

CROATIAN DESTINATIONS FOR LITERATURE LOVERS

Dubravka Kuna, University of Osijek, dkuna@ffos.hr

10.31902/fil.24.2018.8

UDK 821.163.42.09:338.48

Abstract: Tourism texts provide a rich repository of national images and representations because of their abundant use of various components of cultural heritage. As an important element of cultural heritage, literature significantly contributes to the tourism discourse. Prominent writers and their literary works frequently generate interest in particular places and give rise to literary tourism. This type of tourism includes the interrelated practices of marking and visiting locations associated with certain writers and their work (Watson 2009, 2).

The brochure is a promotional genre typical of the tourism discourse. It has multiple communicative purposes; it is primarily informative, but conveys promotional and persuasive messages at the same time (Bhatia 2004, 95). In the context of the tourism industry, the brochure aims to persuade target readers to visit particular locations and consume offered services.

Based on the brochures printed by the Croatian National Tourist Board, this paper aims, first, to determine which writers are presented as prominent figures of Croatian literature and which literary or cultural manifestations are associated with them. Secondly, it aims to investigate how world literature is exploited to promote Croatian destinations. Finally, the article attempts to analyse the lexico-grammatical resources and text-patterning (Bhatia 2013) referring to books and authors in the given brochures.

Key words: national identity, tourism discourse, cultural heritage, literary tourism, genre

Introduction

A tourist discourse is a fertile source for the researchers of national identity as it often highlights the supposedly most distinctive features of the culture of a particular nation (cf. Frew and White 1-10). Such representations include the elements of tangible cultural heritage such as buildings and historic places, monuments, artefacts etc. (*UNESCO. Tangible Cultural Heritage*) as well as those of intangible cultural heritage like oral traditions and expressions (including language), performing arts, social practices, festive events etc. (*UNESCO. Intangible Heritage domains*). Although an interest in literature may not seem as the most obvious or common reason for tourist travels, literary sites in some countries are very popular tourist

destinations. In Great Britain, for example, they are comprehensively described in guidebooks and labelled on road maps (Watson 2006, 5).

Croatia has turned into one of the most attractive European holiday destinations and it is among the top EU countries according to the results of tourism growth (*Total Croatia News*). Departing from the premise that Croatia has earned these results by placing emphasis primarily on its natural attractions and tangible cultural heritage, the author was interested in researching the status of literature in the Croatian tourist offer. Therefore, the primary goal of this paper was to examine the representations of Croatian and world literature in the brochures on the website of the Croatian National Tourist Board. Additionally, the paper aims to study the language used to refer to the literature in the analysed brochures.

Theoretical framework

Motivations for tourist travelling are known to be diverse. According to Al-Haj Mohammad and Mat Som (41), the review of past studies shows that motives underlying tourist travels are mostly based on two types of factors, i.e. push or pull factors. Push factors refer to the internal forces of the individual travellers while pull factors refer to the external forces of the destination features. In other words, people travel because they are pushed by their intrinsic motivation or pulled by the perceived attractiveness or expectations of a destination. Crompton (qtd. in Al-Haj Mohammad and Mat Som 41) distinguishes seven socio-psychological or push motives (escape, self-exploratory, relaxation, prestige, regression, kinship-enhancement, and social interaction) and two cultural or pull motives (novelty and education).

Tourists visit literary places for diverse reasons and Herbert (314-15) distinguishes four types of motivation. Firstly, tourists may be attracted to places in which writers lived or worked. Secondly, they want to see places which provided settings for literary works. Furthermore, they may be attracted to a particular literary place because they feel emotionally connected with it. Squire (qtd. in Herbert 314-15) points out that a visit to a particular place may evoke memories or emotions from a particular period of their lives. Finally, they may be attracted to a particular place for some important or dramatic event from a writer's life not necessarily related to their literary work.

Given the motivation for literary tourism, its definition necessarily presumes establishing connections between literature and places. Squire (qtd. in Hoppen, Brown, and Fyall 39) denotes it as

“places celebrated for literary depictions and/or connections with literary figures”. Watson (2009, 2) is more explicit about pointing out that literary tourism is an industry and he refers to it as “the interconnected practices of visiting and marking sites associated with writers and their work”. He adds that the business of literary tourism is not as easy and uncomplicated as it often seems to be. Hoppen, Brown, and Fyall (41-2) report that an extensive review of literature generally indicates two broad groups of literary places: real-life places related to the writers e.g. birthplaces or gravesites and imagined places related to their literary works. Mintel (qtd. in Hoppen, Brown, and Fyall 41) proposes two additional groups of literary places and these are related to literary festivals and bookshop tourism.

Drawing on various studies dealing with reasons underlying literary tourism, the influence of literature upon tourists and several existing typologies, Busby and Shetliffe (11) propose the following forms of literary tourism:

- aspects of homage to an actual location
- places of significance in the work of fiction
- appeal of areas because they are appealing to literary or other figures
- the literature gains popularity in a sense that an area becomes a tourist destination in its own right
- travel-writing
- nostalgia
- film-induced literary tourism

The reason why literature is recognized as an important segment of the tourist industry is that it plays an important role when the culture of a particular nation is defined. Any discussion on an ethnic community or a nation rests on the notion of common culture as one of its defining attributes (Smith 1999, 13). Elements of common culture such as myths, symbols, values, memories, rituals, customs and traditions have twofold functions: they mark out the outer boundaries of a state-nation but they also unify their members, shape their relations and coordinate their activities (14).

Edensor (15) argues that national elites and governments consider that institutions such as national theatres, galleries, museums, etc. represent "the national badges of high cultures". In a similar vein, national canons comprising authors such as Shakespeare, Goethe or various schools of painting are believed to represent "exemplary species of national genius" (141). Verses, passages or images from such

literatures or paintings are used in politics, sports or the advertising industry to exemplify national attributes and have become a part of popular culture. Edensor (ibid.), however, adds that nowadays there is no uniform opinion on what forms the national canon. In addition to the forms of "high" culture, national identity may be identified in forms which are typically considered "low" or popular culture such as film and television products, popular music or even fashion. He (142) points out that:

Global news networks, tourist marketing, advertising, films and television all provide often stereotypical representations of otherness which feed into forms of national belonging by providing images which can be reworked in (re)constructing 'our' identity as *not like* this otherness.

Edensor (84-5) compares tourism to theatre as it, similarly to the theatre, encourages the production of various kinds of stages for displaying the nation. Hence, in order to compete in the global market national tourism strategies advertise their major attractions. Literature is potentially one of them as prominent writers and their literary works often spark interest in particular destinations and thus induce literary tourism.

In a similar vein, Smith (1990, 184-5) claims that national cultures nowadays use literature, music and other cultural resources in competition for adherents and prestige at various regional and international levels. While Smith points out that this competition additionally contributes to the power of the national idea, average tourists have been well aware that this competition has been largely present in the contemporary tourist industry.

Methodology

The results of this research rest on the analysis of six brochures available in 2017 on the website of the Croatian National Tourist Board: *Croatia. Full of Life* (FoL), *Full of Stories* (FoS), *Camping* (C), *Full of Islands to Discover* (FoI), *Full of Flavours* (FoF), and *Small and Family-run Hotels* (H). They are single-authored (FoL, C, H), co-authored (FoI, FoF) and for one the author/s are not stated (FoS).

The *Croatia. Full of Life* brochure may be said to present the umbrella brochure because it provides an overview of all Croatian regions and general information on tourist attractions ranging from natural and cultural heritage to gastronomy and presenting all types of

leisure activities. The *Full of Stories* brochure provides more detailed and specific recommendations on what to visit or see, e.g. nature, architected sites, gastronomy, cycling and walking trails etc., followed by concrete suggestions for the various regions of Croatia. The other four brochures are more specialized and focus on particular sectors within the tourist industry although they often contain a variety of data not directly associated with particular brochure profiles.¹

The brochure is a common genre in tourism discourse. The genre analysis drew increased attention after Swales' (1990) seminal work *Genre Analysis: English in Academic and Research Settings*. He defines a genre as a class of communicative events which share the same communicative purposes as well as similar structure, style, content and intended audience (58). Bhatia (2004, 29) points out that in the real world, genres often cross disciplinary boundaries and overlap as it is often the case with reporting genres, promotional genres, academic introductions etc. The brochure belongs to the colony of promotional genres and it has multiple communicative purposes as it is both informative and promotional at the same time (62, 95). It typically employs persuasive language and in the context of the tourism industry it should persuade the target readers to visit particular destinations and consume offered services. The study of visual images or the page layout is beyond the scope of interest of this research.

The data analysis of this paper is largely based on the methodology of critical genre analysis (CGA). The CGA is similar to another field of enquiry, i.e. critical discourse analysis (CDA), in the sense that it shares the critical perspective as an obvious similarity (see Bhatia, 2017, ch. 2). In addition, both analyse language at various levels of complexity (cf. Reisigl and Wodak 94 and Bhatia 2013, 66-84). However, while the CDA focuses on social practices and "aims to investigate critically social inequalities as it is expressed, constituted, legitimized and so on, by language use (or in discourse)" (Wodak and Meyer 10), the CGA aims to develop the ability to "demystify, understand, explain and account for the kinds of professional practices in which specialist users are engaged in their everyday professional life" (Bhatia 2017, 27). The following are some key questions asked by analysts employing the CGA (10-11):

¹ In 2018, two more brochures were uploaded: *Road and tourist map of Croatia* and *Full of well-being*.

- Why do professionals write the way they do?
- What is the nature of their professional objectives?
- What is the role of language in the achievement of such objectives?
- Who contributes 'what', 'when' and 'how' in the process of discursive constructions?
- What other discourses and genres are interdiscursively exploited in the construction of professional genres?

This paper will attempt to answer two sets of questions. The first set of questions relates to literature in the analysed brochures and it tries to determine (i) which writers are presented as prominent figures of Croatian literature (ii) how world literature is exploited to promote Croatian destinations and (iii) which literary or cultural manifestations are associated with Croatian and world literature. Another set of questions deals with linguistic analysis, in particular with (i) the analysis of lexico-grammatical features used to refer to the Croatian and world literature and the analysis of text-patterning (Bhatia 2013, 66-73) as well as (ii) the study of the interdiscursivity of the genre.²

Literature and Croatian Destinations Croatian writers/literary works

The writer most commonly associated with Croatia, more precisely the island of Korčula, is Marco Polo (1254 - 1324)³, a world-renowned explorer and a travel writer:

It [Croatia] is *the home of* the necktie, the parachute, the torpedo, the mechanical pencil, [...] *Marco Polo*, [...] (FoS 4)⁴
This was the case of *Korčula-born Marco Polo*, the legendary traveller who in the 13th century revealed China to the Western world. (H 12)

Marco Polo is commonly believed to have been born in Venice (*Encyclopedia Britannica*), while Croatian academic circles state that his

² Due to the number and the range of the analysed brochures, the move analysis is beyond the scope of this paper. For studies including the move analysis of tourist brochures, see, for example, Öztürk and Şafak or Luo and Huang.

³ All years of the birth and death of the writers in the paper are cited from *Hrvatska enciklopedija*.

⁴ All brochure citations are cited in their original forms. In the Croatian versions of brochures, *Marco Polo* is spelt *Marko Polo*.

place of birth is either Venetia or Korčula (*Hrvatska enciklopedija*) or unknown (*Leksikon stranih pisaca* 844). Both Croatian sources note that his alleged Croatian origin draws on the document from the 15th century. Moreover, he is not included in the *Lexicon of Croatian Writers* (*Leksikon hrvatskih pisaca*) but is recorded among the foreign writers (*Leksikon stranih pisaca*). However, the analysed tourist brochures neglect the dispute about his birthplace and almost unanimously (see section *Linguistic analysis*) declare that Marco Polo was Korčula-born and Korčula is referred to as *the Town of Marco Polo* (FoS 40) or *Marco Polo's City* (FoL 74). Given the conventions of brochures, in particular their communicative (and commercial) purposes, the disregard of this dispute is not surprising and is probably not the result of ignorance.⁵

The Mediterranean part of Croatia and in particular its southern part is represented by a series of distinguished Croatian renaissance writers: Marko Marulić (1450 - 1524), Marin Držić (1508 - 1567) and Petar Hektorović (1487 - 1572) as well as Ivan Gundulić (1589 - 1638), one of the most notable representative of the Croatian baroque (*Barok*). Matija Ilirik Vlačić (1520 - 1575) is linked to Istria and more contemporary Vladimir Nazor (1876 - 1949) both to Istria and Dalmatia. The former is a 16th-century Croatian Protestant theologian, Church historian and philologist born in Labin (*Vlačić, Matija Ilirik*) and the latter is a writer and a politician born on the island of Brač.

As for the continental part of Croatia, the writer most commonly mentioned is Ivana Brlić Mažuranić (1874 - 1938), best known as the author of children's literature.

(...) while the Ogulin Festival of Fairytales celebrates the work of Ivana Brlić Mažuranić, described as the Croatian Andersen, as well as legends and fairytales of the wider area. (H 153)

Ivana Brlić Mažuranić is the author of the first Croatian children's novel *Čudnovate zgode šegrta Hlapića* (1913) and she reached her literary peak with the collection of fairy tales *Priče iz davnine* (1916) with characters taken from Slavic mythology (*Brlić-Mažuranić, Ivana*). In addition, she was nominated for the Nobel Prize in literature twice and

⁵ In the analysed corpus, there is one reference to Marco Polo in which he is not mentioned by name but is referred to as "the famous traveller" (FoL 72). In addition, in the text section *Welcome to Croatia!/Useful information* repeated in five out of six brochures, Croatia is described as "the home of [...] Marco Polo". Marco Polo was counted only the first time when mentioned (FoS 4).

was the first woman to be elected as a correspondent member of the Yugoslav Academy of Science and Arts in 1937 (ibid.). Even though all of the above-mentioned information were not given in the brochures and the same ones are repeatedly listed, her work is given considerable space compared to other writers mentioned in Table 1. In the analysed corpus, she was referred to as a famous children's writer even in the context of the accommodation units (*Small and Family-run Hotels*).⁶

With regard to other Croatian writers associated with particular destinations or regions, Marija Jurić Zagorka (1873 - 1957) is strongly associated with the city of Zagreb which inspired her famous historical series *The Witch from Grič* (C 138).

[...] area inspired the Croatian writer Marija Jurić Zagorka to begin her famous series 'The Witch from Grič' with the historical novel 'The Secret of the Bloody Bridge'.⁷ (C 138)

Information on writers' literary works as in the example above is scarce. The data on some other writers (e.g. Tin Ujević, 1891 - 1955) come down to stating facts about their places of birth and not providing a single piece of information on their literary work. Moreover, Dragutin Tadijanović (1905 - 2007), a notable poet is not even said to be a writer; his house is declared as one of the Slavonski Brod attractions (H 179) but an average foreign tourists would not even recognize that this is an attraction related to a distinguished Croatian writer. Besides, an interesting situation was noticed in the case of Marin Držić. In the Croatian version of the brochure (C 126), he is reported to have been one of the greatest comedy playwrights of

⁶ Accommodation units bearing names of the writers (e.g. *Camp Veli Jože*) and products (e.g. *Hektorovich* wine) were not counted in this section but analysed in the section on language. In addition, manifestations bearing the names of the writers/literary characters were not included in this table but in the section on literary and festival manifestations.

Multiple recording of the writer within the same location or the same context was counted as one (e.g. *The Cave of Odysseus in the Mljet Nation Park can be reached by a small boat or by swimming, and allegedly Odysseus himself ...* (Fol 103)

⁷ In Zagreb, the interactive theatre night tour *Tajne Griča (Secrets of Grič)* is performed in Croatian and English from May to September. This tour is based on "historical facts, romanced history taken from the novel by Mary Jurić Zagorka, and the famous urban legends" and provides an opportunity for tourists "to get to know the history of Zagreb as told by the great Croatian novelist Marija Jurić Zagorka" (ibid.). The tour has been recognized and rewarded for its originality and quality and it offers an excellent example of how cultural heritage, i.e. literature may be promoted.

Dubrovnik. It is also added that the Great Onofrio Fountain, one of the Dubrovnik attractions, is mentioned in his work *Novela od Stanca*. In the English version of the brochure, the Great Onofrio Fountain is mentioned but Držić and his play are not. This is either the result of unintentional omission in translation or the belief that this data would be of no value (or is too specific) to foreign tourists.⁸ In another case, the information provided on a specific writer (i.e. a fictional character) is not set into the appropriate context; the town of Motovun in Istria is linked with the giant Veli Jože (H 18), the main character of a short story *Veli Jože* (1908) by Vladimir Nazor. However, neither the name of the writer nor any literary context for his mentioning is provided:

In one such town, Motovun – possibly the most beautiful of all – there resides a giant they call Veli Jože. If there is anybody who has not yet seen him, it is only because they have not visited the Motovun Woods, where the giant searches for truffles. (H 18)

Even though this tale has been part of the Croatian school curriculum for decades, it still might cause confusion among some Croatian tourists, let alone among foreign ones. An additional sentence accounting for the relation between Veli Jože/Vladimir Nazor and Motovun, as the setting of the story, would provide valuable help.

	FoL	FoS	C	FoI	FoF	H
Marco Polo (Korčula)	+++	++++	+	++	+	+++
Ivana Brlić Mažuranić (Ogulin, Slavonski Brod)	+	+				++++++
Petar Hektorović (Stari Grad - Hvar)	+		+			+
Marin Držić (Dubrovnik)		+				+
Ivan Gundulić (Dubrovnik)			+			+

⁸ Using the example of Marin Držić, Fox (2004) explores how Croatian literary heritage can be turned into a cultural tourism product.

Vladimir Nazor/Veli Jože (Postire-Brač, Motovun)						++
Tin Ujević (Vrgorac)			+			
Dragutin Tadijanović (Slavonski Brod)		+				+
Marija Jurić Zagorka (Zagreb)			+			
Marko Marulić (Split)			+			+
Matija Vlačić Ilirik (Labin)		+				
Ivan Goran Kovačić (Lukovdol)	+					

Table 1 Croatian writers and literary works

World Literature

World literature has also proved to be related to Croatian tourism. The study revealed that both foreign writers and world-renowned literary characters are employed in order to make particular Croatian destinations even more attractive and desirable. Drawing on the above presented typology of literary places (Hoppen, Brown, and Fyall 41-2), we may discuss author-related literary places and fiction-related literary places. In the analysed corpus, the author-related literary places usually refer to locations in which an author spent a certain period of time. For example, James Joyce lived and worked from October 1904 until March 1905 in Pula (*Pula+*). Similarly, Casanova visited Vrsar in 1743 and 1744 and recorded his visits in his memoirs (*Vrsar Tourist Board*).

James Joyce, the famous writer, stayed in Pula in the early 20th century and today many writers still visit the city during the well-known book fair. (C 17)

Even though the relatively brief stays of these two renowned writers are not taken to be particularly relevant in their life or literary career, this information is used to enhance the tourist potential of these two towns.

The fiction-related literary places refer to characters and places in written works. In the analysed corpus the legend of the Argonauts as well as Hamlet and Odysseus have been recorded. After a long and vain pursuit of Jason and the stolen Golden Fleece, the people of Colchis decided not to turn back home once they had arrived to the shores of Istria (FoL 32). This is accounted for by the statement: "There is something in her magic, like in no other place in the Mediterranean" (32). In a similar vein, Odysseus is believed to have been held captive on the island Mljet by the nymph Calypso:

If you have ever been inspired by the legend of Odysseus, held captive on an island by the nymph Calypso and have wondered what the famous Ogygia looked like, then the island of Mljet is the place for you. Located in the southernmost part of Croatia, the island has scenery that appears only in picture books of the world's most beautiful fairy tales. (FoL 72)

Hoppen, Brown, and Fyall (39) report that Hamlet and Odysseus are two most influential fictional characters in world literature.

Some Croatian places provided settings for written works, e. g. the Istrian town of Pazin for J. Verne's novels:

Although hidden in the peaceful heart of the Istrian peninsula, Pazin is known all over the world thanks to the fantasy novelist Jules Verne, who chose this town as the site of one of his stories. (H 39)

Finally, the analysis of this corpus suggests that non-native writers are mentioned in the context of giving additional support and credibility to the claims about the beauty of particular destinations in the brochures, as in the case of George Bernard Shaw who seems to have been an enthusiastic advocate of Croatian tourism: "Those who seek paradise on Earth must come to Dubrovnik," So wrote George Bernard Shaw, smitten by the beauty of the city (...) (FoL 70)

	FoL	FoS	C	FoI	FoF	H
George Bernard Shaw (Kornati, Dubrovnik)	++		+			+
Jules Verne (Pazin)		+				++
Odysseus (Mljet)	+	+	+	+		
Giacomo Casanova (Vrsar)	+		+		+	
Hamlet (Dubrovnik)	+		+			
James Joyce (Pula)			+			
Dante (Pula)	+					
Jason and Argonauts (Istria)	+					
Diomedes (Rogoznica)				+		
Alberto Fortis (Prvić, Šibenik region)			+			
Athenaios (Agatarhid) (Vis)					+	

Table 2 World Literature

Literary and theatre manifestations

The *Full of Stories* brochure provides a vast variety of information concerning Croatian tangible and intangible cultural heritage with a section explicitly listing all major events in various regions (70-73). The manifestations related to literature may be broadly divided into two categories: (i) manifestations that are explicitly related to the respective writers or literary characters and (ii) manifestations within theatre days, festivals or cultural summers. The

first category comprises manifestations such as *Days of the Fairy tales of Ivana Brlić Mažuranić*, *Days of Marko Marulić*, *Casanovafest*, *Veli Jože Days*, *Traditional Meeting of Karl May Fans*, *Marco Polo Festival*.

The other category refers mostly to festivals which feature various literary, theatre, musical and other manifestations. These festivals certainly host some of the aforementioned Croatian and foreign writers but do not explicitly name them. The festival most commonly mentioned is the *International Children's Festival* (Šibenik), followed by the *Dubrovnik Summer Festival* and *The Ulysses Theatre Season* (National park Brijuni).

The International Children's Festival was first held in 1958 and it draws on three components - children, the festival and the city (*Međunarodni dječji festival*). It is a multimedia cultural manifestation which presents the best works for and by children. (ibid.). The Dubrovnik Summer festival was founded in 1950 and it comprises a theatre repertoire, music program, operatic as well as ballet and dance performances (*Dubrovačke ljetne igre*). The exclusiveness of the ambience and the event was confirmed by numerous guest performances of world-renowned artists at the Dubrovnik summer festival (ibid.). Dubrovnik, or more precisely the Lovrijenac tower, the fortress outside the Dubrovnik walls, is said (C 126) to provide the perfect setting for Hamlet:

Climb up the Lovijenc Fort, which doubles up as one of the most beautiful stage-sets for the play 'Hamlet' by William Shakespeare.

	FoL	FoS	C	FoI	FoF	H
Days of the Fairy tales of Ivana Brlić Mažuranić (Slavonski Brod)		+				+
Days of Marko Marulić – theatre days (Split)		+				+
Casanovafest (Vrsar)		+	+			
Veli Jože Days (Motovun)		+				

Traditional Meeting of Karl May Fans (Starigrad Paklenica)		+				
Marco Polo Festival (Korčula)		+				

Table 3 Manifestations related to particular writers/literary characters

The inland is reported to offer a series of literary and theatre manifestations such as *Our Dear Kaj* or *Kajkavian Culture Week*. Zagreb, being the capital city hosts the *Zagreb Histrionic Summer*, the *Festival of World Literature*, the *World Theatre Festival*, the *International Puppet Theatre Festival* and *Evenings on Grič*. It is also reported that cultural summer events take place in numerous cities and towns from June to September (FoS 71). The list of manifestations in Table 4 is not exhaustive as some other manifestations that have not been reported may also include performances related to literature. The only book fair mentioned as a possible tourist attraction is the one in Pula (C 17).

	FoL	FoS	C	FoI	FoF	H
International Children's Festival (Šibenik)	+	+	+	+		
Dubrovnik Summer Festival	+	+	+			
The Ulysses Theatre Season (NP Brijuni)		+	+		+	
Days of Hvar Theatre (Hvar)						+
Our Dear Kaj (Sv. Nedjelja)		+				
Kajkavian Culture Week (Krapina)		+				

Zagreb Histrionic Summer (Zagreb)		+				
Festival of World Literature (Zagreb)		+				
World Theatre Festival (Zagreb)		+				
International Puppet Theatre Festival (Zagreb)		+				
Evenings on Grič (Zagreb)		+				
Festival of Fairytale (Ogulin)		+				
Actors in Zagvozd (Zagvozd)		+				
Split summer (Split)		+				
Legendfest in Pićan (Pićan)		+				

Table 4 Manifestations within theatre days, festivals or cultural summers

Miscellaneous

The other destinations less directly related to literature and yet frequently mentioned (in five out of six analysed brochures) are the Glagolitic alphabet and the Baška tablet, "the largest Croatian written monument in old Glagolitic script, dating from the 12th century" (FoL 42). Three theatre buildings were pointed out as worth seeing: those in Zagreb, Šibenik and Stari Grad (Hvar). Zagreb is also associated with Slavoljub Penkala, the inventor of a fountain pen. Zadar was mentioned as the town in which the first Croatian novel was written, and where the first newspapers in the Croatian language were printed. Finally, the film series "Winnetou" and Croatian locations related to it

exemplify film-induced tourism (cf. Busby and Heines). The films based on the characters and stories of the German writer Karl May have been made at the Plitvice Lakes, on the Velebit mountain and on the Zrmanja river.

Linguistic analysis

At the phrase level, adjectives expressing exceptional beauty, tradition, uniqueness etc. of destinations or attractions associated with literature are commonplace in the analysed brochures:

[...] when the *traditional* Summer Festival turns the entire old town into *an enchanting setting* for this *quite unique stage* in the world, [...] (FoL 70)

Boasting *the largest island town square* on both sides of the Adriatic, *one of the first communal theatres* in Europe, built in long gone 1612, [...] (FoL 64)

immortal Dante (FoL 32); Hamlet's *immortal* words 'To be or not to be...' (FoL 70)

Given the genre and its communicative purposes, the large number of highly positive adjectives was expected. Bhatia (2013, 71) argues that the most important strategy in advertising discourse is a positive description of the product. Since the adjective is the most useful linguistic device for this purpose, this results in the high number of noun phrases as they typically incorporate adjectives (ibid.). Blažević and Stojić (64) report that some of the most common "verbal clichés" in Croatian promotional materials are "*peaceful country, untouched nature, crystal-clear sea, unspoiled fishing villages, small Dalmatian towns, lush islands and islets, rich cultural heritage.*" They also point out that, in the past, the image of Croatia as a tourist destination was generally built on natural beauties, sea and climate while the rebuilding of the Croatian image has comprised various aspects of ecology and culture, which is evident from their research results (e.g. *unspoiled fishing villages, rich cultural heritage*). In addition to this type of noun phrases, the present study has also noted the ones drawing on the renaming of towns after famous writers e.g. *the "Casanova" town* for Vrsar (C 16) or *Korčula - the Town of Marco Polo* (FoS 40).

Appositive noun phrases are also frequently employed in the analysed corpus. Biber et al. state that they are "typically non-

restrictive in meaning; they provide descriptive information about the head noun but are not needed to identify the reference of the head noun" (638). This is illustrated by the example below:

The Renaissance home of this writer, *Tvrđalj Castle*, is the most famous monument in Stari Grad itself. (C 113)

Research findings indicate that various discourses may merge within one single sentence in order to present as much information as possible. Since appositive noun phrases are "a maximally abbreviated form of postmodifier" (Biber et al. 639), they seem to be a convenient linguistic device for providing additional information which may be quite different in nature from the information supplied by the dominant discourse. In the example below, food and literature discourses merge. The result of this interdiscursivity is that the information on the writer presented in the form of an appositive noun phrase may sound as a casual and relatively unimportant remark compared to far more extensive information on dishes:

Given the inevitable local fish and seafood, it would be worth tasting delicacies with recipes dating back to the time of Marko Marulić, *the father of Croatian literature*, who was born in Split. (C 111)

At the clause level, numerous examples of relative clauses have been recorded. In many cases, they provide additional information on the antecedent and convey non-restrictive meaning.

The town has been linked with Giacomo Casanova, *who stayed there twice and recorded it in his book 'Memoirs'*. (C 16)
Šibenik is well-known for its International Children's Festival, *which for decades has been held there from late June to early July*. (C 102)

The conditional clause also seems to be quite common in the tourist discourse, in particular the type which combines the conditional and imperative: "Finally, if you are one of those who enjoy writing postcards with your fountain pen, or noting down impressions of your journeys in your notebook, remember..." (FoL 94) or which combines the conditional and subjunctive, as in the example below:

If you want to experience the atmosphere of Korčula, may the good winds bring you here in July, when the city plays host to the International Festival of Song and Wine, celebrating the famous traveller [...] (FoL 70-72)

In terms of mood, the imperative is common in a tourist discourse. Imperative clauses typically urge the addressee, who is usually omitted but understood, to do or not to do something (Biber et al. 219). Yet, in the context of tourist discourse, it is not used as a command or order but as a suggestion or an invitation.

Discover [...] what inspired the French writer Jules Verne to locate the plot of one of his novels in Pazin. (FoS 7)
Visit the ancient home of seafaring on the peninsula of Pelješac in the Maritime Museum in Orebić, the cradle of sea captains; in Korčula, the birthplace of Marco Polo; (FoS 36)

Stance markers do not seem to be common in the analysed corpus. Epistemic stance markers are a major semantic category of stance markers and they are employed to express how a speaker perceives the status of information in a proposition (Biber et al. 972). They can mark a degree of certainty, actuality, precision, or limitation or they refer to the source or perspective of knowledge for the given information (ibid.). In the case of expressing stance on Korčula being the birthplace of Marco Polo, only one instance has been recorded.

The largest settlement is Korčula town itself, *which is believed* to be the birthplace of Marco Polo. (C 127)

In the example above, the passive verb followed by a complement clause is used to indicate both perspective and the source of knowledge. Such a construction is ambiguous with the respect to whether it marks the stance of the writer or the third party (cf. Biber et al. 977). In addition, the adverbial "*according to the legend*"(C) has been used to indicate the source of knowledge on several occasions. The lack of certainty or doubt is expressed by the adverbial *allegedly*:

The Cave of Odysseus in the Mljet Nation Park can be reached by a small boat or by swimming, and *allegedly* Odysseus himself found shelter in it after being shipwrecked (Fol 103)

In terms of conceptual metonymy, most common nouns derived by metonymic recategorization from proper nouns of writers or characters refer to different types of wine (cf. Brdar 92). Hence, the type of wine *traminac* bears the name of a famous novel *Zlatarevo zlato (Goldsmith's Gold)* by August Šenoa, and the type of wine riesling bears the name of the main female character from the very same novel (*Dora Krupićeva*). Prosecco bears the name *Hektorovich*, after the renaissance writer Petar Hektorović, and another type of wine is called *Marko Polo*. All these nouns are non-count.

Another example of metonymy was recorded in the section on Croatian writers and literary works, when Ivana Brlić Mažuranić was called the *Croatian Anderson*. This complex type of metonymy rests on the concept of paragon and it includes two levels of conceptual processes (Barcelona 23-6). The first level refers to using a certain proper name based on the encyclopaedic knowledge one typically has about it: Anderson is known to be a children's writer with an immense literary talent. These conceptual processes are based on the metonymy CHARACTERISTIC PROPERTY FOR INDIVIDUAL. The second level refers to ascribing the same property (having an immense literary talent) to the class of children's writers having, according to the speaker, this same property. The paragon name temporarily turns into a common noun resting on the metonymy (IDEAL) MEMBER/SUBCATEGORY FOR CATEGORY.

Conclusion

As far as Croatian literature is concerned, only basic information on a writer's life and works is provided in the majority of cases. In some cases, information is limited to the birthplace. Destinations associated with world literature may denote the places in Croatia in which some world-renowned writers spent a certain period of time or which are mentioned in the works of fiction. Additionally, famous non-native writers are mentioned in the context of endorsing or giving credibility to the claims about the beauty of particular Croatian destinations.

The language used in tourist brochures is highly persuasive. A variety of linguistic features employed to fulfil this communicative purpose have been recorded: numerous adjectives and hence noun groups, imperatives used as invitations or suggestions etc.

Given the narrow scope of information on Croatian literary destinations in the analysed data, it seems that so far Croatian literature has not been fully recognized as an important tourist

potential and that literature lovers will still have to wait for the publication of specialised brochure(s) which would promote Croatian literary destinations or tours.

Sources and Abbreviation:

Croatian National Tourist Board. *Croatia. Full of Life*. Croatian National Tourist Board.

<file:///D:/My%20Documents/Downloads/ImageBrosura%20HTZ-ENG-online.pdf>. Sveta Nedelja: Radin print, 2016. Web. 22 June 2017. (FoL)

Croatian National Tourist Board. *Full of Stories*. Croatian National Tourist Board. Sveta Nedelja: Radin print, 2016. Web. 22 June 2017.

<file:///D:/My%20Documents/Downloads/infokarta-EN-2016-WEB.pdf>. (FoS)

Croatian National Tourist Board. *Camping*. Croatian National Tourist Board. Zagreb: Grafing – Offset & Digital print, 2016. Web. 24 June 2017.

file:///D:/My%20Documents/Downloads/ENG_2016_camping.pdf. (C)

Croatian National Tourist Board. *Full of Islands to Discover*. Croatian National Tourist Board. Sveta Nedelja: Printera grupa, 2016. Web. 22 June 2017.

file:///D:/My%20Documents/Downloads/ENG_NAUTICKA_HRV_ATSKA_web.pdf. (FoI)

Croatian National Tourist Board. *Full of Flavours*. Croatian National Tourist Board. Zagreb: Radin print, 2015. Web. 22 June 2017.

<file:///D:/My%20Documents/Downloads/Croatian-Eno-Gastronomy-2016-EN.pdf>. (FoF)

Croatian National Tourist Board. *Small and Family-run Hotels*. Croatian National Tourist Board. Zagreb: Kerschoffset Zagreb, 2016. Web. 28 June 2017.

<file:///D:/My%20Documents/Downloads/OMH%202016%20-%20web.pdf> (H)

References:

Al-Haj Mohammad, Bashar Aref Mohammad, and Mat Som, Ahmad Puad. "An Analysis of Push and Pull Travel Motivations of Foreign Tourists to Jordan." *International Journal of Business and Management* 5.12 (Dec. 2010): 41-50.

- Barcelona, Antonio. "Names: A metonymic 'return ticket' in five languages." *Jezikoslovlje* 4.1 (2003): 11-41. Print.
- "Barok." *Hrvatska enciklopedija*. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 3 March 2018.
- Bhatia, Vijay, K. *Worlds of Written Discourse*. London and New York: Continuum, 2004. Print.
- Bhatia, Vijay, K. *Analysing Genre. Language Use in Professional Settings*. Milton Park and New York: Routledge, 2013 (first published 1993 by Pearson). Print.
- Bhatia, Vijay, K. *Critical Genre Analysis. Investigating interdiscursive performance in professional practice*. London: Routledge, 2017. Print
- Biber, Douglas, et al. *Longman grammar of spoken and written English*. Harlow: Pearson Education, 1999. Print.
- Blažević, Nevenka and Stojić, Aneta. "Pragmalinguistic elements in tourist destination image formation." *Tourism and Hospitality Management* 12.1 (2006): 57-66.
- Brdar, Mario. Metonymy in grammar: Towards motivating extensions or grammatical categories and constructions. Osijek: Faculty of Philosophy, 2007. Print.
- "Brić-Mažuranić, Ivana." *Hrvatska enciklopedija*. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 July 2017.
- Busby, Graham , and Callum Haines. "Doc Martin and film tourism: The creation of destination image." *Tourism* 61.2 (2013): 105-120.
- Busby, Graham, and Ekatarina Shetliffe. "Literary tourism in context: Byron and Newstead Abbey." *European Journal of Tourism, Hospitality and Recreation* 4.3 (2013): 5-45.
- Čale, Morana. "Polo, Marco." *Leksikon stranih pisaca*. Ed. Dunja Detoni-Dumić. Zagreb: ŠK. 2001. Print.
- "Držić, Marin." *Hrvatska enciklopedija*. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 July 2017.
- Dubrovačke ljetne igre. "Dubrovačke ljetne igre." <http://www.dubrovnik-festival.hr/hr/o-nama>. Web. 4 July 2017.
- Edensor, Tim. *National Identity, Popular Culture and Everyday Life*. Oxford: Berg, 2002. Print.
- Fox, Renata. "Marin Držić: A Case for Croatian Literary Tourism." *Journal of Heritage Tourism* 3.2 (2008): 138-153.
- Frew, E, and White, L. " Tourism and national identity: Connections and conceptualisations." *Tourism and National Identity: An International Perspective*. Ed. Elspeth Frew and White Leanne. Milton Park and New York: Routledge, 2011. 1-10. Print.

- "Gundulić, Ivan." Hrvatska enciklopedija. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 July 2017.
- "Hektorović, Petar." Hrvatska enciklopedija. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 July 2017.
- Herbert, David. "Literary places, tourism and the heritage experience." *Annals of Tourism Research* 28.2 (2001): 312-333.
- Hoppen, Anne, Lorraine Brown, and Alan Fyall. "Literary tourism: Opportunities and challenges for the marketing and branding of destinations?" *Journal of Destination Marketing & Management* 3 (2014): 37-47.
- "Jurić, Marija-Zagorka" Hrvatska enciklopedija. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 July 2017.
- Leksikon hrvatskih pisaca*. Ed. Dunja Fališevac, Krešimir Nemeč, and Darko Novaković. Zagreb: Školska knjiga, 2000. Print.
- Luo, Jing, and Huang, Tingyu. "Genre-Based Analysis of American Tourism Brochure." *Open Journal of Social Sciences* 3 (2015): 200-208.
- Međunarodni dječji festival. "O festivalu." *Međunarodni dječji festival*. Hrvatsko narodno kazalište u Šibeniku. <http://mdf-sibenik.com/index.php/o-festivalu/> Web. 6 May 2018.
- "Marulić, Marko." *Hrvatska enciklopedija*. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 July 2017.
- "Nazor, Vladimir." *Hrvatska enciklopedija*. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 July 2017.
- Öztürk, Bilge, and Şafak, Zafer. "Genre Analysis of a Turkish Tourism Brochure." *The Practice of Foreign Language Teaching: Theories and Applications*. Ed. Azamat Akbarov. Newcastle upon Tyne: Cambridge Scholars, 2015. 99-115. Print.
- "Polo, Marco." *Encyclopaedia Britannica Online*. Encyclopedia Britannica. Web. 30 August 2017.
- "Polo, Marko." *Hrvatska enciklopedija*. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 August 2017.
- Pula +. "James Joyce." *Pula +*. Turistička zajednica grada Pule, 2018. <http://www.pulainfo.hr/hr/where/james-joyce>. Web. 8 March 2018.
- Reisigl, Martin, and Ruth Wodak. "The Discourse-Historical Approach (DHA)." *Methods of Critical Discourse Analysis*. Ed. Ruth Wodak and Michael Meyer. London: Sage, 2009. 87-120. Print.
- Secrets of Grič. "Secrets of Grič. Theatrical nocturnal tour of Gornji Grad." *Katapult promocija d.o.o and STILU.net, 2012*. Web. 14 July 2018 <http://www.tajnegrica.hr/index.php?lang=en>.

- Smith, Anthony. D. "Towards a Global Culture?" *Theory, Culture & Society* 7 (1990): 171–191.
- Smith, Anthony. D. *Myths and Memories of the Nation*. Oxford: Oxford UP, 1999. Print.
- Swales, John. *Genre Analysis: English in academic and research settings*. Cambridge: Cambridge UP, 1990. Print
- "Tadijanović, Dragutin". *Hrvatska enciklopedija*. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 July 2017.
- UNESCO Intangible cultural heritage. "Intangible Heritage domains in the 2003 Convention." *UNESCO Intangible cultural heritage*. <https://ich.unesco.org/en/intangible-heritage-domains-00052>. Web. 17 April 2018.
- UNESCO Office in Cairo. "Tangible Cultural Heritage." *UNESCO Office in Cairo*. <http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/>. Web. 5 April 2018
- Total Croatia News. "Croatia Among Top EU Countries by Tourism Results Growth." Total Croatia News, 25 Jan. 2018, <https://www.total-croatia-news.com/travel/24819-croatia-among-top-eu-countries-by-tourism-results-growth>. Web. 6 April 2018.
- "Ujević, Tin." *Hrvatska enciklopedija*. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 July 2017.
- "Vlačić, Matija Ilirik" *Hrvatska enciklopedija*. Zagreb: Leksikografski zavod Miroslav Krleža. Web. 27 July 2017.
- Vrsar Tourist Board. *Casanova in Vrsar - Casanova's Memories of Vrsar*. Vrsar Tourist Board, 2018. <http://infovrsar.com/vrsar/dozivljaji-i-atrakcije/casanova/>. Web. 8 March 2018.
- Watson, Nicola. J. "Introduction." *Literary Tourism and Nineteenth-Century Culture*. Ed. Nicola. J. Watson. Basingstoke: Palgrave Macmillan, 2009. 1-12. Print.
- Wodak, Ruth, and Michael Meyer. "Critical discourse analysis: history, agenda, theory and methodology." *Methods of Critical Discourse Analysis*. Ed. Ruth Wodak and Michael Meyer. London: Sage, 2009. 1-33. Print.

HRVATSKA ODREDIŠTA ZA LJUBITELJE KNJIŽEVNOSTI

Turistički tekstovi bogat su repozitorij nacionalnih imidža i reprezentacija jer u velikoj mjeri koriste elemente kulturne baštine. Književnost kao važan element kulturne baštine značajno doprinosi

turističkom diskursu. Istaknuti pisci i njihova književna djela često pobuđuju interes prema određenim mjestima i potiču kulturni turizam. Ovaj tip turizma uključuje praksu obilježavanja i posjećivanja lokacija koje se povezuju s određenim piscima i njihovim radom (Watson 2009, 2).

Brošura je promotivni žanr tipičan za turistički diskurs. Ona ima višestruke komunikacijske ciljeve - prvenstveno je informativna, ali istovremeno sadržava promotivne i uvjeravajuće poruke (Bhatia 2017, 148). U kontekstu turističke industrije brošura pokušava uvjeriti ciljanu populaciju da posjeti određene lokacije i konzumira ponuđene usluge.

Na temelju brošura koje je tiskala Hrvatska turistička zajednica ovaj rad ima za cilj odrediti koji su pisci predstavljeni kao istaknute ličnosti hrvatske književnosti te koje se književne i kulturne manifestacije povezuju s njima. Nadalje, rad nastoji istražiti kako se svjetska književnost koristi za promoviranje hrvatskih odredišta. Konačno, članak pokušava analizirati leksičko-gramatička sredstva i obrasce organiziranja teksta koji se odnose na knjige i autore u analiziranim brošurama.

Ključne riječi: nacionalni identitet, turistički diskurs, kulturna baština, književni turizam, žanr.