

Literary Cinematic Tourism: New clues of the Brazilian Literature influences on Film Tourism development in Brazil

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Abstract: The relationship between cinema and literature is permanent from film's beginnings, with film adaptations stealing fire from great works. This paper analyses the relationship between film and tourism, focusing on the role of Brazilian literature's influences in this context. Storytelling as a tool and the relevance of "travel with a purpose" are additional subjects discussed in relation to this type of tourism. This is an exploratory study that uses textual analysis (word clouds and similarity analysis). The textual corpus is formed by the synopsis of films based on Brazilian literature (n=25). The results show new clues for the understanding of a promising market niche in audiovisual tourism in Brazil: Literary Film Tourism (LCT in Brazilian).

Keywords: Literary; Tourism; Cinema; Brazil.

Turismo cinematográfico literario: nuevas pistas sobre las influencias de la literatura brasileña para el desarrollo del turismo cinematográfico en Brasil

Resumen: La relación entre cine y literatura se remonta al florecimiento de la modernidad, aunque se puede decir que la literatura es tan antigua y quizás más común, sobre todo en el campo de las adaptaciones, cuando el cine llega y roba a la literatura una parte importante de la la tarea de contar historias. Este artículo analiza la relación entre cine y turismo, centrándose en el papel de las influencias de la literatura brasileña en este contexto. El storytelling como herramienta y la relevancia de "viajar con propósito" son temas adicionales que se discuten para contribuir a este tipo de turismo. Se trata de un estudio exploratorio que utiliza análisis textual (nubes de palabras, análisis de similitud). El corpus textual está formado por la sinopsis de películas basadas en la literatura brasileña (n = 25). Los resultados muestran nuevas pistas para la comprensión de un nicho de mercado prometedor para el turismo audiovisual en Brasil: el Turismo Cinematográfico Literario (LCT).

Palabras Clave: Literatura; Turismo; Cine; Brasil.

1. Introduction

Brazil is the largest country in Latin America and it has been recognizing the importance of the relationship between audiovisual productions and tourism development, for instance: (1) has been launched the guide book about Brazilian Film Tourism (Brasil, 2008); (2) has been formalized the working group on Film Tourism thematic (Brasil, 2018); (3) there are film festivals in several parts of the country (Ancine, 2020).

Furthermore, the Brazilian Association of Film Critics (Abraccine, 2016) divulged a book about '100 best Brazilian films,' some of which were inspired by Brazilian literature (e.g., *Vidas Secas*, *Cidade de Deus*, *Macunaíma*, etc.). Hence, this paper analyzes the relationship between film and tourism, focusing on the role of Brazilian literature's influences in this context. The storytelling as tools and the relevance of the "travel with a purpose" are additional subjects discussed to contribute to this type of tourism.

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This is an exploratory study that uses the textual analysis (Clouds of Words, Similarity Analysis). Therefore, the textual corpus is formed by the synopsis of films based on Brazilian literature (n=25). The results show new clues for the understanding of a promising market niche on audiovisual tourism in Brazil: Literary Cinematic Tourism (LCT). Moreover, the software QGIS 3.8 Zanzibar is used to highlight geographic areas most interesting to this niche of tourism in Brazil. Complimentary, with the objective of demonstrating a temporal connection, a comparison between the release years of the movies and literature pieces is made, as well as an identification of the cinematographic genre most representative to the study.

In addition, the software QGIS 3.8 Zanzibar was used to highlight geographical areas of more interest to this niche of tourism in Brazil. As a complement, with the goal of demonstrating the temporal relationship a comparison between release years of books and films is made to also identify the most representative cinematographic genre to the study.

The paper has four parts: the first discusses the tourism, literature, and cinema interface; the second focuses on storytelling tools, and explains the concept “travel with a purpose”; the third shows aspects of methodology; and, the fourth analyzes the results.

2. Cinema, Literature and Tourism

O'Connor and Kim (2014, p.5) explain to us that “Literature has a strong power to attract tourists to places associated with films, novels, and writers”. They analysed the relevance of the investigation “how tourism stakeholders can take advantage of the positive promotional impacts that a book and film linkage can have on specific destinations” from two cases: Bali and Ireland. For instance, cinema is the type of art most concededly associated with contemporary culture, as it is considered one of the most impressionable technological phenomenon of the history of audiovisual, responsible for apprehending dynamic images of reality, what starts being possible through technological advances such as the creation of the Kinetoscope by William Dickson in 1889 (Gardies, 2011). Rodríguez Campo et al. (2012, p.159) show us that: “Recently outside of our borders there is a new concept emerging within cultural tourism called film tourism. However, the blend of literature, film and tourism takes place when Sandvik (2012, p. 284) explains more about the Carina Sjöholm’s book:

She argues that literary tourism is probably too narrow a term to describe a phenomenon transgressing purely fiction-inspired travel; that is, where the hybridization of media (cross-mediality) makes it unclear what inspired the trip at the end: the book, the movie or TV series based on the book or the author’s biography? Despite the multiplicity of inspiration sources, Sjöholm’s book reveals that it is always fiction in one form or another that motivates the literary tourist. Tourists can follow in the footsteps of fictional characters, for instance: visit places featured in fictional narratives and novels, films or TV series (such as Ystad in Henning Mankell’s stories about Wallander or Fjällbacka as setting for Camilla Lackberg’s thrillers). Furthermore, they can also follow in the footsteps of the author (e.g. embarking on the Astrid Lindgren trail to Vimmerby) or they can seek out shooting locations of films and television series (Alle vi Børn in Bulderby or Emil of Lönneberga, etc.).

Therefore, the relationship between cinema and literature also goes back to the blossom of modernity, although it is possible to say that it’s opposite is as much as old and perhaps more common, especially in the field of adaptations, when cinema steals form literature a significant part of the storytelling task. Pereira (2009) states that when cinema searches for narratives to tell, it encounters literature. When encountering it,

words activate the senses and transform into images in the reader’s mind. The cinema, in turn, harbours images in motion that will be decoded by the spectator though words (free translation of Pereira, 2009, p. 2).

For sure the power of storytelling continues to be the hegemonic trace of cinematography, in spite of the differences that separate literary pieces from the big screen and latter, from the TV. Both activate feelings and transform into images once inside the human mind, stimulating the imagination. Both cinema and literature possess the noble task of inspiring and they bring to the media the prestige of the arts. In the 20th century, with the advances of image reproduction techniques, one of them being the cinema, it is possible to affirm that what followed was what was defined by Durand (2011, p. 05) as a “civilization of image”. Pereira (2009) explains:

Cinema, the great novelty [of the beginning of the 20th century], plays an active role in the creation process of a new way of presenting the world, in addition to the deconstruction of an ordinary perspective. The new art is used to recreate the notion of time and space, aside from establishing new models in the relationship between man and machine (free translation of Pereira 2009, p. 47).

Thinking of literature as an art prior to cinema and considering that the first theories about cinema were written by prominent literature figures, it seems natural to agree with Stam (2000, p. 24) when he states “The theory of cinema should be seen as part of a grand tradition of theoretical thinking about the arts in general” (free translation of Stam 2000, p.24). For this reason, to think of cinema in its proximity with literature, presumes thinking of the expansion of cinematographic images as a technical instrument representative of different perceptions of reality based in literary narratives. Image, in this sense, has been transformed into a powerful instrument that propels the consumption of landscapes and of cultures (Elicher, 2014).

Since prehistoric peintures, images have been means of expression from all of human cultures, even before the appearance of the written word, propagated firstly in the 15th century. However, according to Santaella and Nöth (2001), on the contrary to writing, image expressions only developed from the 20th century forward, as was pointed out also to the case of cinema, and ended up gaining unimaginable proportions in the present time.

Santaella and Nöth (2001) suggest that the study of image is an interdisciplinary venture, such as art history, anthropological, sociological and psychological theories, art critique, media studies, visual semiotics, the cognition theories and others. There are also the traditional image genres, including photography and peinture and some new types of media, such as holography and computer graphics, including computer photography and, why not, cinema itself.

The diffusers of images - the media -, are present in every level of representation of the human person and of life, nowadays (Durand, 2011). Images are key elements to the process of construction of touristic destinations and the collective imagination of tourists with relation to the possible experiences, for example, and, in this sense, cinema does contribute a lot. According to Gastal (2005), the modern products need to have in itself elements of collective imagination to be successfully competitive. Collective imagination is “a system of socially constructed representations that are expressed through speeches, images and practices” (free translation of Pesavento, 2003, p. 209). Therefore, images represent a simplification of various information about spaces and compose the collective imagination, filled with expectations, desires, motivations and feelings (Gastal, 2005).

With regard to the relationship between literature, cinema and tourism, there is a tight proximity, developed particularly since the middle of the 20th century when cinema transforms it's calling of uniting image, sound and movement, in a market-based perspective, into an instrument for promotion of hardly everything, as it is seen with touristic destinations and travels (Nascimento, 2009). It is perceptible henceforth a synergetic convergence between the sectors of leisure and entertainment (cinema and literature) with the purpose of promoting and exploring the touristic market in scales never seen before. However, it is not our goal to restrict the discussion to the market scale where the seventh art is transformed into showcases for touristic destinations and products. The intent is of a different nature, it is to show that in this convergence, the possibilities of perceiving in cinema the representation often exposed by literary narratives that reach its peak in the act of traveling with a purpose are praised, storytelling being, in this situation, a key element for this emerging type of tourism, the Literary Cinematic Tourism. According to Çevik (2020), Film-Induced Literary Tourism is a type of literary tourism. For him, the authenticity, motivations, and experiences of literary tourists are significant for the combination of cinema, literature, and tourism. On the other hand, Literary Cinematographic Tourism is a niche delivered from the interface between cinema and tourism and is also part of Book-Induced Cinematographic Tourism. In this sense, the tools of storytelling and travel with a purpose are the path to the development of Literary Film Tourism as an emerging niche.

3. Storytelling Tools and Travel with purpose

As was discussed in the first part of this paper, tourism is a complex phenomenon, as its practice precedes theory (Panosso Netto, 2005). In reality, every tourist travel involves a story, from the planning until its realization, as well as the phase after the trip, it being the stories that are told after one's

return home. In this sense, the story told depends on memory and this is strictly related to the emotions that travelling generates.

Sarlo (2017) brings up attention to the fact that the stories of his travels through Latin America (from the Amazon region to the Falkland Islands) in the decades of 1960 and 1970 are a mix of memories of what he remembers and of what really happened, the literary genre of his work itself being something beyond an autobiography or a travel narrative. To Nora (1992, p.9) it is:

life, always carried out by alive groups, and in this sense, it is permanently in evolution, opened to the dialectics of memories and of forgetfulness, unconscious of its own repeated deformations, vulnerable, to all uses and manipulations of long latencies of sudden revitalizations (Nora, 1993, p.9, free translation).

Ergo, story and memory present a dynamic that is not static and like tourism, are part of an increasingly mobile world. Thus considering tourism through the perspective of mobility, Allis et. al. (2020) explains the relationship between tourism, literature and technology considering the New Mobilities Paradigm (NMP) proposed by Sheller and Urry (2006). In this essay by Allis et. al. (2020), literature is examined as a cultural patrimony and the importance of emotions is approached when treating the disruptions between real and virtual, based on technology, notably giving evidence to the role of affective computing (Picard, 1995).

Is in this context of disruptions in the beginning of the 21st century that, alongside the planning and management of tourism, storytelling has been turning into a significant force including to the management of brands (namely in the identity or in the image of the brand, and that includes branding as stated by Santos, Almeida and Figueiredo, 2018). To the extent that storytelling isn't only the creation of a script with stories, it also involves a series of elements and functionalities to create memorable experiences. That is because stories work as a form of trigger that activate emotions, and from there on, sensations and perceptions that can be registered for each individual person according to its feelings and meanings which they then attribute to these stories, generating memories.

In the field of tourism there are researchers dedicated to the study of Memorable Tourism Experiences (MTEs). Therefore, it becomes essential to understand narratology - which refers to the study of fictional and non-fictional narratives (Campbell, 1989; Vogler, 2015), but also to understand that stories activate human emotions. About emotions in the studies of tourism, the research by Moyle et al. (2019) approaches the Lövheim's Cube (2012), which is very useful to make analysis of the biochemic relations relative to the emotions in tourism. Since the 1980 decade it is possible to see that there already exist studies about the complimentary and the depth characters of emotions such as Plutchik's (1980). Ekman and Cordaro (2011) consider the meaning of more basic emotions.

The Journey of the Hero is a classic concept in narratology. Briefly, it is cyclical, composed by three big moments (departure/initiation/return) (Campbell, 1989). For Booker (2004) there are seven types of basic plots in storytelling: (1) Overcoming the Monster; (2) Rags to Riches; (3) The Quest; (4) Voyage and Return; (5) Comedy; (6) Tragedy; (7) Rebirth. Hence, storytelling is more than the act of telling a story, as it may be considered a fundamental tool to the development of tourism, because tourism is a trip that is in direct relation to history and to memory through two basic perspectives: (1) stories that are told about destinations and attractions, being able to attract and to hold the touristic demand; (2) the story told by the tourist, as it is the subject who experiences the journey and narrates the facts either while they are happening through letters, social networks etc., or from memory - after the return home.

In this way, literature and cinema are key elements to the development of the cine-literary tourist niche, because based on the notions of transmedia, cross media and mediatic transformations¹ about the relationship between cinema and literature it is possible to extract elements to the construction of storytelling that advances from the pages of a literary piece into cinema/tv/computer screens (or vice versa); as well as to the materialities and immaterialities of these (literary works and films) to tourist destinations, making them targets for the structuring of this type of tourism. The power of this relation (literature, cinema and tourism) in collective imagination can be related to what Massarolo (2013) clarifies about:

The immersion in fictional worlds through the combined use of seriality and textual dispersion is one of the principal strategies in transmedia storytelling. The immersion transforms fictional spaces into a playful reality whilst textual dispersion approximates the audiences from the expanded universe of the narrative through different platforms. (Massarolo, 2013, p.341, free translation).

Consequently, on the side of the cine-literary tourism, it seems to be guided by journeys with purposes, and that does not mean that there aren't passing-by tourists that redirect their looks (Urry, 2001) onto the materialities and immaterialities of literary works and of films in their travel destinations, but they won't determine that what they plan to see as an attraction for their touristic courses. The tourist interested in this rising market niche is the one that sees a travel purpose while watching a film based on a novel (or vice versa), arranging it's trip with the intention of experiencing at least some of that universe (the film's sets), getting to know more about the characters and their conflicts (that might be available in specific attractions and/or on souvenirs).

The concept of travelling with a purpose is still timidly addressed by the scientific literature, however, the progression of economic value of Pine II and Gilmore (2011) about the change from experiential economy to transformational lead immediately to this perspective when they discuss that the buyer (before a customer, now not only a guest, will hereafter be considered an aspirant) searches for a guide in its transformation process, whereas in the case of tourism this relates to the construction of travel journeys with very rigorously defined purposes. That demands even more basic notions about micro-niches according to the identification of *personas* (humanization of the target audience)², which offers more precise dimensions so that the touristic experience accomplishes its goal of attending to the wishes and necessities of tourists, of not only remembering but to also transform themselves. The methodology of this study, which aims to support the formation of this emerging niche of tourism in Brazil, to be more thoroughly explored and developed, is presented below.

4. Methodology

This is an exploratory study based on a bibliographic survey for a narrative review of the literature and secondary data collection on Brazilian filmography and bibliographic works. In the review of the literature, it was noted that feelings and memories intertwine with emotions, and storytelling goes beyond narrative enabling a sense of causal ordering of emotions through the sequencing of events (narrative arches) and through the way stories are conveyed (rhythm, media, etc.) which can influence the journeys with purpose, the basis to Literary Cinematic Tourism. To this end, it becomes important to recognise the narrative triad (character, universe, conflict) as a methodologic referral to the study. Table 1 synthesises this triad:

Table 1: Narrative Triad of Storytelling

Elements	Description		
Characters	Type	Functions	Transformation arches
Universe	Environment	Time	Values
Conflict	Intrinsic (internal)	Extrinsic (external, called adventures)	

Source: Own elaboration from adaptation based on Campbell (1989), Vogler (2015); Booker (2004)

A survey was made with the selection of the 100 best films nominated by Abraccine (2016), then, data was collected from Brazilian filmography at the Cinemateca (2020), Abraccine and Canal Brasil (2016), and the literary works for the elaboration of a spreadsheet, from which it is possible to present their temporal and spatial context.

In its turn, the textual *corpus* is formed by synopsis (freely translated from Portuguese to English) and therefore considering the narrative triad (characters, universe and conflict) for the creation of the Word Cloud and Analyses of Similitude with the use of the software Iramuteq version 0.7 alpha 2. To this intent, the textual *corpus* was composed of 25 synopses of the films collected at the Cinemateca (2020). Still based in data from the Cinemateca (2020), Abraccine and Canal Brasil (2016), the software QGis 3.8 Zanzibar was used to highlight the spatial approach (geographic areas) of more interest to this niche of tourism in Brazil (production site, launch site, rental site, ambience).

5. Results and discussions:

The development of Literary Cinematic Tourism in Brazil demand not only an advance in the theoretical background, but also in the epistemological, in regard to this niche of tourism; with the survey and the organization of secondary data collection aiming at offering concrete clues to the market (supply and demand) in order for it to get established. Hereafter, storytelling tools and notions about the narrative triad can be proven useful in promoting even more the creation of journey with purpose, the imprint of this touristic niche. In this sense, with the objective of demonstrating the temporal relationship between the pieces (literary and cinematographic) a comparison was done in regard to each one's year of release, in Table 2.

Table 2: Films and Literary Pieces by time period

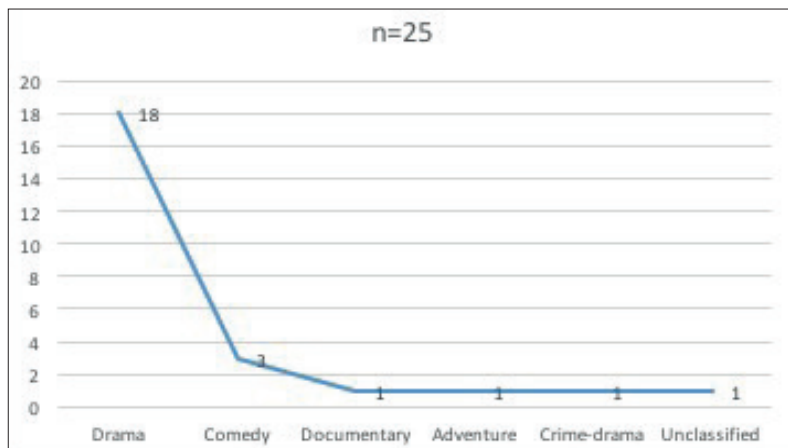
Film (director/screenwriter)	Release Year	Literary Piece (author)	Release Year
Vidas Secas - Nelson Pereira dos Santos	1964	Vidas Secas - Graciliano Ramos	1938
Cidade de Deus - Fernando Meirelles/ Bráulio Mantovani	2002	Cidade de Deus - Paulo Lins	1997
Macunaíma - Joaquim Pedro de Andrade	1969	Macunaíma - Mário de Andrade	1928
Pixote, a Lei do mais fraco - Hector Babenco/Jorge Duran	1980	Infância dos Mortos - José Louzeiro	1984
Lavoura Arcaica - Luiz Fernando de Carvalho	2001	Lavoura Arcaica - Raduan Nassar	1975
S. Bernardo - Leon Hirszman	1973	S. Bernardo - Graciliano Ramos	1934
A Hora e a Vez de Augusto Matraga - Roberto Santos	1966	A Hora e a Vez de Augusto Matraga (conto) - João Guimarães Rosa	1946
Memórias do Cárcere - Nelson Pereira dos Santos	1984	Memórias do Cárcere - Graciliano Ramos	1953
Tropa de Elite - José Padilha/Rodrigo Pimentel; Bráulio Mantovani and José Padilha	2007	Elite da Tropa - Luiz Eduardo Soares, André Batista e Rodrigo Pimentel	2006
O Padre e a Moça - Joaquim Pedro de Andrade	1966	O Padre e a Moça (poema) - Carlos Drummond de Andrade	1962
O invasor - Beto Brant/ Marçal Aquino; Beto Brant and Renato Ciasca	2002	O Invasor - Marçal Aquino	1997-2002 (both book and film were finished in the same year)
Todas as mulheres do mundo - Domingos Oliveira	1966	A Falseta e Memórias de Don Juan (dois contos) - Eduardo Prado	<i>Coletâneas</i> , 1904-1906.
Dona Flor e seus dois maridos - Bruno Barreto/Barreto; Leopoldo Serran and Eduardo Coutinho	1976	Dona Flor e seus dois maridos - Jorge Amado	1966
A hora da Estrela - Susana Amaral/ Susana Amaral and Alfredo Oroz	1986	A hora da Estrela - Clarice Lispector	1977
A Falecida - Leon Hirzman/Leon Hirzman and Eduardo Coutinho	1965	A Falecida (peça teatral) - Nelson Rodrigues	1953

Abril Despedaçado - Walter Salles/ Walter Salles; Sérgio Machado and Karim Aïnouz	2002	Abril Despedaçado - Ismail Kadaré	1978
O caso dos irmãos Naves - Luís Sérgio Person/Luís Sérgio Person e Jean-Claude Bernardet	1967	O caso dos Irmãos Naves - João Alamy Filho	1960
Bicho de Sete Cabeças - Laís Bondanzky/ Luís Bolognesi	2000	O Canto dos Malditos - Austregésilo Carrano	1990
O País de São Saruê - Vladimir Carvalho/ Vladimir Carvalho	1979	Viagem a São Saruê (poema)	1978
Sargento Getúlio - Hermano Penna/ Hermano Penna and Flávio Porto	1983	Sargento Getúlio - João Ubaldo Ribeiro	1971
Inocência - Walter Lima Júnior/Walter Lima Júnior	1983	Inocência - Visconde de Taunay	1872
Cabaret Mineiro - Carlos Alberto Prates Correia/Carlos Alberto Prates Correia	1981	Based on poems by Carlos Drummond de Andrade and a tale by Guimarães Rosa.	1930; not date.
Carandiru - Hector Babenco/Hector Babenco; Fernando Bonassi and Victor Navas	2003	Estação Carandirú - Drauzio Varella	1999

Source: Prepared by authors from the Abraccine and Canal Brasil (2016)

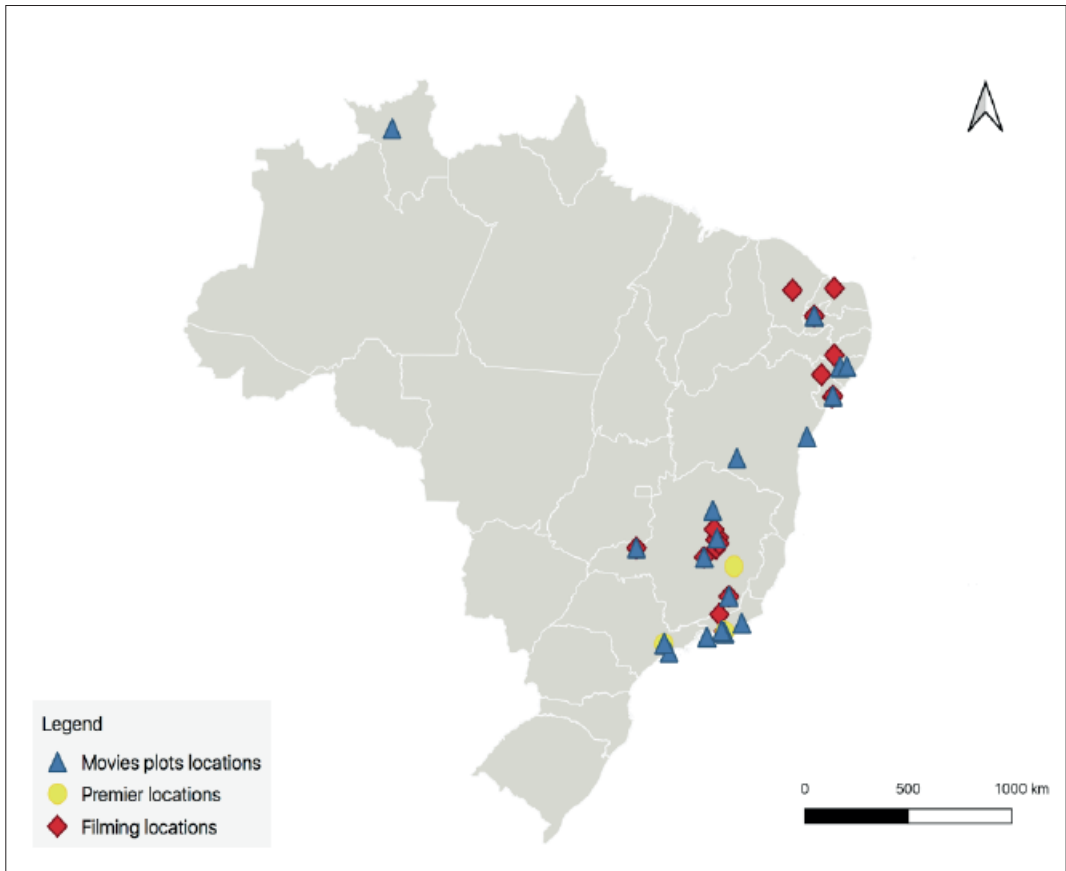
In Table 2 it is made clear that the emergence of the Literary Cinematic Tourism niche in Brazil occurs in different time periods (end of the 19th century, 20th century and beginning of the 21st), what allows for the comprehension of the influences made by characters, universes and narrative conflicts in different time frames, including book-film adaptations and vice-versa. In Figure 1 is presented the primal cinematographic genre:

Figure 1: Primal cinematographic genre



Source: Cinemateca (2020); Abraccine and Canal Brasil (2016)

The comprehension of the genre is vital to the understanding of the narrative triad (character, universe and conflict). Figure 2 presents the production sites, premiere locations, film locations and ambiance, and these bring important clues to the materialities and immaterialities that the tourist interested in getting emotional with literary works, films and destinations, searches for:

Figure 2: Map of movie plot locations, premiere locations, film locations (Brazil)

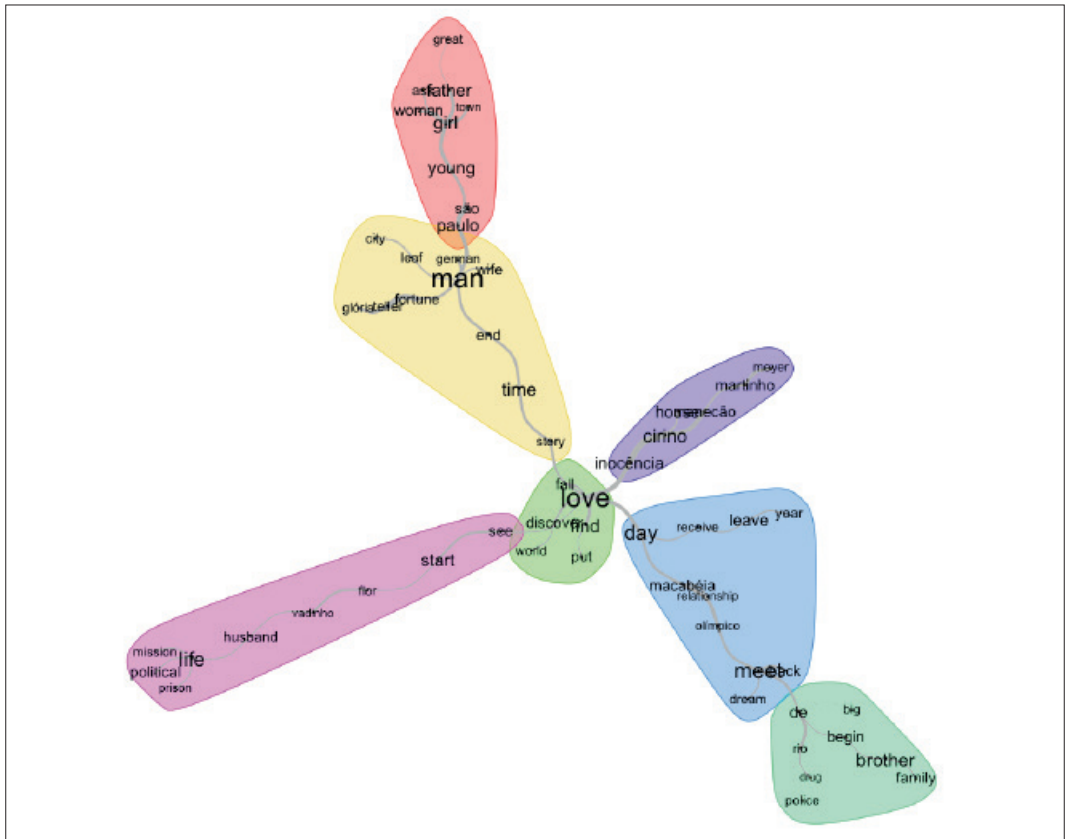
Source: Prepared by authors based at Cinemateca (2020); Abraccine and Canal Brasil (2016); IBGE (2019) using QGis 3.8 Zanzibar.

It becomes clear in the second figure (Figure 2) that in many cases there's compatibility between filming locations and movies plots locations, with highlight to the country areas of Minas Gerais (MG), Brazil's northeastern hinterland and two state capitals, Rio de Janeiro (RJ) and São Paulo (SP). The premieres are normally in movie theaters or festivals in state capitals, expressively - Rio de Janeiro (RJ) and São Paulo (SP); in the case of the film *Lavoura Arcaica*, it was released in both Rio de Janeiro (RJ) and Montreal, Canada. Although it is not illustrated in Figure 2, according to the Cinemateca (2020) and Abraccine and Canal Brasil (2016) the top production locations and sites are Rio de Janeiro (RJ) and São Paulo (SP). This fact demonstrates the strength that touristic destinations may hold for the development of this emerging niche of tourism.

Textual analysis from the translation of synopses (from Portuguese into English) further highlights the strength of the narrative triad of literary and cinematographic works (Table1) so that the journey with purpose is triggered on the demand side, and so that destinations can prepare to offer (Figure 2) structure to this emerging niche in Brazil.

Therefore, from the textual analysis, a word cloud (Figure 3) and an analysis of similitude (Figure 4) were built, allowing for identification of key elements to the thematic development of Literary Cinematic Tourism in Brazil, as they are based in the synopsis, which comprehends aspects of the narrative universe, main characters and elements of the stories's conflicts, as it is already clear that the dramatic genre is the lead one:

Figure 4: Similitude Analysis



Source: Elaborated with Iramuteq version 0.7 alpha 2

the opposite representation of the literary narrative and, consequently stimulating the touristic act of travelling with a purpose.

As seen above, storytelling is more than the act of telling a story, and its relation to the touristic destinations or to the stories told by travelers (lived and narrated, during and after a touristic trip) become clear. In this sense, when one travels, it searches for the realization of its desires and it attributes them to the senses and meanings, building the memories that will become part of one's self and of its own life story. Hence, tourism, cinema and literature become part of an important composition that can attend to a real and potent demand of travelers interested in adventures that can materialize, inspired in literary works adapted to the movie theater.

6. Final Remarks

The aim of this paper was that of highlighting the importance of this emerging tourism niche, the Literary Cinematic Tourism in Brazil, even more so in a post COVID-19 pandemic moment - 2019 (sanitary crisis, developed into pandemic caused by the novel coronavirus in 2020), that will require creativity from the part of touristic destinations to (re)create more and more customized trips and with purpose. In this case, ones that enable tourists to discover more about Brazilian society in different temporalities, from materialities and immaterialities contained in the relationship between literary and cinematographic works and destinations.

As for storytelling, it has proved to be an important tool for the construction of branding for tourist destinations, and to this end the point of view about the relations that literary, cinematographic and tourist destinations can assume from the construction of narratives that involve (narrative triad - characters, universes and conflicts) is undeniably a key opportunity for the continuity between what is imagined and what is experienced, with emotions assuming a key aspect in cine-literary tourism. Hence, it is vital to consider that this type of tourism involves two perspectives that open the path to possible future researches:

(1) of emotions: and for this, methods traditionally belonging to the neurosciences and psychology (Scott, 2020) may serve as complements to the studies here initiated. An example could be the realization of Implicit Association Test (IAT) to identify the relationship between implicit memory before and after the undertaking of trips, comparing the comparing the self-declared purpose (in-depth interview) with the test results;

(2) of mobility: this niche, aside from dislocations itself, addresses generally a imagined mobility from what was read and/or watched, to later culminate in the physical dislocations in itself; and because of that, studies may be driven using the New Mobilities Paradigm (NMP) by Sheller and Urry (2006). The collection of data through moving methods (Büscher, Urry and Witchert, 2010) could be an opportunity, an example would be to comprehend with the use of eye-tracking glasses the direction of the tourist's gaze (Urry, 2001) while watching the film or even while travelling; and thereafter confronting with the self-declared purpose of the trip in both stages (before and after).

Drawing experiments that are able to shed light into more leads about this market niche, crossing frontiers between disciplines and fields (theories and methods) can contribute with important discoveries to the epistemological advancement on this theme, being a single but relevant reservation that of the ethical and legal limits involved in these types of experiments.

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Notes

- ¹ Jenkins (2009) approaches this theme in his book “Cultura da convergência”. Dena (2004) uses the term “transfiction” to denote one story distributed by different types of media.
- ² The website Food'n road enables for the creation of personas in the context of tourism (Food'n road, 2020).
- ³ See studies by Norbert Elias (1993;1994), in regard to the civilizing process.

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