred years ago. Some of them have been famous because of the narratives associated with them. They attract visitors, artists and researchers and can provide a new paradigm in literary tourism. However, until now, Greek lighthouses have only sporadically been included in cultural or tourism events for reasons discussed in the paper.

The research project presented here examines the theoretical and practical connection between tourism and literature worldwide to suggest a new ternary field that creatively merges culture and tourism and is based on lighthouses in literature. Lighthouse literary tourism in Greece can rebrand the national tourism product and benefit lighthouse complexes and local communities under certain conditions.

For this purpose, sixty-five Greek literary works and two hundred and fifty Greek songs were analysed to produce symbols and patterns that interpret literary lovers' attraction to lighthouses and adumbrate a sustainable new use of lighthouses in Greece actuated by literature. Moreover, five Greek "lighthouse authors" were interviewed, and their ideas on the cultural tourism valorisation of Greek lighthouses were recorded. The desk-top survey was complemented by study visits at fifty-four lighthouses around Greece, some of which are depicted or insinuated in texts under investigation.

2. Tourism and literature: A theoretical review

Both literature and tourism are spare time activities (Mansfield, 2015: 19), which create opportunities for self-exploration, learning, contact with culture and indelible experiences (Baleiro & Quinteiro, 2018: 5). They occur away from frenetic everyday life and generate relaxation and delight. They encompass actions and interpretations that improve concentration and communication skills; thus, literature and tourism broaden human

horizons in a pleasant and constructive way. In some cases, literature and tourism coexist during a trip. According to Ghetau and Esanu (2011: 346), “...literature is a form of spiritual travel, while tourism is the ink with which it is written”.

Nowadays, the term ‘literary tourism’ is used to mainly define tourist movement towards a destination, in which the plot of a literary work (novel, novella, poem, etc.) is set. According to Busby and Klug (2001), Robinson (2002), Watson (2006) and Brown (2016), literary enthusiasts are attracted not only to the actual sites depicted in stories; they also visit a wide range of locations related to literary creation, e.g., an acclaimed author's place of birth, living, writing or death.

In essence, literary tourism is a form of cultural tourism since literature is a manifestation of cultural heritage (Squire, 1994; Squire, 1996; Herbert, 2001; Anderson & Robinson, 2002). Literature encapsulates human intelligence and emotional, moral and social contexts. It represents a hybrid universe, where reality and imagination are intermixed. Literary works “are structures for the accumulation, transformation, representation, and communication of social energies and practices” (Greenblatt, 1990: 230, in Pooch, 2016: 58).

Squire (1994) argues that literary tourists travel to areas related to authors and their works, but they also venerate literary sites, expecting to come in touch with principles, beliefs and customs of foregone and contemporary ages. These sites are interpreted as “social creations” and correspond to visitors' intrinsic needs for self-reflection and identification. In fact, identification with a place can create a sense of belonging and add to one's feelings of unity and security (Massey, 1994: 170, in Pooch, 2016: 107).

Linking literature with tourism can be important in protecting and promoting cultural heritage derived from literary production. Many towns and cities worldwide have become literary destinations because they have capitalised on their association with renowned writers or references in their works. The increasing tourist interest and the cultural value attributed to literary landmarks have vitally contributed to preserving and valorising authors' residences, graveyards or scenes that inspired them.

For example, the city of Concord, Massachusetts, is referred to as “a literature lover's paradise” and “stepping in literary history” thanks to Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne and Louisa May Alcott, who “found a home there” (Concord's Colonial Inn, 2023). The luxury New Orleans “Hotel Monteleone” owes much of its reputation to legendary authors, such as Tennessee Williams, William Faulkner and Ernest Hemingway, who “immortalised the Grande Dame of the French Quarter in their works” (Tennessee Williams Net, 2023), using it as a setting for one hundred and seventy-three stories and novels (Hotel Monteleone, 2023).

It is also worth noting that, according to Pollard-Gott (2009), some of the most intriguing and influential characters over time and across the world are fictional. They “have a life and a history of their own” and “seem to move beyond the works in which they originated” (Pollard-Gott, 2009: 14). Hence, they could be or are efficiently “deployed” in brand name creation of several locations and events. Her list, “The Fictional 100” includes Hamlet (1), Odysseus (2) and Don Quixote (3), whilst some more figures, such as Oedipus (6), Achilles (14), Hercules (16), Medea (26), Agamemnon (43) and Antigone (68), who are the protagonists of Greek sagas and dramas, have met her criteria.

Tourism literature is not considered an independent genre and is often mistaken for travel literature, which portrays first-person accounts of real or fictional journeys and/or includes descriptions, advice, maps, photos, recipes or recollections writers wish to share. Tourism narratives can mobilise bibliophiles to become “de facto” tourists and travel outside the frontiers of specific readings, in their attempt to thoroughly understand contents, heroes or authors. They are texts that elicit literary tourism, *i.e.*, special interest tourism (cultural, ecotourism, religious, etc.). According to Hoppen, Brown and Fyall (2014: 40), tourism literature may well fall under the subcategory of creative tourism, which pushes visitors to sites and venues offering literary atmosphere and dynamics (Baleiro & Quinteiro, 2018: 21).

Robertson and Radford (2009: 206) regard people tracking and following book heroes in physical space as literary “pilgrims” since they seek tactile objects that will allow their senses to connect with books they enjoy reading – “in a feasible time frame” (Mansfield, 2015: 59). Literary tourists, whether “pilgrims” or occasional (Coan, *n.d.*, in Ghetau & Esanu, 2011: 348), develop powerful bonds with literary sites (MacLeod, Hayes & Slater, 2009: 157, in Saretzki, 2013: 63), prefer authentic local events and trails (“local experiences”) over large-scale projects (“big global projects”) and are deeply fascinated by subcultures and literary background of such places (Bidaki & Hosseini, 2014: 2). Indeed, “The visited place must be perceived as somewhere where the potential visitor anticipates that they will find emancipation, fulfilment or satisfaction so it is necessary that their perception of the place matches their values” (Mansfield, 2015: 43).

Regarding the motives and needs of literary tourists, they generally include spiritual exaltation, cultural communication (Robertson & Radford, 2009), emotional connection with place, history and heritage (Wang & Zhang, 2017; MacLeod, Shelley & Morrison, 2018), as well as escape from everyday life, immersion in fictitious spaces (Gentile & Brown, 2015) and nostalgia (Brida, Dalle Nogare & Scuderi, 2016). Some scholars (*e.g.*, Ousby, 1990; Buzzard, 1993; Towner, 2002; Hendrix, 2009) argue that literary texts triggered and fuelled Grand Tour travel (17th – 19th centuries), which was undertaken by upper-class young male Europeans, as a transition ritual between childhood and adulthood, and typical evidence of aristocratic education.

In our post-modern, globalised world, “where things aren't what they seem and where deception, false identity, and the concealments behind words and language fascinate us” (Underwood, 2008: 2), literary tourism has moved from niche to the mainstream market. That is why it is promoted through a flourishing industry of literature-related products, including travel guides, postcards, scrapbooks, bookmarks, movies, etc. The same industry broadcasts news and advertises events online and *in situ*, *i.e.*, at literary destinations and routes (Hoppen *et al.*, 2014: 37-38).

It should also be mentioned that the relationship between literature and tourism is mutually beneficial. A travel experience can motivate tourists to read texts (Ghetau & Esanu, 2011: 347) and/or film scripts based on books (Coan, in Ghetau & Esanu, 2011: 347-348). Vice versa, tourism flows, and growth can enhance the prominence, distinctiveness and protection of literary landmarks (O'Connor & Kim, 2014).

Several researchers, such as Supphellen and Nygaardsvik (2002) or Hoppen *et al.* (2014), argue that literary tourism and film tourism are components of so-called ‘media

tourism', which refers to journeys inspired by literature, movies or television series, and, lately, by music, comics, videogames or social media (Garrison & Wallace, 2021).

Literary tourism has received less academic attention than “film tourism” or “movie-induced tourism”. This is obviously due to the greater influence of television and film images on global audiences and, therefore, on tourism motivation and demand. However, literary tourism is examined in some studies (e.g., Butler, 1986; Squire, 1994; Squire, 1996; Herbert, 2001; Busby & Hambly, 2000; Busby & George, 2004; Busby, 2004; Chen, Li & Joo, 2021; Ingram *et al.*, 2021; Asadi *et al.*, 2022).

3. Valorisation of literary heritage by national organisations: Some examples

As mentioned above, many countries promote literary production and heritage through tourism. By inviting visitors and tourists, e.g., to participate in literary itineraries, countries protect and preserve their cultural heritage, tangible and intangible. Literary tourism has emerged as a trend with a remarkable commercial impact (Watson, 2006). Adapting a literary work for cinema or television can certainly skyrocket its recognition. This implies increased responsibility and effectiveness on the part of destination identity managers and travel agents who organise literary routes and guided tours. Moreover, specialised scientific knowledge is required for planning or reviving literary paths and pivots (Bidaki & Hosseini, 2014: 2). Modern consumers of tourism have a high level of personal cultural capital (Mansfield, 2015: 43); as a result, they can be more inquisitive and importunate in their pursuit of self-realisation and enlightenment.

In the United Kingdom, celebrity authors are included in tourism marketing campaigns, e.g., Stratford is promoted as the birthplace of William Shakespeare, Yorkshire as the home of the Brontë sisters, Bath as the “stomping ground” for Charles Dickens and Jane Austen, Cambridge for “the pretty tea room in Grantchester” which has hosted Virginia Woolf, Geoffrey Archer and Ted Hughes (Travelodge, 2023). “Poets' Corner” in Westminster Abbey is considered a pilgrimage site because more than a hundred poets, writers and dramatists are buried or commemorated there. Many travel guides quote or analyse literary texts associated with specific places, literary locations or buildings and events are signposted, a series of printed or digital guides (e.g., Shakespeare's Riverside London Bluebrolly Audio Tour) and related websites and applications have been developed. *The Oxford Guide to Literary Britain and Ireland* was first published in 1977 and is now in its third edition (Hahn & Robins, 2008). In fact, Britain's literary tourism is so popular and naturalised that it has evolved into a “cultural phenomenon” (Watson, 2006, in Hoppen *et al.*, 2014: 37).

Nordic countries have also produced literary wonders and legends, and have invested in their tourism resonance. “The lands of fairy tales and fjords, Norse Gods and Vikings” (ASA Cultural Tours, 2023: 2) have become literary destinations thanks to classic authors, such as Hans Christian Andersen, Henrik Ibsen or August Strindberg, and contemporary “Nordic Noir” writers, such as Henning Mankell, Gunnar Staalesen or Jo Nesbø. Guided tours provide visitors with a literary adventure; travellers follow in the authors' footsteps and have the opportunity to experience Scandinavia “through the eyes of its great authors and their works” (ASA Cultural Tours, 2023: 3).

The Municipality of Madrid, Spain, encourages travellers and locals to visit Barrio de las Letras (Neighbourhood of Letters), the name of which is a tribute to great writers of the Golden Age of Spanish Literature, such as Miguel de Cervantes, Lope Félix de Vega Carpio and Francisco Gómez de Quevedo y Villegas, who lived there. Tourists can see excerpts of texts in pedestrian streets (Figure 1), watch theatre groups dramatising routes or visit the residence museum of Lope de Vega and the burial place of Cervantes (Comunidad de Madrid, 2023).

Figure 1. The neighbourhood of Letters in Madrid



Source: P. Moira (personal archive).

Verses by acclaimed Greek poets can also be found in “Poets’ Street”, in Glyfada, Attica, Greece (Figure 2). They are written in both Greek and English, on pavements and benches. They are illuminated at night and “create an oasis of calm and inspiration ... (that) further upgrades aesthetically the city’s renovated shopping area” (Municipality of Glyfada, 2023). The project started with the installation of the portrait sculptures of Poetry Nobel Prize winners Giorgos Seferis and Odysseus Elytis. Moreover, the Ionian Islands Region developed the ‘Park of Literary Travels in Greece and Magna Graecia’ within the Interreg Greece-Italy ‘Polysemi’ Programme. During the project, literary itineraries and educational walks were designed in the footsteps of some of the most prolific and praised authors who wrote about or lived in the Ionian Islands, such as Konstantinos Theotokis, Grigorios Xenopoulos, Angelos Sikelianos or Dionysios Solomos, the National Poet of Greece (he wrote the ‘Hymn to Liberty’, part of which became the national anthem) (Polysemi, 2008). Additionally, main or seasonal dwellings of some of the greatest Greek writers and poets, such as Nikos Kazantzakis, Giannis Ritsos, Angelos Sikelianos, Kostis Palamas and Alexandros Papadiamantis, have been converted into museums in Heraklion, Monemvasia, Salamina, Messolonghi and Skiathos, respectively. Although Greece has a long and significant literary tradition, literary tourism

does not seem to have become a core part of the country's tourism product. A number of literary events (e.g., Crime Fiction Festival in Athens, International Literary Festival of Tinos, Summer Nights of Music, Cinema and Literature in Corfu, Literary Spring 'Nikos Markou' in Skopelos, book fairs all over the country, 'Literary Years' dedicated to authors, poets or screenwriters and supported by the Greek Ministry of Culture) are organised by publishers, writers' clubs, creative writing groups, local communities or other stakeholders regularly. However, they have gained a limited regional or national scope and publicity and are not promoted systematically and/or to attract tourists in the long term.

Figure 2. 'Poets' Street', in Glyfada, Attica



Source: P. Kakaroucha (personal archive).

The American Library Association supports the Literary Landmarks™ Project within one of its divisions, United for Libraries. Local and State groups, trustees and libraries may apply to dedicate a building or a site to one or more famous authors. When it is deemed eligible, the sponsoring group organises a ceremony and applies for official designation. Neighbourhoods, farms, parks, clubs, hotels, courthouses, etc., in more than thirty-five States, are Literary Landmarks™ that can be found on the list (ALA, 2023).

4. Valorisation of literary heritage by international organisations: Some cases

International bodies and organisations have put literature at the epicentre of some of their endeavours to raise awareness about literary and linguistic legacy and the need for its conservation for future generations.

In 2022, the Council of Europe certified the 'Women Writers' Route'. The route connects symbolic and physical points of female writers' lives at the end of the 19th and the

beginning of the 20th century. It links monuments, museums, reading rooms and other public spaces in six countries (Bulgaria, Croatia, Montenegro, Poland, Serbia and Slovenia) and encourages an experiential approach to literature through activities that put it in a new perspective (Council of Europe, 2023).

The European Commission funded an Erasmus+ project entitled 'Our European Literary Routes' (2019-2021). Five secondary education schools from Greece, Italy, Poland, Romania and Spain collaborated to produce artistic works related to each partner's literature tradition (Our European Literary Routes, 2023).

In 2004, UNESCO launched the 'UNESCO Creative Cities Network (UCCN)', which "aims to strengthen cooperation with and among cities that have recognised creativity as a strategic factor of sustainable development" (UNESCO, 2017: 1). The UCCN covers seven creative fields: Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts and Music. The network cities collaborate towards a common goal: to foster international synergies and integrate culture and creativity into urban development strategies. At a local level, culture and creativity are experienced and practised almost everywhere, so the strategy of each city partner is based on local resources and particularities, such as language, architectural heritage, culinary culture or artistic production (d'Ovidio & Pradel, 2013). Two hundred and ninety-five cities from more than seventy countries have joined the UCCN so far, e.g., Reykjavik, Dublin, Prague, Quebec, Edinburgh, Asahikawa, Kazan, Guadalajara, Lubumbashi, Yangzhou, etc. UNESCO's 'City of Literature' Programme is a substantial part of the UCCN. Forty-two cities from thirty-two countries and six continents participate in this Programme (UNESCO, 2023a).

The 'World Book Capital Network (WBCN)' of UNESCO, launched in 2001, could be viewed as an ancillary initiative that can give impetus to literary tourism. The WBCN aims to consolidate commitment to literacy, lifelong learning, open access to knowledge, and respect for copyright, diversity and freedom of expression. Cities designated as World Book Capitals organise activities that can diffuse the Network's values in all population groups, within and beyond national borders, during a 12-month period, starting on 23 April of each year, i.e., World Book and Copyright Day. Madrid was the first WBC city. Athens was declared a WBC city in 2018. The activities that took place that year covered eight thematic fields (Celebrating Reading - Discovering Reading Treasures, A World of Writers, Greek Writers, Athenian Book Itineraries, Open Collections and Archives, Educational Activities, Book and the Arts, Contemporary Narratives) and reached around 450.000 citizens and visitors of several demographics (UNESCO, 2023b).

5. Greek lighthouse literature and tourism: Research objectives and methodology

Traditional built nautical lighthouses of the Hellenic Lighthouse Network (HLN) are outstanding constructions that have contributed to the development of Modern Greece. Their lights have defined, literally and metaphorically, the contour of the geophysical, maritime and political map of Greece. The HLN is one of the longest and best-organised coastal and open-sea lighting systems in the world. Both its quantitative and qualitative expansion has kept pace with the country's history and progress. Over 1.600 lighthouses, beacons and buoys along a 15.000km coastline and across almost 10.000 islands and islets

constitute the HLN, which certifies the Greeks' genetic relationship with sea (Κακαρούχα, 2023).

Greek lighthouses are navigational aids that call attention to treacherous shores and terrestrial discontinuities. However, they are also characterised as a *sui generis* part of the country's cultural capital thanks to their history, architecture and location. Stone lighthouses were erected from the beginning of the Greek War of Independence (1821) until the first quarter of the 20th century. During those years, lighthouses built in areas under foreign rule or protection were gradually incorporated into the HLN after their liberation and/or annexation to the then-newly established State.

Nowadays, the primary utilitarian worth of lighthouses is decreasing. However, Greece preserves their inherent cultural value through their recognition as 'Monuments of Modern Cultural Heritage'. The Lighthouse Service of the Hellenic Army Navy supervises Greek lighthouses with all due respect and collaborates with the Ministry of Culture for their maintenance and protection (Κακαρούχα, 2023).

Greek lighthouses are open to the public on certain occasions, such as World Marine Aids to Navigation Day, thanks to the Lighthouse Service administration's decisions. Sporadic or recurrent cultural and athletic events in lighthouse courtyards or neighbouring locations have increased over the past ten years. They have been attended by a growing number of visitors from various population groups (Κακαρούχα, 2020; Κακαρούχα, 2023). Nonetheless, Greek lighthouses and their popularity have not been transformed into tourism assets; they are not included in any holistic and far-reaching strategy which could introduce and trademark them as cultural resources and fixed components of the national tourism product. Many lighthouses are decommissioned or unmanned worldwide, but their management bodies (e.g., in Croatia, France, the UK, Australia, Canada, and India) have converted them into cultural hubs and tourist poles of attraction to protect them against obsolescence and collapse.

The Lighthouse Service's conservative marketing approach is consistent with its military structure and philosophy; Greek lighthouses still represent a reliable operational subsystem of the country's defence infrastructure. This policy is also compatible with national heritage legislation and the International Association of Marine Aids to Navigation and Lighthouse Authorities (IALA) guidelines. In addition, 'pharologists' or 'pharophiles', i.e., lighthouse enthusiasts, appreciate the restricted, thus sustainable, tourism valorisation of Greek lighthouses. However, they wish to access lighthouse complexes more spontaneously, without asking the Lighthouse Service for permission, not only on anniversaries. Even so, they argue that these unrivalled and fragile carriers of tangible and intangible values should not be offered for commercial exploitation, nor should they be sacrificed for the sake of large-scale cultural services or mass tourism (Κακαρούχα, 2020).

On the other hand, lighthouses worldwide evoke heightened emotions, intellectual challenges and metaphysical concerns through their symbolism, morphology and landscape (Steil, 2010; Azevedo, 2018). They epitomise various universal social, psychological and religious concepts construed in multiple subjective ways. Their reassuring but austere image kindles bipolar albeit complementary associations: communication and loneliness, hospitality and repulsion, comfort and hardship, confidence and despair, globalism and localism, life and

death, to mention just a few of them (Κακαρούχα, 2023). Lighthouses are found in dystopian areas “amid this alternately peaceful and turbulent environment” (Pemberton, 2021: xii), where natural elements compete. Lighthouses seldom have their name written on them since their unique symmetric design and different position delineate their signature. They condense the sense of time and place, traditions and practices, and become invigorating and treasured landmarks. Lighthouses are not anachronistic icons that inspire solely romantic souls or introverts in Western societies. Lighthouse symbolism is interpreted as cross-cultural property because humanity solicits orientation, positive role models and safety ceaselessly. The light beam radiating from lighthouses in perpetual motion refers to spirit and transcendence and makes goodness visible. Enlightened leaders from various cultures and fields of activity have been likened to lighthouses because of the impact of their words and actions (Steil, 2010; Nakajima, 2014; Moira et al., 2021; Pemberton, 2021).

Greek lighthouses are no exception to this rule; they are perceived as an unexplored zone of interaction between Heaven and Earth, theology and mythology, technology and science, even as an open-air forum of civilisations. Therefore, they have inspired miscellaneous types of fiction and non-fiction literature, as well as whimsical storytelling and enduring pop culture. Numerous lighthouse narratives of solitude, self-reflection, inventiveness, bravery and insanity have blended reality with fantasy. Novels, poems, song lyrics, oral stories and fairy tales, fine and applied arts, have portrayed life at Greek lighthouses vividly. Most representations of Greek lighthouses in literature and oral history reproduce or reinforce, by artistic license or within folklore, archetypes and stereotypes that have been ingrained in collective memory. Notwithstanding, figurative narrations have rendered lighthouses, their personnel and natural surroundings, familiar and appealing to people pursuing inspirational and transformative experiences away from ordinary tourist facilities. That is, they ideally fit the “4L” (landscape, leisure, learning and limit) type of tourism (Franch et al., 2008) and could satisfy bookworms' needs for escape from routine, contact with imaginary spaces (Gentile & Brown, 2015), self-awareness (Squire, 1994), intercultural communication or emotional connection with cultural and natural heritage (MacLeod et al., 2018; Wang & Zhang, 2017).

Our research project seeks to identify and showcase the cultural and tourism qualities of Greek traditional lighthouses. The main research objective is broad and quite ambitious; it aims at examining a plethora of aspects of the ‘lighthouse effect’ (Pemberton, 2021) in its original setting, *i.e.*, lighthouses per se. The focus on depiction of Greek lighthouses in national literature and their capacity to act as a magnet to literary tourists is one of the research special objectives.

For this purpose, sixty-five Greek literary works, novels, novellas and poems, produced in the past one hundred and twenty years, were analysed (Figures 3 & 4), as well as two hundred and fifty songs of the past fifty years. A considerable number of literary works have been published within the last decade, which may indicate an upward trend in readers' interest in ‘lighthouse literature’. Symbols and patterns were detected that could attract literary lovers to Greek lighthouses and create impetus for the development of lighthouse literary tourism in Greece. Those findings were also compared to data collected from twenty-five world literary works that have been translated into Greek, starting with Edgar Allan Poe's *The Lighthouse* (1849). Finally, five Greek “lighthouse authors”, *i.e.*, contemporary writers and

poets who have included lighthouses in their works, were interviewed and their thoughts on the cultural tourism valorisation of Greek lighthouses were documented. The desk-top qualitative survey was complemented by hands-on study visits at fifty-four lighthouses around Greece, some of which are protagonists in texts under consideration.

The survey was carried out in two phases. Firstly, an academic literature review was conducted regarding lighthouse tourism (e.g., Batinić, 2013; Bampa, 2015; Azevedo, 2018; Chylińska, 2021) and international lighthouse literature and symbolism (e.g., Blake, 2007; Feldman, 2001; Steil, 2010; Karabulut, 2015), which helped in designing the methodology and assembling research instruments. This preliminary work produced a series of connotations and norms that would be sought behind the lines of Greek literature and could be compared to those observed in some of the most read books in the world. It also provided a set of open-ended questions that would form the backbone of a semi-structured interview tool, as well as an observation checklist for the field study. The second phase included Greek literature in-depth content analysis, interviews with authors and *in situ* investigation.

Figure 3. Examples of Greek lighthouse literature



Source: Publishers

6. Greek lighthouse literary tourism: Research findings and discussion

In general terms, the research has shown that lighthouses appear in Greek literature quite often. They are mentioned, presented or insinuated as premises, locations, icons, archetypes or allegories. They are popular in both prose and meter texts, some of which are set to music.

They are found on book covers and titles or in the main body of novels, plays, poems and song lyrics. They provide the canvas, the basic scenery or symbolic substrate for narrative unfolding, character development and psycho-social setting. Some authors refer to imaginary lighthouses or non-temporal situations, avoid being accurate in their description of places or use metaphorical toponyms associated with lighthouse symbolism. Regardless of time or place milieu, lightkeepers and their social capital have a central and catalytic position in Greek lighthouse literature.

The frequency of lighthouse visualisation in nearly every literary genre in Greece, as well as the abundance of texts written for children and teenagers, are indicative of the Greeks' fondness for lighthouses and their intention to nurture new generations with lighthouse ideas and virtues. Despite lighthouses in Greece not being as much advertised as in other countries of the Western world, Greek authors choose to include them in their works because they recognise their multilevel resonance that is expected to touch a chord of their loyal and potential readers. Lighthouses reify personal and national struggles, victories and stalemates. Lighthouse keepers guard and protect seafarers, shipments, national borders, the environment, as well as the cultural capital of their premises and their profession. Lighthouse literature enhances their visibility, which can, in turn, regenerate and enrich the national tourism product.

The survey resulted in some interesting findings that can extend the limited research on both lighthouse tourism and lighthouse literature. In fact, data gathered from (i) texts, (ii) interviews and (iii) *in situ* enable us to suggest an amalgamated field of theory and practice. The analysis of the Greek case provides a contextualised model of understanding and developing lighthouse literary tourism that can also be applied to other cultural environments.

(i) Content analysis of Greek lighthouse books and songs revealed the presence of certain repeated themes and concepts. Solidarity, altruism, bravery, hope, self-dependency, devotion to principles and ideals, connection with oneself, nature and the divine, are some of the traits commonly attributed to lighthouse keepers and lighthouse edifices through personifications.

For example, in Giannis Ritsos's *The lightkeeper* (1958: 268), the lighthouse creates a sense of comfort and safety "... as if you were in a new ark where you collected memories and deeds and dreams, to save them and be saved with them". Fotis Kontoglou views lightkeepers as convicts and hermits; he sympathises with them in his *Lighthouses and their convicts (Hermits of the sea)* (1978). Some years later (2005), Kaiti Iliopoulou still believes that a lighthouse is the perfect place for someone (*The lightkeeper's daughter*) to seek isolation, tranquillity and redemption after having decoded well-hidden secrets. Eleni Semertzidou's *The ghost of the stone lighthouse* (2006) conveys the same atmosphere; the lighthouse is a volatile field of contemplation, self-reflection and disclosure in the present, but at the same time, it symbolises the 'key' to opening the world of the past, it illuminates the main characters' lonely paths and leads them to the revelation of their fatal association. In Dimitris Mingas's *Floating islands* (2012), the multiple allegory of Strofades Island Lighthouse in the cover, the main narrative and meta-narrative have been attached to the author's mind and body, as he admits. Paschalia Travlou, Dimitris Menediatis and Elpidoforos Intzempelis are some of the Greek authors who deconstruct the lightkeeper archetype in their *The lighthouse*

woman (2010), *Under the light of the lighthouse* (2018) and *The lightkeeper's notes* (2019), respectively; their lightkeepers are jealous, violent, rapacious and corrupted, but good beats evil and harmony is restored in the end. It is worth noting that some of the books that were analysed, e.g., Giorgos Papastamatiou's *Romanos the lighthouse keeper and Irimi the journalist* (2013), Theodora Tzoka's *The strange winter of Pavlos Zita* (2019), Vasiliki Apostolopoulou-Anastasiou's *Olivia, the lighthouse girl* (2022), directly recommend lighthouses as landmarks and locations that attract visitors and passers-by.

Greek texts depict light and dignity showered upon lighthouses and their attendants, which sometimes appear almost idolised. Greek lighthouse keepers seem to be spiritually agonised and focused on their search for a starting point or redefinition of their identity. Compared to their 'colleagues' created by authors from other countries [e.g., Jules Verne, *Le Phare du Bout du Monde* (The Lighthouse at the End of the World) (1905), Virginia Woolf, *To the Lighthouse* (1927), Aldous Huxley, *Brave New World* (1932), Tove Jansson, *Farlig midsommar* (Moominsummer Madness) (1954), Blyton Enid, *Five Go To Demon's Rocks* (1961), Colm Tóibín, *The Blackwater Lightship* (1999), Phyllis-Dorothy James, *The Lighthouse* (2005), Camilla Lackberg, *Fyrvaktaren* (The Lighthouse Keeper) (2009), M.L. Stedman, *Light between oceans* (2012)], lightkeepers in Greek literature care about their inward self much more. However, they are very compassionate and righteous, too. Texts dedicated to buildings and people of the HLN emphasise the positive side of human existence, which fights and balances against adversities, personal passions and social conventions. Some of the past decade's Greek lighthouse books touch on previously considered taboo topics (e.g., homosexuality, domestic violence, state officials' corruption) and are getting closer to texts written abroad in terms of content and aesthetics.

A comparison between Greek and other literary texts showcased a lot of similarities regarding subjects, plots and semiotics. Similarities mainly refer to maintaining the light at all costs and confronting loneliness and natural elements. These patterns are more discernible in books for children and teenagers. Both in Greek and other language texts, protagonists in juvenile lighthouse stories are possessed by an insistent need for adventure, exploration, experimentation and heroic deeds; they resort to lighthouses, which they use as vantage points and shelters. A lighthouse keeper is usually their mentor, a role model to guide them through his life, personality and professional paradigm.

(ii) Semi-structured interviews with Greek lighthouse authors have given insight into their motives to include lighthouses in at least one of their works, their expectations about their audience acceptance of lighthouse topics, their perceptions of lighthouse symbolism, as well as their opinions about the valorisation of Greek lighthouses as tourism attractions or lightkeepers' role and training in view of an alternative use of lighthouse complexes. Most of the questions were open-ended, e.g., “What were the criteria for including lighthouses in your work?”, “Which audience is this work addressed to?”, “What do lighthouses mean to you? What do they symbolise?”, “What do you think about the cultural and tourism valorisation of Greek traditional lighthouses and private sector involvement in such projects?”.

Figure 4. List of Greek lighthouse literary texts used in the survey [in Greek]

1. Αγγέλου Άγγελος & Σίνη Έμη (2021). Ο μικρός ΚΟΠΕΡΝΙΚΟΣ και οι Πειρατές του Φάρου. Εκδόσεις Παπαδόπουλος.
2. Αμανατίδου Ευρυδίκη (2011). Ο φύλακας στο φάρο. Εκδόσεις ΜΙΝΩΑΣ.
3. Αντωνιάδης Γιώργος (2020). Η ματιά του φαροφύλακα. Εκδόσεις ΑΩ.
4. Αποστολοπούλου-Αναστασίου Βασιλική (2022). Ολίβια το κορίτσι του φάρου. Εκδόσεις Ελκυστής.
5. Αρτζανίδου Έλενα (2016). Το καράβι της γιορτής. Εκδόσεις Καφειδοσκόπιο.
6. Αυλωνίτης Σπύρος (2017). Ο φάρος. Εκδόσεις ΔΡΟΜΩΝ.
7. Βαμβουνάκη Μάρω (1998). Η κραταιά αγάπη. Εκδόσεις ΦΙΛΙΠΠΟΤΗ.
8. Βαρβαρήγος Δημήτρης (2000). Είναι δύσκολη η αγάπη. Εκδόσεις Χρήστος Ε. Δαρδανός.
9. Βγόντζα Φλώρα (2005). Το ασημένιο καράβι και ο φαροφύλακας. Εκδόσεις ΕΝ ΠΛΩ.
10. Βενέζης Ηλίας (2010). Οι γλάροι. Σειρά διηγημάτων «Αιγαίο» (1941). σελ. 41-52. Εκδόσεις ΕΣΤΙΑ.
11. Βιταλιώτου-Σέττα Αντωνία (2014). Στο νησί με τη σιδερένια καρδιά. Εκδόσεις ΜΙΝΩΑΣ.
12. Βουλγαράκη Τζίνη (2020). Ποτέ δεν ξέρεις. Εκδοτικός Οργανισμός Λιβάνη ΑΒΕ.
13. Γερονυμάκη Ζιζή (2017). Ο Άνθρωπος του Φάρου. Εκδόσεις Κατσιμίγια.
14. Γιαχάκη Δέσποινα (2023). Ο φάρος. Εκδόσεις ΔΙΑΝΟΙΑ.
15. Γριβέας Μιχάλης Κ. (2022). Φάρος Σκιών. Εκδόσεις Ελκυστής.
16. Δαρλάση Αγγελική (2013). Οι Ονειροφύλακες και ο φάρος των ονείρων. Εκδόσεις ΠΑΤΑΚΗ.
17. Δασκαλάκη Μαρία (2021). Μυστική Αποστολή: Το νερό της λησμονιάς. Εκδόσεις ΜΙΝΩΑΣ.
18. Δημόπουλος Ντίνος (1995). Τα δελφινάκια του Αμβρακικού. Εκδόσεις Καστανιώτη.
19. Θεοδωρίδης Εμμανουήλ (2014). Ο φάρος ξεχάστηκε αναμμένος. Εκδόσεις ΔΩΔΩΝΗ.
20. Ηλιοπούλου Καίτη Π. (2005). Η κόρη του φαροφύλακα. Εκδόσεις Καλέντης.
21. Ιντζέμπελης Ελπιδοφόρος (2019). Οι σημειώσεις του φαροφύλακα. Εκδόσεις ΣΤΟΧΑΣΤΗΣ.
22. Καββαδά Μαριλένα (2016). Ο φάρος με τα χίλια μυστικά + CD. Εκδόσεις ΔΙΑΠΛΟΥΣ.
23. Καλύβας Ερρίκος (2008). Ο φάρος στην άκρη της λίμνης. Εκδόσεις ΙΑΜΒΟΣ.
24. Καραμανλή Νατάσσα (2015). Το καλοκαίρι στον φάρο. Εκδόσεις ΜΟΛΥΒΙ.
25. Κόντογλου Φώτης (1995). Οι φάροι κ' οι κατάδικοί τους (Οι ερμίτες της θάλασσας). Συλλογή θαλασσογραφημάτων «Θάλασσες, καΐκια και καραβοκρήδες» (1978), σελ. 37-46. Εκδόσεις Αρμός.
26. Κουμανταρέας Μένης (2011). Οι αλεπούδες του Γκόσπορτ. Εκδόσεις ΚΕΔΡΟΣ.
27. Κουρτζή Πηνελόπη (2019). Η ερωμένη των φάρων. Εκδόσεις Ψυχογιός.
28. Κουτσούκης Άγγελος (2014). Ο άνθρωπος που έμεινε στο φάρο. Εκδόσεις Φίλντισι.
29. Λιμήσιος Θεόδωρος (2023). Καρτέρεμα. Εκδόσεις Ελληνικά Γράμματα.
30. Λυκούδης Εμμανουήλ (1920). Αναμνήσεις από της θαλάσσης. Διηγήματα, σελ. 163-179. Εκδόσεις Ι. Ν. Σιδέρης.
31. Μάγνη Ευανθία (2011). Τα μυστικά του φάρου. Εκδόσεις ΜΟΝΤΕΡΝΟΙ ΚΑΙΡΟΙ.
32. Μάγος Κώστας & Κουντούρης Μιχάλης (2017). Το μυστικό της θάλασσας. Εκδόσεις ΠΑΤΑΚΗ.
33. Μαγουλά Μαίρη (2020). Ως το τέλος του κόσμου. Εκδόσεις ΜΕΤΑΙΧΜΙΟ.
34. Μακαρίου Βασίλειος (2019). Ένας φάρος στην ψυχή μου. Εκδόσεις ΔΕΡΕ.
35. Μίγγας Δημήτρης (2012). Πλωτά νησιά. Εκδόσεις ΜΕΤΑΙΧΜΙΟ.
36. Μόσχος Γιάννης (2021). Και οι τέσσερις ήταν απαίσιοι. Εκδόσεις Τόπος.
37. Ναυπλιώτη Δήμητρα (2021). Ο φάρος της Ελπίδας. Εκδόσεις ΑΥΡΑ.
38. Μακριδάκης Γιάννης (2020). Ενάμιση δευτερόλεπτο φως. Εκδόσεις ΒΙΒΛΙΟΠΩΛΕΙΟΝ ΤΗΣ ΕΣΤΙΑΣ.
39. Μενεδιάτης Δημήτρης (2018). Κάτω από το φως του φάρου. Εκδόσεις ΑΛΛΩΣΤΕ.
40. Παπαντωνίου Ζαχαρίας (1997). Ο φάρος, Συλλογή «Πεζοί Ρυθμοί – Η Αφηγηματική του Πεζογραφία» (1922), σελ. 40. Εκδοτικός Οργανισμός ΠΑΠΥΡΟΣ.
41. Παπαντωνίου Ζαχαρίας (χ.χ.). Το ευλογημένο καράβι. Συλλογή «Χελιδόνια, Πούσματα για παιδιά» (1920), σε: Δ. Κοντογιάννης, Ν. Κοντόπουλος, Π. Νιρβάνας, Δ. Γ. Ζήσης κ.ά., «ΑΝΑΓΝΩΣΤΙΚΟ για την έκτη τάξη του δημοτικού σχολείου» (1939, σελ. 18-19).
42. Παπαδιαμάντης Αλέξανδρος (1906). Άνθος του Γιαλού. Εφημερίδα «Εστία» (24 Δεκεμβρίου).
43. Παπασταματίου Γιώργος (2012). Ο Ρωμανός ο Φαροφύλακας. Εκδόσεις ΜΙΧΑΛΗ ΣΙΔΕΡΗ.
44. Παπασταματίου Γιώργος (2013). Ο Ρωμανός ο Φαροφύλακας και η δημοσιογράφος Εφίρη. Εκδόσεις ΜΙΧΑΛΗ ΣΙΔΕΡΗ.
45. Παππά Ειρήνη (2020). Ζωές στα κύματα. Εκδόσεις ΤΕΛΕΙΑ.
46. Πασσιά Αγγελική & Μανδηλαράς Φίλιππος (2000). Στο νησάκι με το φάρο. Εκδόσεις ΦΥΤΡΑΚΗ Α.Ε.
47. Πατρίωνου - Παπατέρπου Χρυσούλα (2020). Ο φαροφύλακας της Λάκκας. Εκδόσεις Ελκυστής.
48. Ρίτσος Γιάννης (1990). Ο Φαροφύλακας (1958). Συλλογή «ΠΟΙΗΜΑΤΑ 1938 - 1971» (1975), σελ. 266-280. Εκδόσεις ΚΕΔΡΟΣ.
49. Σάλτας Θανάσης (2020). Ο φάρος του Κάβο Μαλιά, 38η Ανθολογία Δηγήματος – Πόησης «Καλοκαιρινές Πνοές 2». Επιμέλεια-Ανθολόγηση: Αρετή Γκιωνάκη & Νίκος Δελιγιάννης. Εκδόσεις Πνοές Λόγου και Τέχνης, <https://bit.ly/3FSTuTD> (πρόσβαση την 24^η Ιανουαρίου 2022, 17:30).
50. Σαουλίδου Σόνια (2022). Ο φάρος του Κένεμπεκ. Εκδόσεις Bell / Χαρλένικ Ελλάς.
51. Σαράφη Ασημένια (2011). Αρόδο. Εκδόσεις ΠΑΤΑΚΗ.
52. Σεμερτζίδου Ελένη (2006). Το φάντασμα του πέτρινου φάρου. Ηλεκτρονικό βιβλίο (δωρεάν).
53. Σίμος Δημήτρης (2018). Τυφλά ψάρια. Εκδόσεις Bell / Χαρλένικ Ελλάς.
54. Σίλου Ελισάβετ (2018). Το Χρονικό της Γκόλντορ - Ο Χαμένος φάρος. Εκδόσεις ΘΕΡΜΑΪΚΟΣ.
55. Σοφιανού Ειρήνη (2020). Ο φαροφύλακας. Σχολή Πυροδότησης Θεατρικής Γραφής Θεάτρου Πορεία. Ελεύθερο στο διαδίκτυο σε μορφή ψηφιακού βιβλίου.
56. Σφραέλλου Καλλιόπη (1990). Ύποπτα δέματα στο Αιγαίο. Εκδόσεις Δ. Σταθής.
57. Τέκου Ιφιγένεια (2018). Το τελευταίο ΦΩΣ. Εκδόσεις Ψυχογιός.
58. Τζόκα Θεοδώρα (2019). Ο παράξενος χεμινώνας του ΠΑΥΛΟΥ ΖΗΤΑ. Εκδόσεις Ωκεανίδα.
59. Τραυλού Πασχαλία (2010). Η γυναίκα του φάρου. Εκδόσεις Ψυχογιός.
60. Τριβιζάς Ευγένιος (1994). Το παλάτι των πυγολαμπίδων. Σειρά διηγημάτων «Ο ταξιδιώτης και η μαργαρίτα», σελ. 89-94. Εκδόσεις ΠΑΤΑΚΗ.
61. Τριβιζάς Ευγένιος (1996). Ο Λούκοιλος τρώει πυγολαμπίδες. Εκδόσεις ΚΕΔΡΟΣ.
62. Τσορώνη – Γεωργιάδη Γιολάντα (2010). Φίλοι για θαύματα. Εκδόσεις Σαββάλας.
63. Φακίνου Ευγενία (2010). Οδυσσέας και μπλουζ. Εκδόσεις Καστανιώτη.
64. Φακίνου Ευγενία (2018). Νυχτερινή ακρόαση. Εκδόσεις Καστανιώτη.
65. Χατζημοντόζη Μαριλίτα (2018). Τανσο στο φάρο. Δυάς Εκδοτική.

All interviewees reported that they had been motivated by lighthouse multiple symbolism (e.g., resilience, hospitality, spirituality) and expressed confidence in their intuition to embrace lighthouses because such qualities are considered ingredients of national identity and can be identified and appreciated by readers with existential, humanistic and ecological concerns.

As for any further tourism utilisation of lighthouses, authors remarked that Greek lighthouses need to be managed and promoted more sustainably. Although they have already been reference points for domestic and inbound tourists, there is more to be done. Greek lighthouses can be integrated into sea tours, hiking paths, cultural routes connecting historical events and figures, literature and movie festivals, geoparks or environmental education programs, in order to achieve financial self-preservation and, thus, longevity. Lighthouse literary tourism in Greece can provide an innovative and sustainable model of tourism development in mainland coastal areas and uninhabited or isolated islands, where lighthouse keepers may act as cultural facilitators, hosts and guides after they are properly trained.

(iii) Visits to fifty-four urban and remote lighthouses have shown that not every one of them is eligible for literary tourism use due to a series of factors. Some buildings have become (or can be) very famous and popular, since they are visible through literature, cinema and music. They have hosted literature and movie nights, art exhibitions or sensitisation events, too. However, the tourism bearing capacity of each lighthouse is different and depends on personnel, maintenance, accessibility and safety conditions. The phase of development of a lighthouse area as a tourism destination or local human capital could be crucial factors as well. That is why a holistic strategic plan is needed before any lighthouse utilisation for literary pilgrims, which could be based on SWOT or PEST analyses and be a part of a national or European endeavour to promote lighthouse literature through tourism and/or lighthouse tourism through literature.

For example, lighthouses on Capes Maleas and Tainaron or on Crete or other Greek islands are often (and justifiably) included or connoted in Greek literature on the grounds of their association with legends, architecture and natural environment. Following Angelos Koutsoukis's *The man who lived in the Lighthouse* (2014), Penelope Koutzi's *The mistress of lighthouses* (2019) or Chrysoula Patronou-Papaterpou's *Lakka lighthouse keeper* (2020) could be really exhilarating for lighthouse literature enthusiasts and refresh the Greek tourism brand name. In fact, only a few of the lighthouses mentioned or profiled in stories can be considered ready to welcome individuals or small-size groups. On the other hand, this 'deficiency' may be seen as one of the reasons for their spiritual uniqueness.

Designing a lighthouse literary itinerary along the Peloponnese, the Ionian or the Aegean Islands, or literary festivals in lighthouses associated to certain authors, could add tourism value, provided that it is functionally connected to the Lighthouse Service and national and/or European tourism long-term policies and practices. Scientific knowledge and expertise are *sine qua non*. Collaboration with national and international organisations within initiatives and projects could foster the cultural prominence of lighthouses and lighthouse literature, too.

7. Conclusion

Greek lighthouses can provide a new paradigm in literary tourism. They are frequently presented in Greek literature and attract visitors seeking pleasure, learning, identification and enlightenment since they are carriers of tangible and intangible values and are related to Greece's nautical tradition. The Greek State should capitalise on its long literary and naval history and invest in the inherent attractiveness and rich symbolism of lighthouses as depicted in literature.

Combining lighthouse literature with tourism could be advantageous to readers - potential visitors, communities and lighthouse buildings, as long as quality and sustainability standards are met. A plethora of examples from other countries and organisations which have been promoting either literary tourism or lighthouse tourism could be studied and adapted to national particularities, e.g., legislation, topography, climate, local conditions. The need for a coherent and long-term lighthouse literary tourism strategy appears self-evident, while lightkeepers should take on the challenging role of cultural interpreters in view of a modern approach to their profession.

References

- ALA [American Library Association]. (2023). *Literary Landmarks™*. https://www.ala.org/united/products_services/literarylandmarks
- Anderson, H.-C. & Robinson, M. (Eds.) (2002). *Literature and tourism: Essays in the reading and writing of tourism*. Continuum.
- ASA Cultural Tours (2023). *Once upon a time in Scandinavia: A literary tour of Sweden, Denmark and Norway 2023*. Asa Cultural Tours,
- Asadi, A., Bayat, N., Zanganeh Shahraki, S., Ahmadifard, N., Poponi, S. & Salvati, L. (2022). Challenges toward Sustainability? Experiences and Approaches to Literary Tourism from Iran. *Sustainability*, 14(11709). <https://doi.org/10.3390/su141811709>
- Azevedo, A. (2018). Lighthouse tourism: is there a "dark" side? *International Journal of Tourism Cities*, 4(1), 54-67. <https://doi.org/10.1108/IJTC-03-2017-0019>
- Baleiro, R. & Quinteiro, S. (2018). *Key concepts in literature and tourism studies*. Universidade de Lisboa, Faculdade de Letras, Centro de Estudos Comparatistas.
- Bampa, T. (2015). *Lighthouse as a travel destination. Alternative choice, authentic experience*. In 1st International Conference on Experiential Tourism, 9-11 October 2015, Santorini Island, Greece.
- Batinić, I. (2013). Croatian lighthouses – A new tourist attraction of the Adriatic. *Journal of Process Management – New Technologies, International*, 1(3), 90-93.
- Bidaki, A.Z. & Hosseini, S.H. (2014). Literary tourism as a modern approach for the development of tourism in Tajikistan. *Journal of Tourism & Hospitality*, 3(1), 1-4. <https://doi.org/10.4172/2167-0269.1000120>
- Blake, K. (2007). Lighthouse symbolism in the American landscape. *Focus on Geography*, 50(1), 9-15. <http://doi.org/10.1111/j.1949-8535.2007.tb00184.x>
- Brida, J.G., Dalle Nogare, C. & Scuderi, R. (2016). Frequency of museum attendance: Motivation matters. *Journal of Cultural Economics*, 40(3), 261-283. <https://doi.org/10.1007/s10824-015-9254-5>
- Brown, L. (2016). Tourism and pilgrimage: Paying homage to literary heroes. *International Journal of Tourism Research*, 18, 167-175. <https://doi.org/10.1002/jtr.2043>
- Busby, G. (2004). Representations of Cornwall in fiction: The influence on tourism. In M. Robinson & D. Picard (Eds.). *Conference proceedings tourism and literature: Travel, imagination and myth*, 22-26 July [CD Rom]. Centre for Tourism and Cultural Change.
- Busby, G. & George, J. (2004). The Tailor of Gloucester: Potter meets Potter – Literary tourism in a Cathedral City. In M. Robinson & D. Picard (Eds.). *Conference proceedings tourism and literature: Travel, imagination and myth*, 22-26 July, [CD Rom]. Centre for Tourism and Cultural Change.

- Busby, G. & Hambly, Z. (2000). Literary tourism and the Daphne du Maurier Festival. In P. Payton (Ed.). *Cornish studies* 8 (pp. 197–212). Exeter: University of Exeter Press.
- Busby, G. & Klug, J. (2001). Movie-induced tourism: The challenge of measurement and other issues. *Journal of Vacation Marketing*, 7(4), 316–332. <https://doi.org/10.1177/135676670100700403>
- Butler, R. (1986). Literature as an influence in shaping the image of tourist destinations: A review and case study. In J. Marsh (Ed.). *Canadian studies of parks, recreation and foreign lands* (pp. 111–132). [Occasional paper no. 11]. Department of Geography, Trent University.
- Buzzard, J. (1993). A scripted continent: British and American travel-writers in Europe, c.1825–1875, (pp. 155–216). In Buzzard, J., *The beaten track: European tourism, literature and the ways to culture 1800-1918*. Oxford University Press.
- Chen, X., Li, W. & Joo, D. (2021). Literary celebrity, tourists' self-destination connection, and brand engagement: Based on a marketing perspective of celebrity endorsement effects. *Journal of Hospitality and Tourism Management*, 48(September), 230-239. <https://doi.org/10.1016/j.jhtm.2021.06.013>
- Chylińska, D. (2021). Lighthouses as traditional coastal landscape heritage and the basis for lighthouse tourism development: The case of Poland. *Journal of Tourism and Cultural Change*, 19(3), 315-344. <https://doi.org/10.1080/14766825.2019.1700991>
- Comunidad de Madrid (2022). *Literary routes*. <https://www.turismomadrid.es/en/to-see-and-do/culture/literary-routes.html>
- Concords Colonial Inn (2023). Concord, Massachusetts: A literature lover's paradise. <https://www.concordcolonialinn.com/concord-massachusetts-a-literature-lovers-paradise/>
- Council of Europe (2023). *Women writers route*. <https://www.coe.int/en/web/cultural-routes/women-writers-route>
- d'Ovidio, M. & Pradel, M. (2013). Social innovation and institutionalisation in the cognitive–cultural economy: Two contrasting experiences from Southern Europe. *Cities*, 33, 69-76. <https://doi.org/10.1016/j.cities.2012.07.002>
- Feldman, J. (2001). “What do you do up here?”: Tales of a Lake Superior lighthouse keeper. *The Wisconsin Magazine of History*, 84(4), 2-15.
- Franch, M., Martini, U., Buffa, F. & Parisi, G. (2008). 4L tourism (landscape, leisure, learning and limit): responding to new motivations and expectations of tourists to improve the competitiveness of Alpine destinations in a sustainable way. *Tourism Review*, 63(1), 4-14. <https://doi.org/10.1108/16605370810861008>
- Gentile, R. & Brown, L. (2015). A life as a work of art: Literary tourists' motivations and experiences at Il Vittoriale degli Italiani. *European Journal of Tourism, Hospitality and Recreation*, 6(2), 25-47.
- Garrison, S. & Wallace, C. (2021). Media tourism and its role in sustaining Scotland's tourism industry. *Sustainability*, 13(6305). <https://doi.org/10.3390/su13116305>
- Ghetau, L. & Esanu, L.V. (2011). *Literary tourism as a promoter of cultural heritage*. *Proceedings of the Fifth International Conference on Sustainable Development and Planning* (pp.345-353). Wessex Institute of Technology's New Forest campus, July 12-14.
- Hahn, D. & Robins, N. (2008). *The Oxford guide to literary Britain and Ireland*. Oxford University Press.
- Hendrix, H. (2009). From early modern to romantic literary tourism: A diachronical perspective. In N. Watson (Ed.). *Literary tourism and nineteenth-century culture* (pp. 13-24). Palgrave.
- Herbert, D. (2001). Literary places, tourism and the heritage experience. *Annals of Tourism Research*, 28(2), 312-333. [https://doi.org/10.1016/S0160-7383\(00\)00048-7](https://doi.org/10.1016/S0160-7383(00)00048-7)
- Hoppen, A., Brown, L. & Fyall, A. (2014). Literary tourism: Opportunities and challenges for the marketing and branding of destinations? *Journal of Destination Marketing & Management*, 3(1), 37-47. <https://doi.org/10.1016/j.jdmm.2013.12.009>.
- Hotel Monteleone (2023). *Hotel Monteleone's Literary History*. <https://www.hotelmonteleone.com/blog/literary-history/>
- Ingram, C., Themistocleous, C., Rickly, J.M. & McCabe, S. (2021). Marketing' literary England' beyond the special interest tourist. *Annals of Tourism Research Empirical Insights*, 2(2), 100018 <https://doi.org/10.1016/j.annale.2021.100018>
- Κακαρούχα, Π. (2020). Το Ελληνικό Φαρικό Δίκτυο ως μέρος της πολιτιστικής κληρονομιάς της χώρας και η αξιοποίησή του στο πλαίσιο ενός αειφορικού τουριστικού προτύπου [The Hellenic Lighthouse Network as part of the country's cultural heritage and its valorisation in the context of a sustainable tourism model]. Διπλωματική Εργασία. Μεταπτυχιακό Πρόγραμμα Σπουδών «Διοίκηση Τουριστικών Επιχειρήσεων». Ελληνικό Ανοικτό Πανεπιστήμιο [in Greek].

- Κακαρούχα, Π. (2023, unpublished). Οι ελληνικοί παραδοσιακοί φάροι ως πολιτισμικό και τουριστικό κεφάλαιο [Greek traditional lighthouses as cultural and tourist resources]. Διδακτορική Διατριβή. Τμήμα Διοίκησης Τουρισμού. Πανεπιστήμιο Δυτικής Αττικής [in Greek].
- Karabulut, D. (2015). Liminality of the lighthouse image in Virginia Woolf's *To the Lighthouse*. *International Journal of Arts & Sciences*, 8(1), 403-407.
- MacLeod, N., Shelley, J. & Morrison, A.M. (2018). The touring reader: Understanding the bibliophile's experience of literary tourism. *Tourism Management*, 67, 388-398. <https://doi.org/10.1016/j.tourman.2018.02.006>
- Mansfield, C. (2015). *Researching literary tourism*. Shadows.
- Moira, P., Kakaroucha, P. & Mylonopoulos, D. (2021). Lighthouse tourism: Suggestions for an innovative and sustainable use of the Greek traditional lighthouses. *International Journal of Hospitality and Tourism Studies*, 2(2), 135-142. <https://doi.org/10.31559/IJHTS2021.2.2.4>
- Municipality of Glyfada (2023). Ο πιο όμορφος δρόμος είναι έτοιμος και βρίσκεται στη Γλυφάδα (The most beautiful road is ready and is located in Glyfada). https://glyfada.gr/index.php/home/blog_details/5330
- Nakajima, Y. (2014). *Lighthouse in our landscape*. *Lighthouse as a Symbol of Prince Edward Island* [unpublished work]. www.researchgate.net/publication/264193033.
- O'Connor, N. & Kim, S. (2014). Pictures and prose: Exploring the impact of literary and film tourism. *Journal of Tourism and Cultural Change*, 12(1), 1-17. <https://doi.org/10.1080/14766825.2013.862253>
- Our European Literary Routes* (2023). [Project funded by the European Commission]
- Ousby, I. (1990). *The Englishman's England: Taste travel and the rise of tourism*. Cambridge University Press.
- Pemberton, S. (2021). *The lighthouse effect: How ordinary people can have an extraordinary impact in the world*. Zondervan Books.
- Pollard-Gott, L. (2009). *The Fictional 100 – Ranking the most influential characters in world literature and legend*. iUniverse.
- Polysemi (2008). *Park of Literary Travels in Greece and Magna Graecia* (Πάρκο λογοτεχνικών ταξιδιών στην Ελλάδα και τη Μεγάλη Ελλάδα). <https://polysemi.di.ionio.gr/index.php/el/homepage-el/>
- Pooch, M. (2016). *DiverCity – Global cities as a literary phenomenon*. Bielefeld: Verlag.
- Ρίτσος, Γ. (1958). Ο Φαροφύλακας. Συλλογή «ΠΟΙΗΜΑΤΑ 1938 - 1971» (1975), σελ. 266-280. Εκδόσεις ΚΕΔΡΟΣ [Giannis Ritsos (1958), *The lightkeeper* – in Greek].
- Robertson, J.P. & Radford, L.A. (2009). The private uses of quiet grandeur: A meditation on literary pilgrimage. *Changing English*, 16(2), 203-209. <https://doi.org/10.1080/13586840902863186>
- Robinson, M. (2002). Reading between the lines: Literature and the creation of touristic spaces. *Current Writing: Text and Reception in Southern Africa*, 14(1), 1-28. <https://doi.org/10.1080/1013929X.2002.9678112>
- Saretzki, A. (2013). Literary trails, urban space and the actualization of heritage. *AlmaTourism - Journal of Tourism, Culture and Territorial Development*, 8, 61-77. <https://doi.org/10.6092/issn.2036-5195/4061>
- Squire, S.J. (1994). The cultural values of literary tourism. *Annals of Tourism Research*, 21(1), 103-120. [https://doi.org/10.1016/0160-7383\(94\)90007-8](https://doi.org/10.1016/0160-7383(94)90007-8)
- Squire, S.J. (1996). Literary tourism and sustainable tourism: Promoting 'Anne of Green Gables' in Prince Edward Island. *Journal of Sustainable Tourism*, 4(3), 119-134. <https://doi.org/10.1080/09669589608667263>
- Steil, L. (2010). Metaphysical archaeology of lighthouses (Part I). *American Arts Quarterly*, 27(2).
- Supphellen, M. & Nygaardsvik, I. (2002). Testing country brand slogans: Conceptual development and empirical illustration of a simple normative model. *Journal of Brand Management*, 9(4), 385-396.
- Tennessee Williams Net (2023). *Hotel Monteleone*. <https://tennesseewilliams.net/sponsor/997-hotel-monteleone/>
- Towner, J. (2002). Literature, tourism and the Grand tour. In M. Robinson & H. Anderson (Eds.), *Literature and tourism: Essays in the reading and writing of tourism* (pp. 226-238). Continuum.
- Travelodge (2023). Britain's 10 best literary city locations you have to visit. <https://www.travelodge.co.uk/blog/things-to-do/britains-10-best-literary-cities/>
- Underwood, D. (2008). *Journalism and the novel: Truth and fiction, 1700-2000*. Cambridge University Press.

- UNESCO. (2017). *Creative cities network: Mission statement*. <https://en.unesco.org/creative-cities/home>
- UNESCO, (2023a). *Cities of literature*. <https://www.citiesoflit.com/>.
- UNESCO, (2023b). *World book capital network (WBCN)*. <https://www.unesco.org/en/world-book-capital-network>
- Wang, H.-J. & Zhang, D. (2017). Comparing literary tourism in mainland China and Taiwan: The Lu Xun native place and the Lin Yutang house. *Tourism Management*, 59, 234-253. <https://doi.org/10.1016/j.tourman.2016.08.008>
- Watson, N. J. (2006). *The literary tourist*. Palgrave Macmillan.

POLYXENI MOIRA holds a PhD in Sociology from Panteion University of Political and Social Sciences, Greece. She is a Professor in the Department of Tourism Management at the University of West Attica in Greece. She has published more than 20 scientific books in the field of tourism and articles in international and Greek journals. Her research interests include the Sociology of Tourism, Consumers Behavior in Tourism, and Alternative forms of tourism (Religious tourism, Marine Tourism, Industrial Heritage tourism, Agrotourism, Slow tourism etc.) Institutional address: University of West Attica, Department of Tourism Management, Agiou Spiridonos 28, Egaleo 12243, Attica, Greece.

PARASKEVI KAKAROUCHA is a PhD candidate in Tourism Management. Her research interests include lighthouse tourism, cultural tourism, spiritual tourism and literary tourism. Institutional address: University of West Attica, Department of Tourism Management, Agiou Spiridonos 28, Egaleo 12243, Attica, Greece.

DIMITRIOS MYLONOPOULOS holds a PhD in Public Law from Panteion University of Political and Social Sciences, Greece. He is a Professor in the Department of Tourism Management at the University of West Attica (Greece). He has published over 30 scientific books on tourism and maritime issues and articles in international and Greek journals. His research interests include Tourism Law, Maritime Law, and alternative forms of tourism (marine tourism, cruise shipping, religious tourism, etc.). Institutional address: University of West Attica, Department of Tourism Management, Agiou Spiridonos 28, Egaleo 12243, Attica, Greece.

Submitted 8 May 2023

Accepted 29 July 2023