

Saimaa University of Applied Sciences  
Faculty of Tourism and Hospitality, Imatra  
Degree Programme in Hotel, Restaurant and Tourism Management

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## **Literary Tourism in Finland**

Thesis 2018

## **Abstract**

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Literary Tourism in Finland, 52 pages, 1 appendix

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This thesis arose from the author's own interest in the literature, and tourism surrounding it. The objective of this study was to examine the phenomenon of literary tourism in Finland. The phenomenon was studied through different theories related to the subject and by theme interviews.

In the theoretical part theories on special interest tourism, cultural tourism, heritage tourism and screen tourism are introduced, as all of them have an important role in explaining literary tourism. Data for this study were collected by theme interviews with professionals working in the literary places in Finland. The empirical part introduces literary places in Finland, of which six were included also in the data collection.

The results of this study explain what kind of literary tourism exists in Finland, who the literary tourists are and what kind of literary places can be found in Finland. The results can be used in further research, for developing literary tourism or the literary destinations in Finland.

Keywords: literary tourism, literature, special interest tourism

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Appendix 1                      Theme interview frame

# **1 Introduction**

## **1.1 Aims**

The aim of this thesis was to examine the phenomenon of literary tourism in Finland, and gain a wider understanding of the topic.

Literary tourism is a relatively new subject and is still under-researched. Even though literature itself has existed for a long time, and literary tourism has also started at the end of 1800s, the research on the topic has only been done since around the 1980s. Most of the research done on the subject was found from foreign resources that in many cases were researching the subject in other countries. Therefore the topic was worth researching, concentrating only on the literary places in Finland.

The theories from foreign resources were used to build the theory base for the research from both the aspect of literary tourism and also from the aspect of other tourism forms related to it. The other theories on special interest tourism, cultural tourism, heritage tourism and screen tourism are presented in the theory of this thesis. Also, their connections and possible applications to literary tourism are viewed.

The idea of researching the subject of literary tourism came from the author's own interest in the literature. Traveling to Prince Edward's Island has been a dream since first opening the *Anne of Green Gables* by L. M. Montgomery. However, for being close to home and because Finland has great writers; the topic was chosen to be literary tourism in Finland. The research will also be limited to only Finnish writers.

## **1.2 Delimitations**

As the subject is literary tourism in Finland, the first delimitation was to include only the literary places that are in fact in Finland. It was also decided to only include Finnish writers, even though foreign writers writing about Finland could have been counted in. The next delimitation concerned the tourists, who could have been domestic tourists or international tourists. It was decided to include both as it is believed that there are Finnish writers who have been translated into

other languages and attract readers and travelers from abroad, too. Also anything related to development and marketing of literary tourism, was left out from this research.

### **1.3 Research questions**

The main research question in this research is “What kind of literary tourism exists in Finland?” For a more specific understanding of the phenomenon and to help limit the subject, three secondary research questions were formed; “How well known is the term ‘literary tourism’?”, “Who are literary tourists in Finland?”, “What are the literary tourism places found in Finland?”

Research questions are answered in chapter 6, results and analysis. They are all handled one by one through the themes of the theme interviews.

### **1.4 Research method**

The research method used in this thesis was quantitative research method, as the main object was to gain an understanding of a phenomenon. The data for the research was collected through theme interviews. The interviewees were people working in the literary places. After the interviews, all of the material was transcribed word for word, and then analyzed for the results. Research methodology is more thoroughly handled in chapter 3.1.

The aim for choosing the writers, and then the literary places connected to them, was to have writers that suit the different types of literary tourism but also fit the different literary places that can be found in Finland. The aim was also to choose them so that the range of literary genres and eras would be as wide as possible. The writers chosen to be included in this thesis were Tove Jansson, Mauri Kunnas, J.L. Runeberg, Aleksis Kivi, Eino Leino, Laila Hirvisaari, Kalle Päätalo, Väinö Linna, Minna Canth and Reijo Mäki. All of them have a literary place connected to either them or their work, and these places are presented in the empirical part. Six of these places are also included in the research process through theme interviews.

Hopefully, this thesis will be beneficial for the businesses in the field of tourism that have connections to the literary tourism and the literary places. Also it could maybe be helpful for someone else planning to do research related to the topic.

## 2 Theory on literary tourism

This chapter will first present some basic terminology that is important in relation to literary tourism. After that the theories related to literary tourism will be presented going on from the widest concept to the smaller ones, finally explaining literary tourism itself. It is important to explain the theories that are connected to literary tourism, and also why they are connected, before going more into detail with literary tourism. Also, the presentation of other theories gives more of a theoretical background for literary tourism as it is not yet thoroughly researched.

Literary tourism can be connected with many different forms of tourism, for example, Special interest tourism (SIT), cultural tourism and heritage tourism. Even screen or film tourism has been associated with the literary tourism. Depending on the researcher, some of the before mentioned can be seen intertwined together or being the main form of tourism where literary tourism is a niche tourism to another tourism form. In their very recent publication, Agarwal & Shaw (2018) tie together heritage, screen, and literary tourism and use a new abbreviation for that type of tourism, HSLT. Although the book is mainly concerned with the development and marketing of the assembly of these three, it does still offer some insight into the subject of this thesis.

As literary tourism is still under-researched, and most of the researchers are using many of the same original resources to explain the phenomenon, for example, Busby (2004); Busby and Klug (2001); Butler (1986) and Herbert (2001), it is important to include some of the tourism forms that surround the literary tourism to provide a wider understanding of the phenomenon. Even though this research will mainly concentrate on literary tourism in Finland, almost all of the resources used while doing research on the topic are foreign, as there is a wider selection of resources done in English, although there are a few theses done on the topic in Finnish, too.

### 2.1 Terminology

**Literature** as a concept is very wide, but it is usually considered consisting of written works and can be divided into the categories of fiction and non-fiction. Techniques can be prose or poetry and it can be further on divided into different

forms, such as novel, poem, novella, drama or short story, and categorized to multiple genres, for example, romance, comedy, drama, tragicomedy or satire. (Lumen n.d.)

**Tourism** is an activity where people travel to a place that is outside of their normal habitat and stay there continuously for a maximum time of 12 months for business, leisure or in some other purpose (Tilastokeskus n.d.).

**Tourist** or overnight visitor is a person who spends at least one night in the destination they have traveled to. International tourist is a tourist who spends at least one night in the destination country and domestic tourist is a tourist who spends at least one night in the destination. A tourist who does not spend a night at the destination is called same day visitor. (Tilastokeskus n.d.)

**Visitor** is a common denominator for the before mentioned, both international and domestic tourists as well as same-day visitors (Middleton 2015).

As same-day visitors most likely are a big part of the visitors arriving at the literary places handled in this thesis, the term visitor would be a good term to use to cover all different kinds of tourists or visitors. However, as the term tourist is used in most of the resource materials related to literary tourism, and would in some cases be a little bit odd if changed to visitor, from now on in this thesis all the tourists or visitors regardless of their purpose or style of traveling are referred to as 'tourists'.

## **2.2 Literary tourism as a niche of special interest tourism**

As Trauer (2004) states, it is acknowledged that defining tourism, or SIT, in a way that would be acceptable to the researchers within the field of study is difficult. Special interest tourism is quite a wide concept, many different tourism types are included to it as niches, such as the before mentioned heritage, cultural and literary tourism as well as sports, wine & food, educational tourism, screen/film tourism and many others.

However according to Douglas, Douglas & Derret (2001) special interest tourism (SIT), or alternative tourism, is a tourism type that is initiated for a specific reason by specific interests of individuals or groups. To widen that specification Read



(1980, cited in Weiler & Hall 1992) has said that *'special interest travel is travel for people who are going somewhere because they have a particular interest that can be pursued in a particular region or at a particular destination. It is the hub around which the total travel experience is planned and developed'*.

To conclude, special interest tourists travel to a specific destination because of their interest in a specific subject or experience. Therefore literary tourism can be seen as a niche of SIT, as the literary tourists travel to a specific destination because they have an interest in the author and the places associated with his life or they want to experience the settings of the literary works by visiting the places where the book was set.

One of the characteristics of SIT is that it could be seen as small-scale tourist activities, even though while a group of people is having a special interest in something it still does not have to be restricted to that group. Other tourists can practice that particular type of tourism, even if they do not have a specific interest in it. And on the other hand that special interest is not an obsession; the tourist might just be pursuing it while spending a holiday. Also participating in one category of SIT does not exclude the others. (Douglas et al. 2001.)

Just as well, a literary tourist might have a special interest in a particular author or their work and visit the literary places connected to them, but they could still be doing that while having an otherwise conventional holiday. Or on the other hand, a tourist who does not have a special interest in that same author or their work could visit the literary place on purpose or accidentally.

According to Opaschowski (2001) in Trauer (2004, p.183) tourists do not want to buy products but feelings instead, as they are looking for an emotional stimulus in the tourism industry which is adapting the identity of "experience industry" in a growing state.

In her paper, Trauer (2004) presents an idea of "Tourism Interest Cycle" which is based on the Brotherton and Himmetoglu's (1997) suggestion of "Tourism Interest Continuum" which sets SIT in a wider overall tourism context while acknowledging the overlap between MIT and SIT. MIT and SIT are parts of the

three types of tourism, and three types of questions related to them, that tourist asks in the decision-making process:

- General Interest Tourism GIT – Where would I like to go?
- Mixed Interest Tourism MIT – Where do I want to go and what activities can I pursue there?
- SIT – What interest/activity do I want to pursue, and where can I do it?

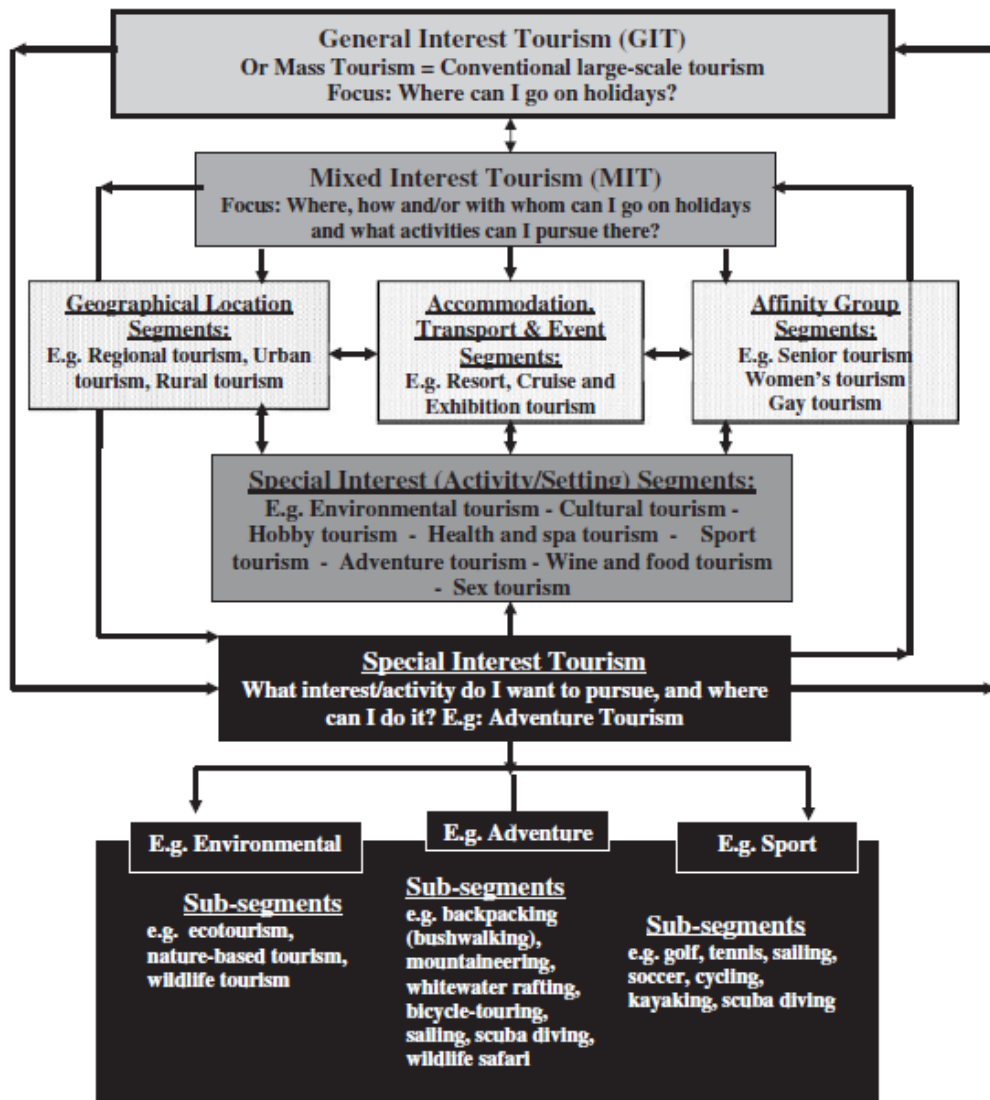


Figure 1. SIT Cycle according to Trauer (2004), based on Brotherton and Himmetoglu (1997), Prosser (2001), Ruys and Wei (2001), Schofield (2001).

Figure 1 presents the before mentioned idea of Tourism Interest Cycle and how these three, GIT, MIT and SIT, are intertwined. As mentioned before, even though SIT has different segments that are separated, it does not mean that they could not be overlapping, or that one would exclude the other. This theory of SIT cycle

can be adapted also to the literary tourism, even though literary tourism is not included in the picture as part of SIT.

Tourists visiting literary destinations can be part of any of the groups, GIT, MIT or SIT, depending on their reasons and the baseline for their travel. General Interest Tourists visiting a literary place are the kinds of tourists who end up visiting the place most likely by accident, it has not been their plan, they might have not even known that the place exists in the particular destination they are visiting. Mixed Interest Tourist does not have a particular interest in the literary place, but stumbles upon it when looking for places to visit while staying at the destination they are going to travel to. Anyhow, they are not choosing the destination specifically because of one or many literary places they want to visit but the decision is made based on other things. When doing special interest tourism in the aspect of literary tourism, the tourist has a special interest in one particular author or their work and wants to visit a place that has a connection to either or both. They choose their destination based on the literary place(s) they want to visit while traveling.

### **2.3 Literary and screen tourism**

Screen tourism, just like literary tourism, is often seen as a niche of SIT. Screen tourism is a general term adopted to describe, according to Connell & Meyer (2009), “a form of tourism that is generated by TV programmes, video, DVD as well as a film that involves big and small screen productions” (Agarwal & Shaw 2018, p.6).

Agarwal & Shaw (2018) suggest that there is a clear association between screen tourism and heritage tourism, as historic screen productions have developed tourism and visits to the historic sites, while also the key elements of heritage and the locations’ significance with filming combined with the storylines and characters, is inducing tourism. Therefore screen-induced tourism occurs in places where there is a strong association with the place, landscape or emotion that has been brought from the film to reality. The destination might also be constructed socially by the film-makers, which would draw the tourists to visit the destination to form a personal meaning based on the emotions, story, and

settings consumed. This kind of phenomenon is also a central feature of literary tourism. (Agarwal & Shaw 2018, pp. 6-7.)

Like Smith (2012) states, the television series or screen work or the adaptations can induce tourism as well as make the literary works more known and accessible to wider audiences. While perhaps creating tourism to the filmed locations, the television and film adaptations might as well induce tourism to those attractions or places that are related to the literature and not necessarily to the filmed locations. (Smith 2012, p. 12.)

Film-induced literary tourism is one form of literary tourism and will be presented more thoroughly in chapter 2.4.

### **2.3 Literary, cultural and heritage tourism**

As it has been previously mentioned, Agarwal & Shaw (2018) combine literary tourism with screen and heritage tourism, but that is not the only combination or coupling made in regards to literary tourism and other forms of tourism.

Potocnik Topler (2016) is stating that literary tourism is a type of cultural or heritage tourism. However, Hoppen, Brown & Fyall (2014) support, by referring to previous studies on the subject, the idea of combining before mentioned two terms with literary tourism as both of them are relevant for literary tourism. And as we have learned, also Agarwal & Shaw (2018) support the idea of combining heritage (and screen) tourism with literary tourism. Therefore all of these tourism types are interwoven, with the SIT as well, and literary tourism either can be placed under the cultural and heritage tourism or seen intertwining with them as there are many aspects that tie these tourism forms together. While all of them are placed under the wider definition and form of tourism, SIT.

Cultural tourism has multiple definitions, but all of them have common themes such as learning about people, lifestyle and heritage of other cultures, experiencing or understanding cultural activities, resources and/or other cultures. Bywater (1993) in Douglas et al. (2001) has termed the cultural tourists as *culturally motivated*, *culturally inspired* and *culturally attracted*. According to Douglas et al. (2001) *culturally motivated tourist* is the category with the fewest amount of tourists, they have seen the only genuine cultural tourist as they want

to experience specific cultural attractions and they organize travel around the cultural activities. They are also better educated, they possess a better than average knowledge of culture and they are comfortable and skilled in expressing their own views. *Culturally inspired tourists* take about one-third of the market. They are likely to have one specific “dream” destination, site or event, they want to visit, which has culturally inspired them. They are unlikely going to return the destination after they have visited it; the “dream” has come true. The majority of cultural tourists belong to the third category of *culturally attracted tourists*. These tourists are spending a conventional holiday and while at it, they will take advantage of available cultural sites or attractions, such as museum, concert, historic site, exhibition or another cultural event. (Douglas et al. 2001, p.114-118.)

Herbert (2001) presents in his article the concept of literary pilgrims, which is a group of tourists who are well educated, have very good knowledge of the classics and are knowledgeable with the culture so that they can appreciate and understand that form of heritage. However, as the heritage tourism has grown over the years, the meaning of literary pilgrim has needed a re-evaluation, as there is a much more versatile offering of literary places, to which a much greater variety of tourists are attracted (Herbert 2001, pp. 312-313.)

Just like in the previous example of types of cultural tourists, those same types could be applied to literary tourists. The definition of the literary pilgrim is quite similar to the culturally motivated tourist. They are both very limited groups, with the similarity of consisting of well-educated people, who have a very good understanding of the culture. After noticing, as a result of heritage tourism growth, that the term literary pilgrim does not represent the whole group of literary tourists anymore, it has moved to the background and is now only describing the small portion of literary tourists who have specific interest in a specific author or work, much like the term culturally motivated tourist.

As mentioned and explained before, the definitions of cultural and heritage tourism partly overlap and this idea is once more supported by Douglas et al. (2001) who say that even though heritage tourism is identified in industry terms as a subset of cultural tourism, the distinctions between these two are blurred. Heritage can be cultural and natural, tangible and intangible source of identity

and sense of place which enriches our lives. Heritage tourism comprises places, objects and intangible elements that have some heritage value; these could be for example cultural venues, museums, galleries and historic houses, which hold and display such objects that have heritage value. (Douglas et al. 2001, pp. 146-147,159.)

The connection with the literary tourism and heritage tourism, as well as cultural tourism and screen tourism, is that the literary place can be at the same time also a cultural or heritage destination, or even screen tourism destination. For example, Moominworld, which will be later on presented in chapter 4.2, can clearly be seen at the same time as a literary place as well as screen tourism destination, as the characters and the setting are originally from the written work, but the idea for the theme park came after the animation and many of the tourists visiting the place come because of the animation. The Old Kuopio Museum, where the Minna Canth's salon is situated, is at the same time a cultural destination, and also a literary destination. And it might as well be seen as a heritage destination. With all the different literary places, the reasons to visit, type of the visit and the tourist have an influence on what kind of tourism different researchers or the tourism industry professionals see it.

## **2.4 Literary tourism**

Literary tourism is a subset of cultural and heritage tourism to some scope. When authors or their literature become so popular that people are drawn either to the locations associated with the author or the locations featured in their writing, it creates literary tourism. Literary tourism sites range from the places where the author was born, grew up, lived or died, to the places where the book was written or where it was set. Even if considered as niche, literary tourism is of extending relevance within the field of heritage and cultural tourism (Hoppen et al. 2014, pp. 37-39).

Different resources related to literary tourism agree in general with the different forms of literary tourism (see Figure 2.). These forms include four that Butler (1986, referred to in Hoppen et al. 2014) identified, the first type being homage to an actual location, second being significant places within the work of fiction, third type is the appeal of the area because they were appealing to literary and

other figures and the fourth type applying when an area becomes a tourist destination in its own right based on the popularity of the literature and author. Later on, these four types were extended by Busby & Klug (2001) with two further types which are travel writing and film-induced literary tourism. (Hoppen et al. 2014, pp. 39-41.)

The first form, homage to an actual location, relates to the appearance of the earlier mentioned literary pilgrims, who in a way are the start for all literary tourism and the first type of literary tourists. This form is created by the urge to see the background for the literary work so that one can gain new insight into the author and the work. The second form is related to the setting of the work, the place has such significance in the work that tourists want to visit it. The third form represents a form of literary tourism which is connected with the literary figures; the area is appealing to the tourists because of its appeal to the literary and other figures. The fourth and last form identified by Butler (1986) in Hoppen et al. (2014) is about an area becoming a tourist destination in its own right, because of the popularity gained by the literature. The two, later on, added forms of literary tourism are travel writing and film-induced literary tourism. Travel writing represents a form of literary tourism where the places and people are made known to wider audiences by re-interpreting them. To be a form of literary tourism, travel writing has to have an influence on tourism and destination decision-making. The last form, film-induced literary tourism, has a connection to the film-induced tourism which has been introduced in the previous chapter by the term screen tourism. This form affiliates with the tourists who have first seen the film based on the book, and only after that read it. The book is particularly seen as a souvenir, and a reminder of seeing the film, even though the film is based on the book. The film might make the destinations and literature more attractive to the mass audiences.

Form	Description
<b>Butler's original forms of literary tourism</b>	
1. Aspects of homage to an actual location	<i>To see the background against which a work was produced to gain new insights into the work and the author. This form involves the emergence of the literary pilgrim (Butler, 1986)</i>
2. Places of significance in the work of fiction	<i>The novel 'Tarka the Otter' by Henry Williamson brought tourists to the rural part of North Devon, where it was set (Wreyford 1996).</i>
3. Appeal of areas because they were appealing to literary and other figures	<i>The form of tourism which is connected with literary figures (Squire 1996). Widely used by the private and public sector to promote areas and to gain economic benefit.</i>
4. The literature gains popularity in a sense that the area becomes a tourist destination in its own right	<i>This form is illustrated by Charles Kingsley's Westward Ho! which resulted in the creation of the eponymously-named seaside resort in North Devon (Busby and Hambly 2000).</i>
<b>Busby and Klug's added forms</b>	
5. Travel writing	<i>A vehicle through which places and people have been re-interpreted and communicated to wider audiences illustrated by the work of Bill Bryson.</i>
6. Film-induced literary tourism	<i>Tourism resulting from enhanced interest in a destination, secured through reading the literature after viewing the screenplay.</i>

Figure 2. Forms of literary tourism according to Hoppen et al. (2014), adapted from Busby (2004) and Busby and Klug (2001).

Literary places have two broader types which are real-life places associated with the lives of writers, for example, place of birth, former houses, and gravesides; and imagined places associated with written works. In addition to these, Hoppen et al. (2014) name also literary festivals and bookshop tourism as literary places.

According to Herbert (2001), there are four different reasons for people to visit literary places, the first reason is being drawn to places that are connected to the writers' lives, and the second reason is to be drawn to a place that forms a setting for the written work. The third reason is to be drawn to the place to gain deeper emotion than the specific writer or story. The fourth reason is to be drawn to a place because of the significance it has to some dramatic event in the writer's life and therefore is less concerned with the literature. (Herbert 2001, pp. 314-315.)



## **3 Research**

### **3.1 Research methodology**

#### **3.1.1 Target group**

As this research is about finding out about the phenomenon of literary tourism in Finland and is going to concentrate mainly on the literary places, connected both to the writers and to their works that are found in Finland, the target group will include persons working on the tourism industry. More specifically the interviewees are going to be people who are somehow related to these possible literary places, writers and the tourism surrounding them. In a way, the target group is going to include people who are professionals on the literary tourism; even though they might not know it and the phenomenon might not be that familiar to them.

#### **3.1.2 Research method**

As the main goal of this research is to find out about literary tourism in Finland as a phenomenon, and the subject is still quite under-researched, the qualitative research method suits the aim the best. According to Kananen (2014), qualitative research is the foundation for new theories or models, and it can provide a well-written explanation about the phenomenon in hand and is used when the phenomenon is not known and the aim is to give a detailed description of it. The aim of this thesis is to find out what this phenomenon is about and analyze and explain it.

Some research on the subject of literary tourism already exists outside of Finland, especially in Great Britain. Therefore literary tourism as a phenomenon is somewhat known, but its appearance in Finland, connected to Finnish writers is worth researching.

#### **3.1.3 Data collection method**

The main data collection method is interviews. The planned interviewees are persons who work in the literary places in Finland. and are in close relation to the literary places handled in this research. They could be tour guides in Finland,

tourism office workers or people who are working in, or administrating a place, which fills the requirements to be defined as a literary tourism location.

The type of interview is theme interview, with few themes that will be discussed with the interviewee. The theme interviews are used when the subject is not known and the researcher wants to have an understanding of it. The themes only give discussion topics, but no precise questions or a specific order is used in the interview. Theme interviews are done theme by theme, handling one main theme at a time, and going into more detail as the interview goes on. The researcher has to read the situation and the answers and keep the discussion around the one theme, by specifying the answers with new questions that get into more detail. The researcher is taking care that everything she wants to be handled is gone through by helping the conversation flow with some assisting questions. After one theme is handled next one will be done the same way. (Kananen 2014, pp. 76-77.)

#### **3.1.4 Preliminary interview structure**

As mentioned before, the method for the interviews is theme interview. Interviews consist of a few main themes and every theme will have several directional questions in case the conversation does not go on by its own. In general, the interview structure builds on the research questions. The research questions are “What kind of literary tourism exists in Finland?”, “How well known is the term ‘literary tourism’?”, “Who are literary tourists in Finland?”, “What are the literary tourism places found in Finland?” Theme interview does not involve detailed questions but themes and some directional questions that help the researcher to guide the interview.

The main themes in the interviews were

1. The type of the literary place in question
2. Term “literary tourism”
3. Literary places in general
4. Literary tourists
5. Reasons for traveling

### 3.2 Choosing the authors

The choice of authors is mostly based on the thesis author's knowledge of Finnish literature. Finnish writers are chosen based on their own, and their literary works', popularity and conspicuousness. Even though we have many young authors in Finland who are currently productive and well known, this research will include most of all the so-called 'classic' writers and their works, which already have stable status in the world of Finnish literature; and furthermore, who have had the chance to establish somewhat visited location, a literary place, connected to them.

Some resources are used to justify the choices. When choosing the authors a lot of internet searches and a couple of different books were used to get support for the ideas of whom to include in the research. Based on the book *Finland A Cultural Guide* by Louhenjoki-Schulman & Hedenström (2005), which presents some of the main cultural tourist destinations in Finland, Aleksis Kivi and J.L. Runeberg have been chosen, as the literary places connected to their lives, Kivi's birthplace, and Runeberg's home, are presented in the book.

J.L. Runeberg was born in Pietarsaari 1804, he died in 1877. Runeberg, unlike many other classic writers in Finland, was well known and appreciated already during his lifetime. He was called Finland's national poet already in 1851, and Runeberg's day was also celebrated already during his lifetime. His most popular work was *The Tales of Ensign Stål* (in Swedish, the original language: *Fänrik Ståls sägner*; in Finnish *Vänrikki Stoolin tarinat*), and without a doubt, every Finn knows the most popular poem from that work, which is the opening poem *Vårt Land* (in Finnish *Maamme*), the national anthem of Finland. Home of Runeberg was preserved soon after the author's death in 1882, being the first artist museum in the Nordic countries and the first home museum in Finland. The home museum is an old log house, which still holds lots of original objects, furniture, and even some of the original wallpaper. In addition to the home museum, where both J. L. Runeberg and his wife Fredrika Runeberg lived, there are also other buildings from their time, and also Fredrika's historical garden, which still holds some of the original plants, through cuttings. (Rahikainen, A n.d., Niemi 2018.)

Aleksis Kivi (1834-1872) was born in Nurmijärvi, and his birth home has been a museum since 1951. Kivi's most important and well-known literary works are the play *The Cobblers on the Heath* (Nummisuutarit); and the novel *Seven Brothers* (Seitsemän veljestä), which has achieved the status of a national novel. Kivi himself is referred to as Finland's national writer. Kivi was not appreciated in his time; his literary style was realism, even though romanticism was at the time at its height. Kivi's birth home has interior style in the cabin, which still holds some of the original objects that belonged to Kivi's family, the Stenvall's. The chamber and the upstairs have different exhibitions, for example, a short movie about Kivi's life, comics paintings which tell a story about the objects that belonged to Kivi; and a story about what forest meant to people who lived at Kivi's time. (Alasmaa 2018; Rahikainen, E 2018; Sihvo 2018.)

While doing the research and looking for the literary places that are related to Finnish authors, it was very noticeable that most of the literary places are connected to the authors' lives instead of the places associated with the written works. Choices are limited also by the aim to explain the phenomenon as widely and thoroughly as possible in this type of research. Therefore many authors who have similar literary places connected to them are not included, but the objective is to have a couple of authors per type of literary place.

Another book that presents Finnish writers, and more exactly their homes, is *Haltiakuusen alla – Suomalaisia kirjailijakoteja* by Helttunen, Saure & Suominen (2013). Based on their views of different Finnish authors, and the original idea of who to present in this thesis, Minna Canth, Tove Jansson, Eino Leino, Väinö Linna, Kalle Päätalo, and Mika Waltari have been added to the list of writers to be included in the research. The choice of including these writers is not based on only on the work of Helttunen et al. (2013), as that would limit the literary places very narrowly to only writers' homes. But as Helttunen et al. have been introducing these writers in their book, their importance in Finnish literature is clear; and their homes are already visited destinations. Some of these writers have, in addition to their writer home or writer room, also another type of literary place connected to them, which will be presented here, rather than having multiple writer homes presented.

To have someone among currently active writers in the author list, and because there is very clearly a literary place connected to his work, also Mauri Kunnas (b. 1950) is included in the research. Mauri Kunnas is most well-known for his children's books which have lots of different details. He writes and also draws the books himself. He has written historical books and has also done some adaptations of Finnish classics into children's books, such as *Seven Brothers* by Aleksis Kivi. His books have been translated into 35 languages and published in 36 countries around the world. (Kunnas n.d.)

The literary place connected to Mauri Kunnas is *The House of Mr. Clutterbuck*, which will be presented later on in the chapter 4.2, among another similar literary place, *Moominworld*. Both of these places are based on children's books and are types of theme parks.

Arto Paasilinna (b. 1942), is one of the authors that were considered to be included in the thesis; he is very famous in Finland and also translated into multiple languages, and fairly popular abroad, especially in France (Ulkoministeriö 2007). However, as multiple internet searches led to believe, there are not many literary places in Finland that are associated with him. So far his home or birthplace are not open destinations for tourists, and the locations in his books are not that clearly named or presented in a way that they would have created tourism around the story. Therefore no literary place related to Paasilinna or his works are presented in this thesis, even though he was first thought to be included. However, it is very presumable that literary tourism based on Paasilinna and his works is happening among his readers, as we can assume that for example, the French readers might be traveling to Finland to see the country where the stories take place. However, there are no research results to prove this.

Based on the different literary places that are going to be presented, also a few other writers were chosen to be included. To have authors in all of the different categories of literary places, Laila Hirvisaari and Reijo Mäki are presented in those chapters where the types of literary places that their works represent are introduced, those being written work related place, and a tour.

### **3.3 Choosing the interviewees**

The writers mentioned in the previous chapter will have some connections to the chosen interviewees. However, not every writer presented in the thesis will be connected to an interviewee. Some of the writers and their works will be used as a supporter of the topic and a literary place in question. Interviewees are people in the tourism industry who are in some kind of contact with literary tourism.

Choosing the interviewees has required a lot of background research, as they need to have some connection to the authors that have been chosen to be included in the thesis. The connection with the author, in this case, means more precisely to have a connection to the literary place that is connected to the author. To be useful for the purpose of this thesis, the literary place must be somewhat active and visited. The aim of choosing the interviewees is also to have as many types of different literary places as can be found in Finland, and this requires a significant amount of time used in internet searches and getting to know the authors and the places related to their lives and works. Interviewees are presented in chapter 5.2.

## **4 Literary places in Finland**

As mentioned in the theory, literary places can be either places associated with the lives of writers or imagined places associated with the written works. These are the two broader types, and to these can be added bookshop tourism and literary festivals. Bookshop tourism, according to Hoppen et al. (2014) is tourism, where people seek out different titles related to the destination they are visiting or that are written by a local author, from local bookshops.

The definition of bookshop tourism, according to Hoppen et al. (2014), can be a little misleading, as it is defined by the word tourism, while the other literary places are defined clearly as places. One could argue, that the type of literary place should rather be called 'bookshop' than 'bookshop tourism'. While it is a literary place, the name of the place including the word 'tourism' could indicate it being a form of tourism. Therefore it is hard to determine which box to put it in. Most likely, most of the bookshop tourism that takes place in Finland is done by

foreigners who look for guidebooks or for local authors and their work, in the bookshops. Even though it is as possible to be done by Finns, in either scenario this is hard to show in numbers or to say anything for certain until someone does research in the bookshops among the customers.

The other added type of literary place, literary festivals, by Hoppen et al. (2014), is more clearly a type of literary place than said bookshop tourism. However, also with the literary festival, it could be argued that it is not a literary place per se, but an event or a happening. However, this type of literary place seems to be quite popular in the literary tourism in Finland. In Finland, there are a few literary festivals or events, especially during the summertime.

The figure 3 below shows the connections between the literary places and the writers, as well as the type of the literary place, and those cases where it applies, who has been interviewed for the research. The ten literary places presented in the figure are introduced in this thesis more thoroughly. A couple of the places fall into two types of literary places, for example the Vainö Linna route is both related to the author as well as to his work. Some of the writers in this figure might be presented belonging to one category, but further on they might be mentioned having another type of literary place connected to them as well.

The second column 'type of literary place' in this case presents the more detailed description of the literary place, as the three boxes on the left give an idea of the broader types of literary places where these ten fall into. In addition to these ten, also two other writers are briefly presented in the course of this thesis; however, they do not have as much significance in the research that they would be included here. The literary place mentioned in the beginning of this chapter, bookshop, is not included here at all, as it was noticed that bookshop tourism might not exist in Finland, or at least there is no evidence of it yet. The research is however still open to possible findings for this type of literary places.

	LITERARY PLACE	TYPE OF THE LITERARY PLACE	AUTHOR	INTERVIEWEE
WRITTEN WORK RELATED	THE HOUSE OF MR. CLUTTERBUCK	ACTIVE EXHIBITION	MAURI KUNNAS	REIJA PEURANIEMI
	MOOMINWORLD	THEME PARK	TOVE JANSSON	ANN-KARIN KOSKINEN
	IMATRA STATE HOTEL	SCENE OF THE BOOKS	LAILA HIRVISAARI	—————
	VARES –TOURS	LITERARY ROUTE	REIJO MÄKI	—————
	VÄINÖ LINNA ROUTE	LITERARY ROUTE	VÄINÖ LINNA	MARJA-RIITTA TOURU
AUTHOR RELATED	THE BIRTHPLACE OF ALEKSIS KIVI	WRITER BIRTH HOME	ALEKSIS KIVI	ANNE ALASMAA
	MINNA CANTH'S GRAVE	GRAVE	MINNA CANTH	—————
	J. L. RUNEBERG'S HOME	WRITER HOME MUSEUM	J. L. RUNEBERG	SANNA-MARI NIEMI
	EINO LEINO HOUSE	WRITER HOME	EINO LEINO	ESKO PIIPPO
EVENTS / FESTIVALS	PÄÄTALO WEEK	FESTIVAL	KALLE PÄÄTALO	—————

Figure 3. Literary places and the connections.

Most of the literary places in Finland, which are easily found, are related to the authors' lives. In this thesis too, it is very noticeable that the places are mainly related to the authors' lives, with few exceptions. The aim of choosing the literary places that are going to be presented in the thesis was to find as many different examples as possible. However, because of the common nature of the literary places, the examples are not as different as were first hoped for.

Theme parks can be counted as literary places, even though they are not originally the places where the books are set, especially when we are talking about fictional characters and places such as Moomins and the Moomin Valley. The Moominworld (Muumimaailma) is an example of a theme park that is based on the locations and characters from the book. Also, The House of Mr. Clutterbuck (Herra Hakkaraisen talo) could be considered a theme park like place, even though it is more like an exhibition, based on Mauri Kunnas' books.

#### 4.1 Author related places

In Finland, most of the literary places that are somewhat known and visited are mostly associated with the authors instead of their works. They are birth homes or homes where the author lived, often made to home museums after the author's



passing. They can also be writer rooms that have some of the original equipment or furniture left from the writer, which have then been situated for example to a museum. Graves are also a type of a literary place; readers want to visit the graveyard and the grave, where the author has been buried, to pay their respects. Another similar type of literary place where people can pay their respects is memorials.

Before were already mentioned J. L. Runeberg and Aleksis Kivi, who are included in the research also through interviews. One more example of a writer whose home is a literary place is Eino Leino. However, his home is not made into a museum like the previously mentioned two writer's homes.

Eino Leino (1878 – 1926) was a Finnish poet; his most popular work is the anthology *Helkavirsiä* and the poem *Nocturne*. In his own words, his literary style was national neoromanticism. Eino Leino house is not the original building; it has been reconstructed, after the original house, had decayed. The main building has been reconstructed to resemble the original house. In the property, there is also a barn, *Lystinurmi*, and a summer theatre stage, which have been built later. As the house is more of a remembrance house and not a museum, it is possible to have events and weddings in *Lystinurmi*. The house has a few exhibitions, for example, book exhibition and photo exhibition of Eino Leino. In addition to things related to Leino, the house also has exhibitions related to another Finnish author, Elias Lönnrot. The house only has one original table from Leino's home, rest of the objects and furniture related to him are in Kainuu museum. (Nevala 2015; Piippo 2018.)

Younger authors, of course, do not have the before mentioned museums, as their homes are still lived in, and most of the possible memorabilia still in their own use. But there are not many literary places associated with them or their works either, at least not yet. It seems that most of the authors are writing in general about a town and places that can be imaginary. It is harder to develop a literary place around that. However, Reijo Mäki is one of the authors today, who already has some literary tourism surrounding his work, guided tours in Turku that are related to his *Vares*-books. This will be further presented in chapter 4.3.

As mentioned earlier, graveyards, or more accurately the grave of the author, is one type of a literary place. Minna Canth's grave is in Kuopio (Picture 1) and her salon is situated in Old Kuopio Museum, where there is her own original furniture representing her living room/study. Minna Canth also has for example streets, a park and a school named after her. (Vuorikari n.d., a & b.). Minna Canth's salon represents the writer room that has been moved or reconstructed inside the museum.



Picture 1. Grave of Minna Canth. (Wikipedia 2012)

It was noticed that there are these types of graveyard maps, which show the places of some famous Finns graves, provided by for example Federation of Tampere Ev. Luth. Parishes. There is a pdf file of a map of Kalevankangas graveyard, showing the graves of famous Finns who are buried there. For example Väinö Linna has his grave there. There is even an application related to this graveyard map, which people can use to find the graves. Tampere Church even arranges graveyard guided tours during the summertime. Also Helsinki church has at least had this kind of a map, but this was not able to be found in their web page at the moment. It seems that people are interested in visiting the grave of their favorite writer, in this case only writer even though the maps were for famous Finns' graves in general. (Pohjalainen 2009; Tampereen seurakunnat n.d., a & b.)

One type of author-related literary place is the actual spot where the writing took place. There are no actual examples of this as it is not common knowledge where Finnish writers have been writing their books; most likely they do it at home or in a holiday cottage or similar place. An example of a foreign author is Hemingway, who wrote his book "Fiesta" in cafeteria La Closerie des Lilas in Paris (Mathew 2017).

Anni Blomqvist, for example, wrote almost all of her books while sitting at her kitchen table in her own home, whereas Minna Canth wrote her books sitting in rocking chair in her salon, which is nowadays presented in Old Kuopio Museum (Helttunen et al. 2013, pp. 29 & 36).

#### **4.2 Written work related places**

It cannot be denied that some of the literary places might be popular among travelers because of the screen works done based on the written work. As was mentioned in the theory, some of the literary places have screen work related to them, which has possibly made the place more known among wider audiences.

Moominworld in Naantali is a theme park based on Tove Jansson's creations Moomins, and the most common location used in the stories, Moomin valley. Tove Jansson (1914 – 2001) is Finland's all time the most translated author having her work translated into over 30 different languages. (Muumimaaailma n.d., a.) Moominworld, however, is not Tove Jansson's idea but Dennis Livson's, who first started to work on Moomin animations in co-operation with Tove's brother Lars Jansson. Moomin animations were produced in Japan with the total of 104 episodes. Livson had the idea to have a theme park in Finland and this idea was executed when Tove Jansson gave her permission to it at the beginning of 90's. (Muumimaaailma n.d., b.)

Moominworld has the main locations from the Moomin books and also the characters are greeting visitors in the park. The screen work has made Moomins known worldwide to wider audiences. The park is mainly a family destination, but it certainly gives joy to all Moomin lovers from around the world, both children and adults. Moominworld, therefore, is a borderline case as it can be said for certain that especially Japanese tourists, possibly many other tourists from abroad as

well, are visiting the theme park because of the animation rather than the books or comics.

A big part of the Moomin product is theatre. Moominworld has its own theatre Emma, which is the biggest summer theatre in Finland. The theatre has a couple of Moomin related dramas, and also other theatre productions during the summertime. There are no carousels or rides in Moominworld, but the product is based on the theatre and the theatrical experiences with meeting the characters from the books in real life and seeing them live in the Moomin Valley. (Koskinen 2018.)



Picture 2. Muumimaailma. (Pixapay 2010)

The House of Mr. Clutterbuck in Sastamala is quite similar to the Moominworld, although it is not called a theme park but active exhibition. Everything in the house is based on the scenes and characters from Mauri Kunnas' children's books. As Moominworld, also The House of Mr. Clutterbuck is based on fictional places and characters. The house has 5 rooms, which all are based on Mauri Kunnas' books, and he has himself approved the rooms so that they are exactly what he thinks they should be like. All of the rooms have lots of details, just like Mauri's books. Even though it is an exhibition, children get to play and do things. There are, however, a few things which are exhibition objects and not allowed to be touched, which gives the name exhibition. (Taito Satakunta ry 2018; Peuraniemi 2018.)

Both of the before mentioned literary destinations represent literary places that are built based on the literary works and therefore are not exactly the places where the books have been set, as they have come after the written work itself.

Moominworld raised an idea of Moomin museum in Tampere, which has an exhibition based on the original Moomin works of Tove Jansson (Muumimuseo 2017). Some of the tourists who visit Moominworld might as well pay a visit to the Moomin museum. Could it be called a literary destination as well? Even though it is an exhibition where the books were not situated and it is not a place related to the author's life, it is still a place where people travel to and pay a visit. And most likely they have some knowledge about the characters, and that they are based on written work.

This also raises the question if the Mumin Kaffes in Finland could also be seen as literary places. Moomins are from Tove Jansson's books, and the cafes are based on the Moomins, and they attract people who have read and loved the books. Therefore it could be seen as one category of literary tourism.

Mumin Kaffes attract families with children, tourists who are interested in Moomins, they combine Finnish design to the concept. There are five Mumin Kaffes in Helsinki, one in Rovaniemi, one in Oulu, and one in Stockholm. (Mumin Kaffe 2018.)

One example of a literary destination where the written work has been originally located is the town of Imatra and especially Imatra State Hotel (picture 2), which is strongly involved in Laila Hirvisaari's Imatra -book series. Laila Hirvisaari was born in Viipuri in 1938. Most of Hirvisaari's books are situated in the Karelia area, both in Finland and in Russia; they are fictional historical novels with a lot of accurate and real historical events. She is known for doing a major research for her books and blending fictional characters with real-life places and events in a historical setting. Imatra –series is situated in Imatra at the beginning of 1900s, to the time when the town is international and bustling with tourists, and when the Grand Hotel Cascade's, as it was called then, construction had just been finished. (Kustannusosakeyhtiö Otava n.d.)



Picture 3. Imatra State Hotel. (2018)

State Hotel has stayed the same to this date in regard to the castle hotel's appearance. Of course, the interior has changed since the opening but it still gives off the same feel in the rooms and other interior as it did over 100 years ago. From author's own experience of the author of this thesis, it is known that travelers do visit and want to see the hotel just to link it to Hirvisaari's books they have read. They might stay the night, and seeing the locations related to the books is part of their trip, or they might just do a day trip to visit the hotel.

Mika Waltari (1908 – 1979) is another example of a writer whose books are quite strongly located in a particular town. In Waltari's case, this town is Helsinki. Of course, he has been a very productive author and his works are situated in other places too, but he is quite well known for portraying Helsinki in his works. Waltari's most well-known works are *The Egyptian* (*Sinuhe Egyptiläinen*) and *Komisario Palmu* series. *The Egyptian* has been translated into 37 languages. Mika Waltari does not have a home museum or even writer home that could be said to be a literary place. There is a plaque (see picture 4) in his home building that states that the writer lived there. The home, on the other hand, is still in use, the family and relatives of Waltari use the house regularly. The house is still furnished with

the furniture it had while Waltari lived there, almost nothing has been changed after the writer's death. (Fili 2017; Talvitie 2016.)



Picture 4. Waltari-plaque. (Wikimedia Commons 2016)

### 4.3 Events, festivals and tours

Finland has quite many literary events, festivals, and tours arranged yearly around the country. Helsinki book fair and Turku book fair are arranged in October, visitors have a chance to familiarize themselves with new releases, meet the authors, participate in, or follow discussions and different forums, and of course, buy books. (Messukeskus n.d.; Turun messukeskus n.d.)

Eino Leino has already been mentioned as he has a writer house in Paltaniemi. Eino Leino, and mainly his writer house is also covered in one of the theme interviews. In addition to his house, Eino Leino also has other literary events connected to him. Kajaani Poetry Week is arranged around Eino Leino's birthday in July. Poetry Week lasts five days and is Finland's oldest and widest festival specialized in poetry, recitation, and small theatre productions. In July Eino Leino house arranges book fair (kirjapäivät), which lasts for two days. The event has for example presentations related to current literature. (Visit Kajaani n.d.; Piippo 2018.)

Kalle Päätalo is very well known in Finland, and there are a few literary places related to him and his work. Päätalo has a home museum which is located in Taivalkoski. Kallioniemi, as it is called, is Päätalo's childhood home and it has been renovated to resemble that time of the beginning of the 1900s as accurately as possible. Kallioniemi has around 10 000 visitors yearly and is, therefore, the

most important tourist destination in Taivalkoski. In addition to his home museum in Taivalkoski, there is also a festival called 'Pääatalo week' arranged every year in July. (Taivalkoski n.d.; Visit Taivalkoski n.d.)

In addition to the events and festivals, there are few tours in different towns around Finland, which are related to the author or to his work. Vares-tour in Turku is based on the characters and the locations of Reijo Mäki's books starring with private detective Jussi Vares. Tours take participants to Jussi's favorite tavern and other pubs and locations mentioned in the books. Vares-books are very popular in Finland, and even abroad. Nine movies have been filmed based on the books. And these movies have some of the same locations as the books, that means that not all of the tourists attending Vares-tours have necessarily read the books at all. Therefore Vares-tours can be seen partly as screen tourism as well as literary tourism. (Haapio 2009; Otava n.d.)

Väinö Linna (1920-1992) has his own route in Urjala, where he was born. This route has got its first push for founding when the author himself wanted to share the places, which have affected his *Under the North Star* (Täällä pohjantähden alla) trilogy's locations, to his readers. These locations of Väinö Linna's childhood days that have influenced the settings in *Under the North Star* trilogy can be experienced by oneself with a help of a guidebook and guide signs or with a tour guide. This route can be added to a wider route that is referred to in *Haltiakuusen alla – Suomalaisia kirjailijakoteja* (2013) as Pirkanmaa route, which takes the reader also to Kaarlo Sarkia's cottage, Lauri Viita's home in Viita-museum and to F.E. Sillanpää's childhood home and later abode. (Urjala n.d.; Helttunen et al. 2013.)

## **5. Research process**

In this chapter, the working process with the interviews, interviewees and the results are presented. Interviews were all carried out between April 4<sup>th</sup> and April 12<sup>th</sup>. Altogether ten different literary places were contacted through e-mail, of which six were able to participate in this research. All of the interviews were done in Finnish, instead of English.



## 5.1 Interviews

The interviews were carried out as phone interviews, as the interviewees were from different towns around Finland, and it would have taken time and resources to travel and meet all of them face-to-face. The schedule for the interviews was rather tight; approximately 3 weeks were dedicated to the process after contacting the possible interviewees. Skype interview was also suggested as an option when contacting the possible interviewees but all of the six preferred doing the interview by phone.

The possible interviewees were contacted by e-mail. In most of the cases, the e-mail was sent to the common e-mail address, which was found from the website of the particular literary place. In some cases, a bit more groundwork was needed, and the first contact was a town or a town's tourist information, in which the literary place is situated, and asked for an e-mail address of someone who worked in the literary place, and might be interested in this research.

Unfortunately, some of the contacted persons were unable to participate in the interview during the time that had been reserved for the interview process. All of the first inquiries were answered, within a couple of weeks. After having contacted about 6-7 possible interviewees and receiving only one reply, a few more possible interviewees were looked for and contacted, altogether 10 at the end of the process. Those who did not have the chance to participate themselves were kind enough to try and forward the message to someone who might have the time. In a couple of cases, no follow-up replies were received from those places.

Ultimately, six interviewees had the interest and time within the timeframe for the interviews; the places they represented were interesting and covered the literary places in Finland very nicely. However, they did not represent as wide selection and different types of literary places, as was first hoped for. Some of them were quite similar to each other, even though the first idea was to have one interview from each type of place and then include another similar place in the research to clarify the idea. The most important part was, however, to have interviewees and get a deeper insight to the nature of the literary places in Finland, the visitors, and literary tourism, and that aim was actualized by means of these interviews.

The interviewees were very engaged in their destinations and really good talks were a result of these interviews. Lots of interesting information related to the topic was received through the interviews. Interviews were recorded, to have a better chance to concentrate fully on the interview and to be able to recollect everything afterwards.

## **5.2 The interviewees**

As mentioned before, all in all, six interviewees participated in this research. Every one of the interviewees gave their permission to use their name in this thesis, and also their connection to the literary place they represent was allowed to reveal here. The credibility and reliability of this research are very important for the research, and therefore the connection to the literary place was worth mentioning here. The results have an important role in this research and the validity of them is crucial, therefore the permission to use the names of the interviewees is essential here.

The first interviewee was Reija Peuraniemi, the marketing manager from The House of Mr. Clutterbuck in Sastamala. The second interview was done with Esko Piippo from Eino Leino house in Paltaniemi. Piippo is the chairman of Eino Leino Association and Eino Leino House -Foundation. The third interviewee was Ann-Karin Koskinen, the marketing director of Moominworld, which is located in Naantali. The fourth interview was with Anne Alasmaa, the museum assistant of the Birthplace of Aleksis Kivi, located in Palojoki. The fifth interviewee was Sanna-Mari Niemi, the museum administrator from J. L. Runeberg's home in Porvoo. The sixth interview was done with Marja-Riitta Touru, who represented the Väinö Linna route in Urjala. Touru is the head of the travel guides in Urjala area.

In this sort of theme interviews, the amount of the interviewees is not as important as it would be for example when doing a survey on customer satisfaction or something similar, but the quality is more important. In this case, it was important to have people who know the literary place they represent, have some common knowledge or ideas about the phenomenon in hand, and are also interested in doing the interview.

### **5.3 Process of analyzing the interviews**

After the interviews were done, they were transcribed from word to word, including every little detail in the speech. Very detailed style of transcribing was chosen because it was not yet clear what parts of each interview would be used in the final report. However, as all of the interviews were done in Finnish, and the quotations in this part are going to be translated into English, no word-to-word quotations will be used. The fillers, which people tend to often use in the speech, and more easily while talking on the phone, are removed from the speech. These fillers are not important or do not contain deeper meaning within the expression of the thoughts, and the main idea in this research is to analyze the content of the interviews rather than the speech itself.

The transcribed interviews were analyzed and after that, the parts that were going to be included in the research were translated. A lot of interesting information was gained through the interviews, but not all of it was included in the research, as it was not relevant or did not answer the research questions.

The themes chosen for the interviews were based on the theory of the thesis and the research questions, however, also basic background information was asked to gain more detailed information about the place in question. The same themes were always used with all of the interviewees; the few auxiliary questions were used, when needed. Otherwise, the conversation was designed to flow around the themes without actual interview questions.

## **6 Results and analysis**

Right after having done the first couple of interviews it was realized that this is not the basic theme interview whereby same themes presented to a few random persons would give similar answers, which could then right away be translated into some kind of binding end-result. Nevertheless, also many similar ideas were presented, and the common knowledge about for example the term 'literary tourism' was quite similar among all the interviewees.

The first of the interview themes was just for finding out more about the literary place in question. The interviewees were encouraged to tell things about the

place they were working in their own words and what they felt like sharing about the place. In some cases, few specifying questions were asked. The gained information was used mainly to create a picture of the literary place, and also to give a deeper description of it when presenting the place in chapter 4.

The following chapters present the rest of the themes one by one. These themes were included in order to find answers to the research questions and to gather an understanding of the phenomenon of literary tourism in Finland.

### **6.1 Familiarity of the term 'literary tourism'**

The second theme was already going more into detail within the research and the research questions in this thesis. The aim of the second theme, which was "The term 'literary tourism'", was to find an answer to the research question "How well known is the term?" The purpose of this question was to find out how well acquainted both, the people working in the literary places, and the tourists are with the term.

After only a couple of interviews, it seemed that the term is quite familiar to the interviewees, and further on this was proved to be true, as all of the interviewees said that they at least recognize it and are able to describe what it means. However, the level of familiarity was a bit different among the interviewees as some of them were even working on the research side of the topic, or were otherwise really interested in the topic.

*As a term, it is not necessarily that familiar, but to some extent, all of these were handled in my own education at the time, but maybe it has been assimilated only while working here (Peuraniemi).*

*I would start with the ponder that literary tourism could mean that people are interested in the writer, maybe this kind of an old writer, his works, and then want to visit the writer's home scenery. But I thought that nowadays literary tourism may also be such that if there is some modern writer's book series, then people want to go visit the places he writes about. (Alasmaa.)*

*I am actually very interested in literary tourism myself and to some extent dealt with it in research, so yes I am familiar with the term (Niemi).*

On the other hand, even though the interviewees were familiar with the term, they all agreed on the fact that it is not that used in the common language in the literary place, or in the working language, for example among coworkers or in the marketing of the place.

*Not much used, for us it is so self-evident. And even when thinking about the market or marketing, it is more about the families with children. (Peuraniemi.)*

Two of the interviewees quite clearly connected literary tourism to cultural tourism. This supports the idea presented in the theory of this thesis, where cultural tourism is seen intertwining very closely with literary tourism.

*Well, it's not in use that much, maybe cultural tourism, is it a bit wider concept; it is maybe more in use. Not that much literary tourism. (Alasmaa.)*

It is hard to draw a line between cultural and literary tourism, or even heritage tourism. One destination or place is very hard to define as only belonging to one category. The destination might have so many aspects of it that it can represent many types of tourism, and sometimes it is all about who is defining it, and what the interests behind that are.

*It is so, that it is part of cultural tourism, a wider concept which is very well known around the world. In our case, we are maybe limiting it to literary tourism, but in that sense, also to cultural tourism, that the house and the surrounding area give an understanding of the circumstances in which people were living at the end of 1800s when Eino Leino was born. (...) It is not used [the term], because that pure literary tourism, well, we don't have purely that kind of places here. (Piippo.)*

However, even though the term 'literary tourism' was known, in different ways, among the interviewees, it was proved not to be that familiar among the tourists. The reason for this was quite self-evident. The tourists do not tend to categorize or label their way of traveling, they rather just travel and visit places. And even though they would clearly do literary tourism, or even said that they are visiting a place that is related to the authors or their works, the common traveler does not need the term to determine his traveling.

*Let's say, sometimes it comes up in a conversation if someone has visited another writer's home, but I don't think that in my work I have bumped into someone concretely saying that they are a literary tourist or that they do literary travel. But there could be those who distinctly do it but they, of course, don't think it through this term. In a way, clearly the elements are there, but the term itself is not really that important to them. (Niemi.)*

Based on these results, the term of literary tourism seems to be familiar to the people working in these literary places, whereas the tourists are not familiar with it or at least do not have a need for using the term to define their type of traveling. It was also noticed during the interview process that people who work in the tourism industry and in these literary places, see the term somewhat self-explanatory, as the concepts of tourism and literature are familiar to them, therefore the meaning of the term is easily figured out, even if not heard before.

## **6.2 Literary places in Finland**

The purpose of this theme was to gather more information about the literary places in Finland. By asking from the interviewees about literary places in Finland, some of the chosen places and their importance and the motive of being included here was reaffirmed in a way that they are seen as of importance.

The literary places included in this research, through the interviews, were partly similar to each other but at the same time, there were a couple of quite different places. These six places represented writer home, writer home museum, functional exhibition, theme park, writer's childhood home and a route based on both the writer's life and his work. Therefore, the two, theme park and exhibition have some similarities in nature, the three writers' homes are the same type of literary places, and the last one the route, represents something quite different from the others.

This theme turned out to be a little less useful for this research than was expected. Even though it opened the eyes of the researcher to the versatility of the literary places in Finland and even brought some new ones that had not been familiarized to the researcher during the process, a long list of different literary places does not give very much for the content of the research.

However, asking about the literary places that come to mind for the interviewees, and then analyzing the types of places each one of them mentioned, a common nominator here was that people mostly think of places that are somehow similar or connected to the literary place they represent. Also, writer homes and writer rooms were something that almost everyone mentioned, and it seems that those are most commonly known. They might come to mind also because the easiest way to think about the literary place is to connect it to the writer's life.

*Of Kunnas, I first think of Doghill Fairytale Farm (Koiramäen eläintarha) in Särkänniemi, which at least somehow is based on [Kunnas], or to quite a large extent, but in a very different way than us. Then, in Punkalaidun, or it might not be, well, Kunnas has taken ideas from there to his books, but I'm not sure, well, maybe to some extent literary tourism is practiced there based on that. (...) I think of these children's places first. It's kind of the closest information to me. (Peuraniemi.)*

As mentioned, it seems that writer homes and rooms are the types of literary places that people first think of, when thinking about literary tourism. The connection to literature and tourism is quite obvious in these kinds of places. However, it was noticed that people connect also other kinds of places to literary tourism, for example, routes or guided tours based on the literature came to mind for some.

*A few years ago, 3-4 years, I collected together these writer rooms and writer homes. (...) And then about these writer nomenclatures, The Union of Finnish Writers has done a wide mapping of these nomenclatures, as there are around Finland these street names that are given, and memorials and things like that. So, a few years ago The Union of Finnish Writers mapped those, so that kind of work has been done. (Piippo.)*

As Piippo said, there are a lot of streets, and also parks and plazas in Finland, named after writers, and many memorials in their honor. The streets that have been named after a writer are not necessarily literary places, as at least not all of them are actually related to the writer's life or to his work. But the streets can be part of a literary tourists travel tour, while they are visiting, for example, a writer home, they might go and see the nearby street named after the writer in question.

There is a wide selection of different literary places in Finland; however the best known are the writer homes and writer rooms. Other types of literary places that were known for the interviewees were different literary events or festivals related to writers, or literary routes, where the author and the work are presented. It could also be that as well as the interviewees thought primarily other literary places that were somehow similar with theirs, that also the tourists would travel mostly to similar places rather than traveling to very different places. If interested in writer homes, one would mostly visit different writer homes in Finland, or if interested in one particular writer, one might visit all the places related to him.

### **6.3 Tourists visiting the literary place**

The purpose of the fourth theme was to gain an understanding of who are the literary tourists. The idea was to get to know: who are the tourists who visit the place in question, where they come from, are they familiar with the writer or the work, and do they possibly visit other literary destinations while traveling.

Some of the places had very wide international tourist base, and some only had few foreign tourists visiting them. It was very clear that Moominworld had a lot of tourists arriving at the theme park internationally. Moomins are very well known all around the world, and because of the Moomin animation a lot of Asians know Moomin, and through the animation, Moomins have been made known for the wider audiences around the world.

*Of our visitors, about 26 % are foreigners, of which about a half comes from Sweden, and then some come from Norway, and so. After that, the biggest groups are Russians and Estonians. And then Japanese, and after that Hong Kong, we have only now started, but some have come also from China so far. Those are the main countries; but of course, people come from all around the world. (Koskinen.)*

A place where the surrounding area or other attractions interest foreign tourists seemed to gain a benefit of those travelers.

*Porvoo as a town is very international, it is close to Helsinki and it's quite easy to come here. This is a historical, beautiful place, where people travel a lot also domestically. (...) Both people from Porvoo and from around Finland visit here,*



*and foreigners certainly visit during the summer season, though they visit around the year too. The town of Porvoo has marketed, for example to Asia and Germany, and also otherwise quite a lot recently, and that is visible here too, we have quite an international visitor base. (Niemi.)*

It seemed to be a common factor with a few of the places that the foreigners visiting were often brought there by Finnish relatives or friends. Or they might be particularly interested in the writer in question, and therefore are very familiar with the writer's life and his work.

*At the moment mostly Finnish, some foreigners, English guiding is done regularly, but most of them maybe have some relatives here, or are traveling with relatives and stop by here. There are also those who have clearly just found us otherwise than through Finnish relatives or similar. But more of those who are brought by a relative. (Peuraniemi.)*

*Mostly Finns, but there have been, I have done some guided tours for English, Swedish and even one Norwegian. They are coming especially because of Vainö Linna then. (Touru.)*

Domestic travel is done a lot to these literary places, which of course is quite obvious, as they all are located in Finland. However, many of the interviewees mentioned that fairly big share of the domestic visitors was formed by people living nearby the place. And many of the places had steady visitor base within the school groups.

*We have about 30 guided groups during a year, of course, the school groups are included in that. We have here Vainö Linna high school, and every year the new first graders are doing the tour. And to some extent, the school kids from neighboring towns utilize this place. (Touru.)*

Another observation was in the fact that even though most of the domestic visitors came from nearby, the locals who lived in the same town, they might not realize to visit the place. Most of the locals who did visit the place were the school kids.

*The locals come mainly from schools and kindergartens (Niemi).*

*According to the statistics we have had in Kivi's home last year (2017), 4117 visitors, of which almost 1700 were school kids and kindergarten groups. (...) Nowadays we also compile statistics of foreign visitors; we have had 74 of them, which is quite few. So, all in all, school kids and kindergarteners are a big share. (Alasmaa.)*

Unlike in the kind of similar literary place, The House of Mr. Clutterbuck, where the target audience is clearly children, in Moominworld the targeted groups are families in Finland and abroad, but also young adults in Asia.

*Children are our target audience (Peuraniemi.)*

*We'll not really just children, of course, families with children in Finland and abroad, but we also have a big group of Asians, where the target group is young adults (Koskinen).*

Of course, the target audience never excludes any other visitors, in every place, even if there is a quite obvious target audience, it is always mentioned that also others visit the place and enjoy it. They are just a smaller percentage of the whole quantity of visitors.

The demographics with most of the places were not mentioned or were not so clear that it could be easily divided. However, the demographic distribution of the tourists visiting Eino Leino house was quite clear being mostly women between the ages of 35-70.

*The majority of the travelers are, let's say, well, between 35 and 70 years, and most of them women (Piippo).*

In addition to knowing who the literary tourists are and where they come from, this theme was used to find out if there is knowledge about the travel itself. It was inquired, if the interviewees knew whether the tourists visit other literary places while traveling. This could be either visiting a place before coming to the literary place in question or mentioning about a place they are going to visit later on or this could be even asking about directions to or recommendations of another literary place. This was asked to gain more knowledge about the nature and habits of the literary tourists.

Here as well as with other characteristics of literary tourists, differences between places and visitors were found. Some came just because of the writer and some for other reasons paying a visit to the place during their travel.

*Moominworld is that much of the main destination, where people go, of course, someone could go [to another place], but I don't really think so. More I believe that people visit, they are also usually foreigners, for example, Moomin museum in Tampere and then here. They do a kind of a Moomin tour. So mostly maybe around the same character. (Koskinen.)*

*Sometimes someone might stop by accidentally, but I believe that quite a lot people come here intentionally. Then there's the fact that Kivi's home is right next to Taaborinvuori, which is a summer venue in Nurmijärvi. There's summer theatre, concerts, different events, and these event goers are one group, who come actually to the event but want to visit the museum at the same time. (Alasmaa.)*

Even though the original idea of asking about this was to get to know if people visit other literary places, it was noticed that people do tend to do other travel while visiting these literary places, but the visited places might be something completely different from literature.

*Usually, they don't come just for Väinö Linna route but they also visit some other place nearby (Touru.)*

In most of the cases, it seems that writer or the work is somewhat known among the tourists, and either or both are the reason for visiting the place. Generally speaking, the visitors who are familiar with the writer or the work beforehand know it is based on the literary work.

*Well, let's say that for most he is familiar to, or at least people know something. Of course, there are the extremities; those who know Kivi very well, could be called enthusiasts, and then the other end. Maybe nowadays the second group, who don't know him that well, is growing. (Alasmaa.)*

*Probably there is no one, not all know the name of the writer, but they know that it is a character from literature. How many read the original stories, I can't say, but they are familiar to the Finns. (Koskinen.)*

However, also in this case, the exception proves the rule, and in Moominworld, even though the author and the work are very strongly there on the background, the visitation might not be based on that. As mentioned earlier, Finns are usually familiar with at least the Moomin character and know that it is from literature. But with foreigners this might not be the case. Because the theme park is based on the animated work, which was based on the written work, the reason for visitation is not that clear and neither is the familiarity with the author or the written work. Without further research, we cannot say for sure whether tourists visiting Moominworld know the written work, and if their visit is based on the written work or the screen work.

*Well, the animation, but the books are a strong basis there, it depends on the country; in Russia definitely the books are it [the reason for a visit]. Russians are traditionally friends of literature. In the Asian countries, there is often this Moomin merchandise, the Moomin products strongly stand up there, whereupon the people might not even know that the character is from Finland or that there is any literary work behind it, they just think it's cute. Then they hear about Moominworld and want to visit it. (Koskinen.)*

This already bypasses the last theme, where the reasons for the visit are examined. For some, the reason might also be more of a cultural thing, depending on the type of the place. A place, where there is cultural heritage connected to it, or just some kind of incidental attractions can be found in the place, might attract tourists who are not visiting because of the writer per se.

*Of course, there are those, who are really interested, and come because they have a greater interest in the writers, or are familiar from the history. But then there are quite many of those who come to see for example the beautiful log house from the 1800s, which has been preserved in the original appearance it had in the 1860s. (Niemi.)*

Like mentioned in the theory, the different types of tourism, especially within the field of Special interest tourism, are intertwined. Therefore the tourist might end up visiting the literary place without a particular need to visit it because of the writer or the written work. They might not even be familiar with the author. The reason for the visit could come from a different aspect, therefore, representing another type of tourism, for example, screen or cultural tourism.

#### **6.4 Reasons for the visit**

As already shortly mentioned in the previous chapter, the last theme of the interviews was the reasons for the visit. The object was to find out what could be the reasons for visiting a literary place. With this theme, the aim was to find a little more about the tourists visiting literary places, and what makes them travel to these destinations.

As has already been discovered, the reason for the visit is not always as simple as to visit a place related to a particular author. The reason could be anything, though usually still related to the place, possibly through another type of tourism, as mentioned earlier.

*The audience visiting the house consists of summer tourists, then one part is usually people who go to summer theatre, and then one part is people who come for weddings or other events. (...) We have summer theatre tourists approximately 1700 per summer. Then about 1200 are wedding guests, it depends on the size of the weddings, and the rest are other tourists. (Piippo.)*

Then sometimes the reason for the visit is solely the writer and nothing else.

*Maybe it is the writer after all. In a way the reputation of the tour, what it is like, that's what fascinates. (Toulu.)*

In some cases, the interviewees mentioned the feeling or atmosphere related to the reasons for the visit. Instead of visiting the place because of the author or the work in particular, people came to have some exact feeling or to have an experience of the atmosphere in the place.

*The main reason why people come to Moominworld is probably, for both children and adults, the meeting with the Moomin. (...) Meeting with the one's own favorite*

*character or with all of the characters. (...) It doesn't matter if it is a businessman from somewhere around the world or is it a small child, the feeling is the same. It is the feeling of the character, it feels safe and kind. And it arises something in people; the character itself has some kind of magic in it. (Koskinen.)*

*I think that there are people, probably locals, who know Kivi and so on, but they want to come and see the old objects and think about how the life was in the 1800s. For some, it might be, that they don't come to think about the writer's life, but want for example to show to children, how people used to live and what kinds of objects they had, and how the house was lighted. So there comes another aspect to it, it's not about the writer but the old-time atmosphere and the everyday life back then. (Alasmaa.)*

Also, just a personal connection to the place or the area where the place was situated, might have been enough reason to visit the place.

*Almost every group has someone who has a connection to Urjala, might be born here, got married in Urjala church or have relatives buried in the graveyard, or something like that. Or otherwise have relatives here, some confluences like that. (Touru.)*

The reason for visiting a place because the tourist is drawn to the place, in order to gain deeper emotion than the specific writer or story, was the third reason mentioned by Herbert (2001). This reason was found among the interviewees, too. The only reason, of the four mentioned ones, that did not come up during these interviews was the reason to be drawn to a place because it had significance to some dramatic event in the writer's life. Of course, this does not necessarily exclude it from the reasons that are present in the literary tourism in Finland.

*Yes, it is for sure one motive, and really this kind of social shared experience, the idea of in a way, transferring the feelings and the experiences and knowledge and memories that are important for one (Niemi).*

## **6 Summary and discussion**

All of the themes together explain more the phenomenon of literary tourism in Finland. These themes give an idea of what kind of literary tourism we have in Finland; who the literary tourists are, and what their reasons are to visit literary places, as well as explaining the familiarity of the term and what kinds of literary places we have in Finland.

When listening to the interviews and transcribing them it was noticed that a couple of times asking a question from the interviewees it was presented in a way that could direct them towards a specific answer. It could be considered a mistake in these interviews because it is very important not to present one's own ideas or direct the conversation in any way to achieve wanted results. However, it was gladly noticed that when this had happened, the said assumption was proved wrong, and the answer kind of revoked the idea that might have been accidentally implied. The questions were that type that only with rephrasing them, they would have been correct in the means of these interviews.

The aim of the research was to find out about literary tourism in Finland. The main research question "What kind of literary tourism exists in Finland" was answered with these results. Also, the secondary questions were answered within this research and an understanding of the aspects of literary tourism in Finland was gained.

The research was well executed, and the process was moving steadily towards the end results. These interviews were noticed to be the correct method for collecting the data. The results show clearly that there is literary tourism in Finland even though it might not always be categorized that way. Also, not all of the literary places covered in these interviews perceived their destination as a literary place, at least not that clearly.

The term 'literary tourism' was proved to be known among the professionals working in these literary places. There were different levels of knowledge, some knew it very well and were familiar with it, and others knew it but were not that familiar with it. Among the tourists, according to the results of this research, the familiarity with the term was noticed to be missing. The tourists might not even

know the term, or do not use it even if they are familiar with it. This was explained with the idea of tourist not needing any kind of labeling for their travel; they just travel without giving different terms to categorize their travel.

As was mentioned in the results, the theme about literary places in Finland was not as useful as was first hoped for. Nevertheless, it gave an understanding of the literary places in Finland, and answered the research question: "What are the literary places found in Finland?" In Finland, there are author related places, written work related places, and literary festivals, as is demonstrated in the results. However, no evidence of bookshop tourism was achieved through the interviews, and therefore it cannot be proven to be taking place.

Differences in the tourist flow in the literary places were noticed, some had more children visiting, some quite clearly a specific age group and gender. Also, the division of Finnish tourists and international tourists depended a lot on the literary place. Some had very strong international tourist base, and some only had a few foreign visitors per year. Most of the tourists knew beforehand the writer or his work, or if they did not exactly know, they were at least familiar with it. These differences, as well as would have similarities, answered the research question "Who are the literary tourists?"

As well as the type of tourists, also the reasons for the visit were differing between different literary places. These reasons were deepening the picture we gained of the literary tourists, and also answered partially to the main research question of "What kind of literary tourism exists in Finland?" The different reasons presented in the theory, by Hoppen et al. (2001) were found within this research, except for one, which was visiting the place because of the significance it had to some dramatic event in writer's life.

The author's own interest is in literary tourism, in its development and conspicuousness. It is hoped for that in this time of tourism when people want to experience new things and want specific experiences when traveling, the industry would be able to offer literary destinations to them.

It was noticed with the interviews that there are aspects in literary tourism in Finland that are not that well developed yet. However, as this research is only



about the existence of literary tourism, the places and the tourists, it was not included in the research. But it proves the fact that there are things worth developing within literary tourism in Finland, and also the need for a better awareness of this type of tourism and how to support it in different ways. Finnish writers are an important part of Finland's cultural heritage and their works have shaped the literary world and even the language. They are also a great asset in the tourism targeted to the international tourists arriving in Finland.

Some of the ideas for development would be for example an application that would present the writers and their works and show the different literary destinations connected to them. Perhaps it could also include ready-made routes to follow by foot, bicycle or car.

The options with literary tourism in Finland are endless. The author of this thesis herself hopes that this type of traveling will gain more awareness and conspicuousness among the travelers. People in the tourism industry could take advantage of this very interesting form of tourism and could build tourism products and services around it.

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## Theme interview frame

1. Theme: Type of the literary place/ business
  - What kind of business?
  - What does it include?
  - Season? All year round?
  - Type of customers
  
2. Theme: Term 'literary tourism'
  - Are you familiar with it?
  - What does it mean/include?
  - Have you used the term in your work?
  - Have you heard your visitors use the term?
  
3. Theme, Literary places
  - What are the literary places?
  - How would you define your destination, what kind of literary place?
  - Can you name other literary places in Finland?
  - Can you name authors that you believe are related to literary places in Finland?
  
4. Theme: Literary tourists
  - Who are the tourists that visit your destination?
  - Where do the tourists come from? What countries?
  - Finns, locals or from elsewhere?
  - Are they familiar with the author/work?
  - Do they visit other literary places nearby or ask about those?
  
5. Reasons for travel
  - What do you believe is the main reason for traveling for the literary tourists in your destination? Do they visit the place on purpose or 'accidentally'?
  - What do they want to experience? Feelings, actual places