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The construction of literary tourism site

Abstract

This paper explores the approach to the construction of literary tourism site from the perspective of authenticity which is a keyword in heritage tourism. Since MacCannell (1973, 1976) introduced the concept of authenticity into studies of tourism motivations and experiences in 1970s, the various notions of tourism authenticity can be summarized into four types of theories - objective authenticity, constructive authenticity, postmodern authenticity and existential authenticity. They have different attitudes to the authenticity of tourist experiences (or authentic experiences) and the authenticity of toured objects. By comparing these four theories, the paper reveals that the theory of constructive authenticity which emphasizes the authenticity of toured objects as well as the tourist experience is more likely to underpin the development of a literary tourism site as, both, fact and fiction are involved in literary tourism. Then it demonstrates the application of the constructive authenticity theory through a case study - the planning of "Wang Zengqi Water Region Folk-custom Theme Park" in Jieshou, China. In approach to the construction of this literary site, a part of Herbert's circuit of construction of heritage places was adopted (Herbert, 2001), especially illustrating the construction of "text", and proposes "poetic tourism" as an object for literary tourism destinations to pursue.

Keywords:
literary tourism site; constructive authenticity; poetic tourism; Wang Zengqi; China

Introduction

Literary heritage based tourism can be traced back to literary pilgrims (Eagle, & Carnell, 1977) but is not limited to that. In the United Kingdom, literary heritage is widely promoted. The British Tourist Authority has published maps of "Literary Britain" (BTA, 1983) and places like Shakespeare's Stratford and the Bronte's Yorkshire are recognized internationally (Squire, 1994). In China, an ancient country with thousands of years' civilization and countless great writers as well as literary works, lots of literary tourism sites have been developed since 1980s such as The Grand View Garden in Beijing and Shanghai, Luzhen in Shaoxing, Zhejiang Province, Shajiabang in Changshu, Jiangsu Province, etc. They turned the settings of fiction into tourism products and achieved successes.

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However, while literary sites are assiduously developed in China and other countries, unsuccessful examples also can be seen. Zhang Weiya (2007) has studied two literary sites in Confucius Temple Area in Nanjing, Jiangsu Province - Wangxie Ancient House and Lixiangjun Former Residence. According to Zhang's study, only 2% visitors of Wangxie Ancient House thought they had learned a great deal more about the sites as a result of the visit, while 70.4% thought that they had learned a little and 27.6% had learned nothing more. The result of survey on visitors to Lixiangjun Former Residence was approximately the same. Another more typical example of less successful literary sites is that of The Palace of Pilgrimage to the West built in many cities of China one or two decades ago that some commentators described as merely a flash-in-the-pan (Tong, 2007; Zhang, 2006). It is obvious that the popularity of a writer and his/her work does not necessarily match the literary site's success. Developers of literary sites have to respond to a basic issue in tourism, i.e. what are tourists looking for in their travels.

In terms of a concise definition of tourist given by Valene Smith, from the anthropological perspective, tourist is a temporarily leisured person who voluntarily visits a place away from home for the purpose of experiencing a change (Smith, 1989, p. 1). The reason why tourists break away from home and everyday life is in searching for "authenticity" (Fawcett, & Carmack, 2001). Therefore, the ability to provide "authenticity" to tourists becomes the most important issue in development of a literary tourism site. However, while the concept of authenticity has played a prominent role in understanding tourist motivation and experience (Kim, & Jamal, 2007), its ambiguity has generated diverse debates and analyses. There are mainly four different types of theories about tourism authenticity. These are: a) objective authenticity concerned with the authenticity of toured object; b) constructive authenticity where "authenticity" is a result of construction by both tourist and developer so the authentic experience and authenticity of toured object are constructive of one another; c) postmodern authenticity where the existence of an objective authenticity or "authenticity of the original" is denied and d) existential authenticity mostly concerned with authenticity of tourist/subjective experience (Wang, 1999; Zhou, Wu, Zhou, & Zhu, 2007).

These theories are applicable in different tourism resource's exploitation as they emphasize different sectors of tourism experience (Zhou, et al., 2007). As Xiao (1998) indicated, the allurement of literary heritage mainly originated from writers, plots, settings (real or created) and the readers' recognition of the character's or the author's feelings. In practice, literary tourism sites are involved with both facts (biographic facts and real places associated with the author or real places and person associated with the settings and characters) and fiction (plots, settings and characters). So, as it will be argued below, the theory of constructive authenticity, which gives consideration to both authenticities of toured objects and tourist experience, is more likely to underpin the development of a literary site.

Jieshou Town belongs to Gaoyou City, Jiangsu Province, China. It has a typical natural scenery and cultural tradition of Lixiahe Region, a waterfront area with dense network of rivers and lakes in northern Jiangsu. Wang Zengqi is a distinguished writer in contemporary China. The majority of his work features the Gaoyou's waterfront area as background. In 2006, the Department of Tourism of Southeast University was contracted by the Government of Jieshou Town to prepare a General plan for tourism development of Jieshou Town-Reed Marsh. A planning of "Wang Zengqi Water Region Folk-custom Theme Park" was put forward as a part of the General plan. Through this case, the paper addresses the planning approach to the construction of a literary site from the perspective of constructive authenticity. In spite of the large body of work published on the topic of tourism authenticity, few studies employ the theory into literary site planning. Therefore this research may give some guidance to the literary tourism site planners and developers.

Theoretical approach

A BRIEF REVIEW OF TOURISM AUTHENTICITY THEORIES

Since MacCannell (1973, 1976) introduced the concept of authenticity into studies on tourism motivations and experiences in 1970s, the subject has been of central importance and induced debates in tourism research. A great number of theoretical and empirical articles published since then contributed to the concept of authenticity (Bruner, 1994; Chhabra, Healy, & Sills, 2003; Cohen, 1979, 1988; Cohen-Hattab, & Kerber, 2004; Crang, 1996; Daniel, 1996; Golomb, 1995; Harkin, 1995; Hughes, 1995; Kim, & Jamal, 2006; Littrell, Andersen, & Brown, 1993; Pearce, & Moscardo, 1986; Salamone, 1997; Selwyn, 1996; Stiner, & Reisinger, 2006; Taylor, 2001; Waitt, 2000; Waller, 1998; Wang, 1999; Wang, 2007; Wu, 2002; Xie, 2006; Zou, & Wu, 2003). As already discussed in the introductory part, the four theories of authenticity eventually emerged out of these studies: objective authenticity, constructive authenticity, postmodern authenticity and existential authenticity. The main idea of each theory is as following.

The objective authenticity is a museum-linked vision, which emphasizes the authenticity of toured objects. From an objective point of view, authenticity is an inherent property of toured objects. Therefore, there exists an absolute and objective criterion used to measure authenticity, just like there is an absolute and objective criterion to appraise collection in museum. Authentic experience can only be a results of the recognition of toured objects as authentic. Otherwise, it will be judged as inauthentic or the so called "staged authenticity" (MacCannell, 1973) even though the tourists themselves think they have gained authentic experiences (Wang, 1999).

The constructive authenticity, on the other hand, is the result of construction and interpretation by both tourists and tourism producers. Contrary to the theory of objective authenticity, from the perspective of constructivism, there is no unique "real world" that preexists that is independent of human mental activity and human symbolic language (Bruner, 1986; quoted in Schwandt, 1994, p. 125). Rather than being

naturally given, authenticity in tourism is held to have been produced by a variety of entrepreneurs, marketing agents, interpretative guides, animators, institutional mediators, and the likes (Hughes, 1995). Meanwhile, tourists are not passive receivers, they form their attitudes and impressions that they may then transmit to others and feed back to the producers (Herbert, 2001). Therefore authenticity or inauthenticity depends on how a tourist sees things and of his/her perspectives and interpretations. In short, authenticity is socially constructed and thus negotiable (Cole, 2007).

Postmodern authenticity is a deconstruction of authenticity. Postmodernist totally destructs the boundary between the copy and the original, or between sign and reality, the boundary on which objective authenticity relies. The Disneyland is used as an emblematic example to argue that since there is no original at all, there is no boundary between the real and the fake (Eco, 1986; Fjellman, 1992, p. 255). It is implied that, in contrast to modern tourists' cultural "quest for authenticity", the postmodern tourists' cultural quest is that of a "playful search for enjoyment" or an "aesthetic enjoyment of surfaces". In other words, postmodern tourists are less concerned with the authenticity (Cohen, 1995, pp. 12-29) or they may even be in search of inauthenticity (Ritzer, & Liska, 1997, p. 107). Thus postmodernist overturns objective authenticity entirely.

Finally, the existential authenticity is an existential state of being in which one is true to oneself. From an existential point of view, tourists do not concern themselves with the authenticity of toured objects at all. They are rather in search for their authentic selves with the aid of activities or toured objects (Wang, 1999). When in the state of being "real self", people feel freer and truer to themselves than in everyday life. This is not because they find the toured objects are authentic but simply because they are relieved from the day-to-day tensions when being engaged in non-ordinary activities (Zhou, et al., 2007). Therefore, unlike object-related version, existential authenticity put emphasis on the subjects' authentic experiences in tourism and often has nothing to do with the authenticity of toured objects.

As mentioned above, the exploration of tourism authenticity started initially with a discussion of whether the toured objects are original/authentic or not. When it was found that a museum-linked objective conception of authenticity could not give a reasonable explanation on why something that is judged as inauthentic or staged authenticity by experts, intellectuals, or elite may be experienced as authentic and real from an emic perspective (this may be the very way that mass tourists experience authenticity), a revision occurred in response to the constructive nature of authenticity, i.e. constructive authenticity (Wang, 1999). From the constructivism approach, authenticity is an emerging process in which authentic experiences and authenticity of toured objects are constructive to one another. Going even further than constructivists, postmodernists absolutely denied the existence of original authenticity. As an alternative experience in tourism, existential authenticity stresses only tourists' subjective experiences and neglects the authenticity of toured objects. The relationship between the four kinds of theories of authenticity is shown in Figure 1.

Figure 1
THE RELATIONSHIP BETWEEN THE FOUR AUTHENTICITY THEORIES

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                    Revise    ┌──────────────────────────┐
                        ──────▶│ Constructive authenticity │
                              └──────────────────────────┘
┌──────────────┐    Deny      ┌──────────────────────────┐
│  Objective   │        ──────▶│ Postmodern authenticity  │
│ authenticity │              └──────────────────────────┘
└──────────────┘
                    Ignore    ┌──────────────────────────┐
                        ──────▶│ Existential authenticity │
                              └──────────────────────────┘
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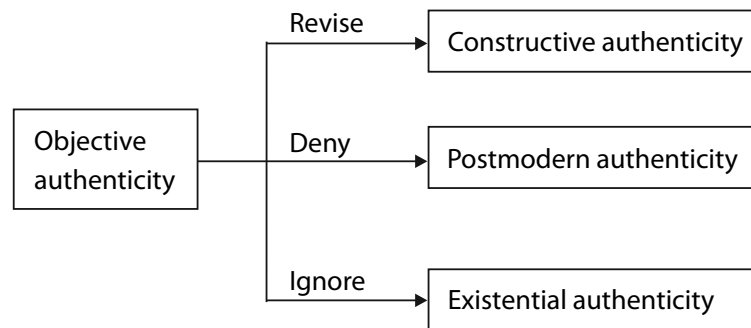
The theory of constructive authenticity and the construction of literary tourism site

The problem of authenticity in tourism can be differentiated into two separate issues: that of tourist experiences (or authentic experiences) and that of toured objects (Wang, 1999). The difference of the above mentioned four theories of authenticity is based on these two issues as illustrated in Figure 2, where it is visible that only the theory of constructive authenticity is paying attention to, both, the authenticity of toured objects and tourist experience.

Figure 2
COMPARISON OF FOUR AUTHENTICITY THEORIES

	Authenticity of tourist experience ↑	
Existential authenticity		Constructive authenticity
		→ Authenticity of toured object
Postmodern authenticity		Objective authenticity
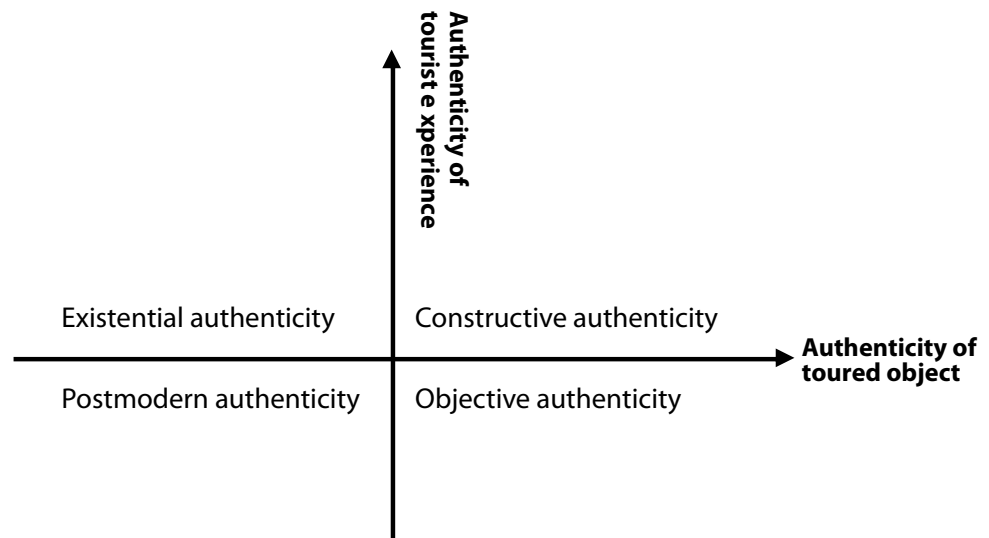
The various motivations of tourists for visiting literary sites can be reduced to three main factors. Firstly, it is the link with the writers. Tourists are drawn to places that have connections with the lives of writers, such as former homes in which a writer lived or worked and places concerned with some dramatic event in the writer's life. Second group of motives refers to the association with settings of their stories. Tourists may be drawn to literary places that form the settings for novels. Finally, there is the association with affective values, nostalgia, memory and symbolism. Tourists may be drawn to literary places for some broader and deeper emotions than the specific writer of the story (Herbert, 2001). Thus, it can be said that the motivations in literary tourism not only include the search of authenticity in toured objects, but also the search for "a real self". The scenario where visitors walk out of a house and into landscapes which have barely changed since the writer drew breath from them and breathed literature into them, get in the writer's footsteps and see through his/her eyes (Marsh, 1993) with the feeling of pilgrim, illustrate the second group of motivation. An example of the third is that many tourists were evoking memories and emotions from their childhood when visiting Hill Top Farm in Cumbria, a former home of Beatrix Potter, whose books on children stories won her international acclaim (Squire, 1994). Therefore, of the four theories above mentioned, only constructive authenticity taking into account, both, authenticity of toured objects and subjective experiences corresponds exactly to the motivations of tourists visiting literary sites.
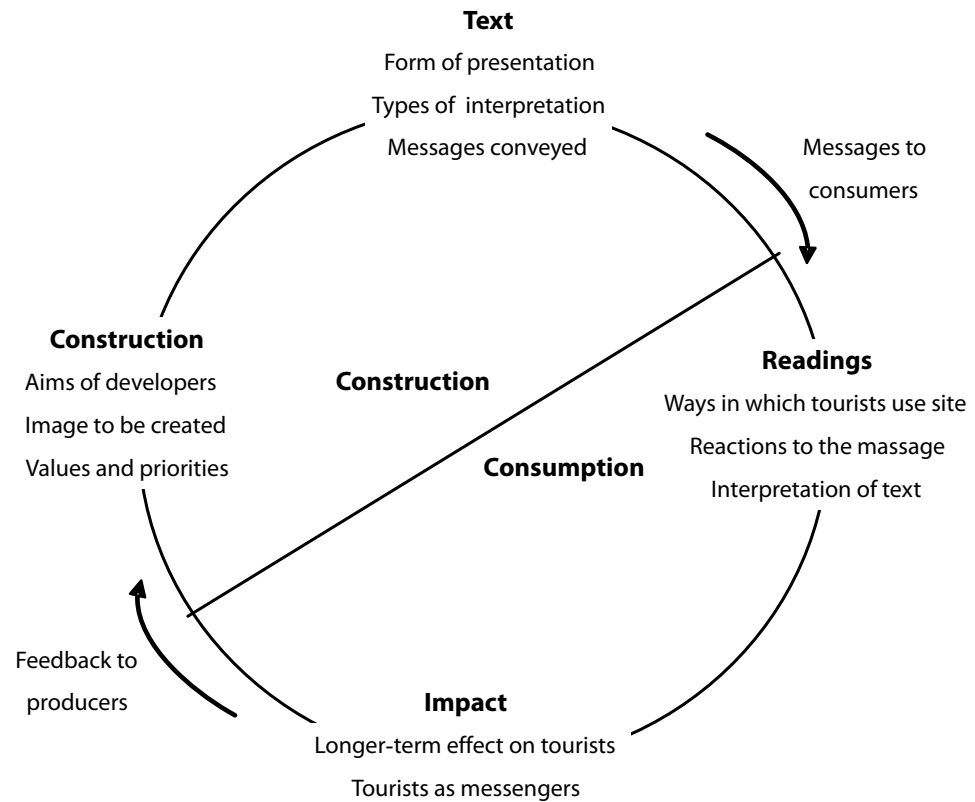
Furthermore, from the perspective of constructive authenticity, authenticity can be constructed by tourists and tourism producers in term of their imagery, expectations, preferences, beliefs, powers. Correspondingly, authentic experiences in tourism and the authenticity of toured objects are constructive of one another (Wang, 1999). Nowadays visitors who go to literary sites for experiences of pleasure and enjoyment outnumber the pilgrims. As a response to this trend, literary sites are no longer limited to accidents of history and sites of writers' birth or death. They are also social constructions, created, amplified, and promoted to attract visitors (Herbert, 2001). To sum up, the process of constructing of literary sites is, therefore, the process of constructing a constructive authenticity.

Construction of a literary tourism site: The planning of "Wang Zengqi Water Region Folk-custom Theme Park"

According to Herbert's model of "construction and consumption of Heritage Places" (Figure 3), developing literary sites is actually a dynamic process of constructing authenticity by tourism developer together with tourists (consumers).

By adopting Herbert's circuit of construction of heritage places, this paper illustrates the approach to construction of a literary site - "Wang Zengqi Water Region Folk-custom Theme Park" in Jieshou, China, based on the theory of constructive authenticity.

Figure 3
CONSTRUCTION AND CONSUMPTION OF HERITAGE PLACES (Herbert, 2001)

Text
Form of presentation
Types of interpretation
Messages conveyed

Messages to
consumers

Construction
Aims of developers
Image to be created
Values and priorities

Construction

Readings
Ways in which tourists use site
Reactions to the massage
Interpretation of text

Consumption

Feedback to
producers

Impact
Longer-term effect on tourists
Tourists as messengers

THE BACKGROUND[1]

Jieshou town belongs to Gaoyou City, Jiangsu Province. It functions as a junction of Gaouyou City, Baoying County and Jinhu County. The town used to be on the Grand Canal. With a post station, Station of Jieshou, it was a trade center of Lixiahe region in the ancient time. The biggest market of aquatic products in Lixiahe region was formed in Jieshou, around the wharf where a large amount of timber, sand and other building materials were handled. Some traces of this old town's one-thousand-years history can be found today.

The most significant natural tourism resource of Jieshou is the vast expanse of reed marsh - the largest reef planting base in Jiangsu Province. There are 34 square kilometers of tidal flats including more than 12 square kilometers of reed marsh. The landscape of the marsh is impressive with a vast green stretch of reef leaves in spring and summer as well as white flowers in autumn. Moreover, the marsh is not only rich source of aquatic products such as water caltrops, euryale seeds, lotuses, fish, shrimps and crabs but is also a habitat of wild water birds like wild ducks and egrets. Additionally, as a historical town, there are significant cultural tourism resources in Jieshou including relics of the Grand Canal, historical streets and endemic flavor foods.

The government of Jieshou Town has attached great importance to the development of tourism. An ecotourism company was founded in 2003. It has 15 staff, a total asset of

¥285 million, a floating restaurant and three motorboats. In October 2005 the first festival of tea boiled dried bean curd was held. Yet, in general, the tourism development is still in its infancy, mainly limited to sightseeing.

Another important cultural recourse is the town's connection with a well known contemporary writer Wang Zengqi and his works. Although the literary tourism is not a new phenomenon (Busby, & Hambly, 2000), the promotion of destinations based on their links with literature and film has increased over the last two decades (Busby, Brunt, & Lund, 2003) According to Qusby's view "to the common reader, and to those who get their reading from television serials, a large part of literature's appeal is its connection with place – places that can be visited by car over a sunny Bank Holiday (Qusby, 1990). Thus, the connection with the writer Wang Zengqi and his works have opened up a possibility to develop the literary tourism site in the town and, through this development, foster the town's image and enhance its tourism attraction base.

THE CONSTRUCTION

According to the "construction" segment of Figure 3, the "construction" of a heritage place means that the site is created or presented in a particular form by its developers and managers (Herbert, 2001). It includes two parts: construction and text. In the case of Jieshou, the construction will be discussed first, followed by the text part of it.

As mentioned already, the tourism resources of Jieshou, although interesting, are not particularly distinctive. The simple sightseeing tourism product has very limited prospect. However, its natural scene typical of the Lixiahe region and the history of the old trading town along the Grand Canal is highly similar to the images created in Wang Zengqi's works. It is a perfect background for literary tourist searching for nostalgic, childhood and country experience. On that basis, that Jieshou can develop a distinctive place image and offer unique tourist experience through the construction of literary place.

Against this backgroung, the aim of the "Wang Zengqi Water Region Folk-custom Theme Park" is to improve cultural quality of tourism in Jieshou by providing tourists a place to experience the endemic folk custom of water region depicted in Wang Zengqi's works. The theme park is named after Wang Zengqi in order to improve its attractivness and stimulate tourists' intensive feelings with the aid of Wang Zengqi and his works' cultural impact and aesthetic fascination.

In terms of the images created, the theme park will reproduce the poetic pictures of custom in water region portrayed in Wang Zengqi's works based on old Gaoyou. It will be a poetic dreaming homestead full of truth, good and beauty for those who are yearning for the old times. It is anticipated that the planning will promote Jieshou as a sustainable distinctive literary tourism site. For this reason a development credo is proposed on the premise of respecting nature and culture as well as taking into consideration environmental, social and economic concerns: a) honor agriculture, fishing and traditional handicrafting; b) maintain folk custom and traditional social structure;

c) preserve historical and cultural sites, traditional scene of the town and country-side; d) protect the marsh and biodiversity, developing harmoniously with nature; e) establish environmentally friendly water, waste and energy systems; f) educate the locals(especially the youth) on folk custom and literature; g) build up interpretation system in diversified forms in order to enhance tourist experience, and h) control the tourist numbers.

THE TEXT

In developing the literary tourism site, and following the Herberts approach (Figure 2), the next step is the choice of the script. Wang Zengqi (1920-1997), was born and lived in Gaoyou until he was 15 years old. These early years spent in Gaoyou were a permanent inspiration for his stories. He was prolific writer – during fifty years of his writing career he has written more than one hundred short stories. Of those, the most valuable are those describing the old times of Gaoyou which brought him high reputa-tion in contemporary China literature (Lu, 1977a). In addition, lots of his essays, like *Wild Herbs in Hometown*, are also based on his experience in Gaoyou.

The cultural characteristics of Wang Zengqi's literary works can be summed up as en-demic, water related and harmonious (Ke, 2002). There are full of detailed and vivid descriptions about folk customs in Wang's works. As Wang said:

> *I think folk custom is a kind of lyric about life created by a collective of nationality. Folk custom is a reflection of a nation's love of life, happiness for being 'alive'. … An ever-lasting childlike innocence exists in folk custom and is cherished as sacred. Folk custom maintains a nation's youth forever. Folk custom is an important component of a national passion* (quoted in Lu, 1993, p. 59).

The sensation of water derived from Wang's childhood and teenager life in his home-town, a waterfront area, is also permeated in his works. Wang said:

> *My hometown is a water region. I grew up along the waterside where whatever I saw and heard was nothing but water. Water shaped my character as well as the character of my works* (quoted in Lu, 1993, p. 230).

On the certain settings of water region, aesthetics of poetry and human nature are shinning in Wang's works. Lu Jianhua thus comments on Wang's works about the life of people in the old Gaoyou:

> *What makes the works outstanding is that they describe the traditional virtues deeply rooted in the Chinese nation in a lyric style, from the prospective of childhood so as to evoke a sweet memory of the old time, the warmth of human nature and the poetics of life* (Lu, 1997b).

In short, Wang Zengqi and his masterpieces are highly relevant to Jieshou's natural en-vironment, local history and culture. On one hand, the well preserved background in Jieshou can meet the demands of tourists experiencing objective authenticity. On the

other hand, the idyllic pictures of folk custom shinning with the brilliance of human nature delineated faithfully[2] by Wang Zengqi in his works respond perfectly to the values of childhood, countryside and authenticity which literary tourists are seeking (Squire, 1994). Therefore, considering both objective and subjective sides, Wang and his works can be perfect script for the construction of literary site in Jieshou.

The strategy for text construction includes conserving the historic streets and geographical features of marsh areas, creating a few archaized buildings, performing endemic operas and quyi (folk art forms including ballad singing, story telling, clapper talks, etc.), holding special events and similar. A feeling of peaceful, idle and palatable water region life is to be conveyed to tourists. In a word, the aim is to construct a poetic dreaming homestead full of truth, good and beauty for those who are yearning for the old times. The composition of the theme park is seen as in figure 4.

Figure 4
COMPOSITION AND THE IMAGE TO BE CREATED IN THE THEME PARK
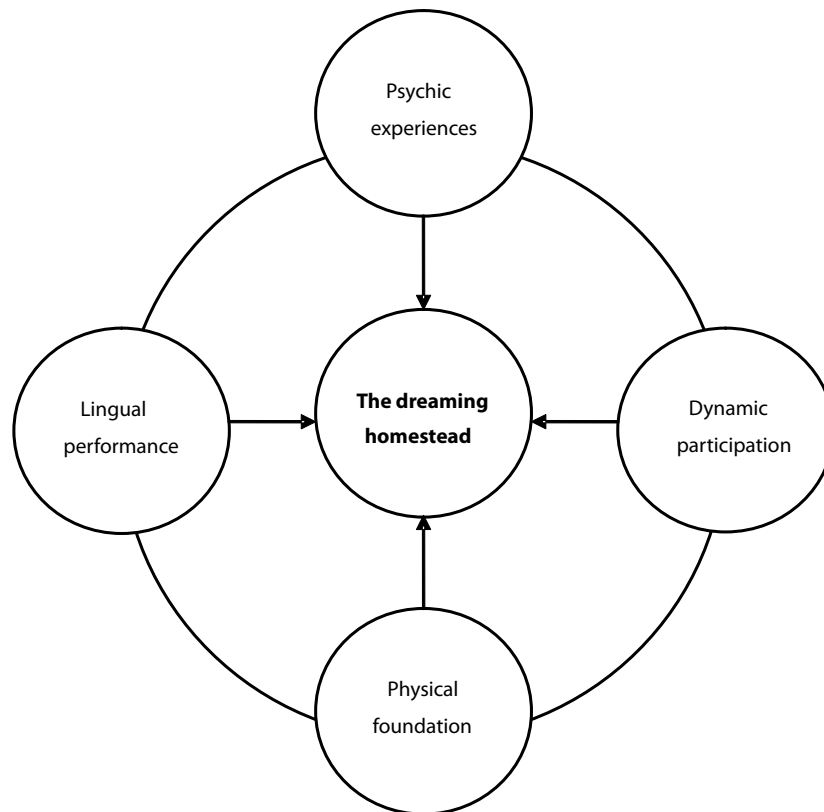
The tasks of the physical foundation is to provide a living space with special water region ambience formed by traditional residences, stores, furnishings, farming & fishing implements, costumes, handicrafts and endemic flavor foods. These authentic elements have to be used to construct a certain verisimilitude of old time with an aura of authenticity. It includes four divisions or the expression of sub-themes.

The first of the sub-themes is the Everlasting Childlike Innocence - a museum of Wang Zengqi's works where the water region is prominent. The elements of Wang Zengqi's life and works are displayed in various forms such as statues, 3D characters or settings in virtual reality, reality show with elaborate interpretation system. Through the interpretation, highlight is the unflagging following after truth, goodness and beauty throughout Wang's whole life and his works.

Folklore of the Old Time, as the second sub-theme, represents a traditional shopping area. It features the restored and rebuild historical streets of Jieshou town, modeled after the Wang's description of the streets and the street life of the traditional small towns. Tourists can watch endemic opera and quyi performances, enjoy the process of making handicrafts, eating endemic flavor foods and shopping for local products.

The traditional countryside area, the Mist of the Big Swamped (named after The Big Swamp – one of the Wang's masterpiece) is the third sub-theme of the themed park. It focuses on restored village according to the countryside landscape portrayed in Wang's works. Rebuild store for fresh aquatic products, store for eggs, house for hatching chicken, bamboo workshop, The Temple for God of Earth, The Chufa Nunnery (all these things are described in Wang's works and very common in water region countryside), exhibit traditional fishing and farming implements for tourists to view and operate. Tourists can have the opportunity to take part in cloth-weaving, net-weaving, waterwheel-pedaling, and rice-husking with pestle, as well as traditional festival ceremony and temple fair.

Finally, the fourth sub-theme is the Deep in the Reeds - the area of reed marsh. Tourists can enjoy the natural ecological landscape of the vast expanse of reed marsh by both sightseeing/wildlife-viewing and participating activities like water caltrops collecting, lotus root collecting, fishing and so on. Performances include traditional endemic operas and quyi for tourists to enjoy which is also part of the past daily life. Participation is ensured through activities peculiar to the water regions such as fishing, net-weaving, waterwheel-pedaling, water caltrops collecting, lotus root collecting and similar. Spiritual experiences includes special events like ritual for worshipping God of water for tourists to experience in order to improve their appreciations of folk custom culture of water region and essence of Wang Zengqi's works, and furthermore, deepen their spiritual experiences.

Conclusion and discussion

Literature features, both, reality and fiction. On the one hand, it has connection with the reality, biographical facts and real places associated with writers (Fawcett, & Cormack, 2001). On the other hand, it connects with an invented fiction world composed of plots, characters, settings and imaginations. Nowadays, literary tourism has already been spread outside the confines of visiting great writer's former home or cemetery with a single-minded sense of dedication. Tourists search the past for the "primitive other" articulated in opposition to modernity (Cole, 2007) such as childhood memory or country life as well as a "real self" with a nostalgic and poetic feeling. According to

the theory of constructive authenticity, a literary site can be constructed around the life of an author or the characters and/or settings described in a literature (Fawcett, & Carmack, 2001). Therefore, tourism developer can provide a space for tourists to experience a literary imagination and have a feeling of being relieved from everyday life, back to old time, back to nature and back to ones own innermost being.

Wang Zengqi's literary works take the old life in Gaoyou water region as background, depict the common people and the common affair, search for truth, goodness and beauty within common stuff, and seek the root of national culture. They are filled with poetic atmosphere. Jieshou is not the very spot where Wang Zengqi was born and lived, but it is quite near Wang's home place and more importantly, has the same geographical environment and cultural custom as the settings in Wang's works. Therefore, it is reasonable and practicable to develop Jieshou as a high quality literary site by intentional construction to enrich its tourism product and improve the whole tourism industry.

Nevertheless, according to the theory of constructive authenticity, an integrated construction process of a literary site should also involve the tourists and the diverse ways in which they read intended messages (Herbert, 2001), that is, the "consumption" part of the circle in Figure 3. So the construction of the theme park will still be continued after its opening. In fact, the "text" will be influenced by the ways in which tourists consume the site. During the interaction between developers and tourists the "text" will be continuously modified to meet tourists' perceptions and needs.

The theoretical analysis and case study presented here give some indications to developers and managers of literary sites. Firstly, the two features of literature, reality and fiction should be both taken into consideration. Secondly, a verisimilitude physical scene constructed with authentic elements is required to meet the needs of tourists seeking the "toured authenticity" and stimulate their "authentic" experience. And the last but not least, the range of poetic realm should be extended from literature to literary site, as literary tourism is a medium that permits individuals to live out certain fantasies, not only about favorite books or authors, but also a range of other culturally constructed attitudes and values (Squire, 1994). Or, as Li (1994) has said when he was talking about the relationship between tourism, life and literature: *Tourism makes life poetic…. Tourism-practice brings life into spiritual realm. The spirit of tourism is the spirit of poem.*

Endnotes

[1] Information about Jieshou comes from the General plan of tourism development of Jieshou-Reed Marsh, compiled by the Tourism Department, Southeast University.

[2] Wang said: "I always emphasize authenticity in my writing. Most of my writings are based on my own experience. I can not write only based on given materials" (quoted in Lu, 1997b).

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