

Literary hotels: A new type of literary tourism or just a product?

Hotéis literários: Um novo tipo de turismo literário ou só um produto?

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Abstract

The study aims to evaluate the status of literary hotels in literary tourism and to discuss whether literary hotels are just a literary tourism product or should be a separate type of literary tourism. The study seeks to answer the following questions: 1) What are the literary connections of literary hotels? 2) What kind of experience do literary hotels promise according to the themes chosen? Document analysis, which is one of the qualitative research methods, was used in the research to gather data. The data used in this study include 57 hotel websites which provided information in English regarding the hotel's literary connection on their website. Five different types of literary hotels have been found as literary-themed hotels, hotels associated with an author, hotels dedicated to an author, hotels associated with a fictional work or a character, and library hotels. The findings of the study show that literary hotels are not a single type of tourism product, but a wide-ranging type that offers a variety of products and experiences to multiple target audiences under different categories.

Keywords: Literary tourism; literary tourism types; literary tourism products; literary hotel.

Resumo

O estudo visa avaliar o estatuto dos hotéis literários no turismo literário e discutir se os hotéis literários são apenas um produto turístico-literário ou se devem ser um tipo autónomo de turismo literário. O estudo procura responder às seguintes questões: 1) Quais são as ligações literárias dos hotéis literários? 2) Que tipo de experiência prometem os hotéis literários de acordo com os temas escolhidos? A análise documental, que é um dos métodos de investigação qualitativa, foi utilizada na investigação para recolher os dados. Os dados utilizados neste estudo incluem 57 websites de hotéis que fornecem informações em inglês sobre a ligação literária do hotel no seu portal. Foram encontrados cinco tipos diferentes de hotéis literários: hotéis de temática literária, hotéis associados a um autor, hotéis dedicados a um autor, hotéis associados a uma obra fictícia ou a uma personagem, e hotéis biblioteca a partir da análise. Os resultados do estudo mostram que os hotéis literários não correspondem a um único tipo de produto turístico, mas a diversas categorias que oferecem uma variedade de produtos e experiências a diferentes públicos-alvo.

Palavras-chave: Turismo literário; tipos de turismo literário; produtos de turismo literário; hotel literário.



1. Introduction

Literature and authors can directly and personally influence the development of tourist destinations by determining their image. Also, and much more fundamentally, literature as human activity can reveal tourism development in the context of historical and cultural development (Robinson & Anderson, 2002). Referring to the fact that literary tourism is a very old activity, Busby (2022) defined literary tourism as visits to writers' homes, graves, areas in their works, and places that have a connection with literature by emphasising the need for imagination in the experience. Like heritage tourism more generally, literary tourism is premised upon the public's desire to experience a version of the past (or imagined present) and to make connections between past and present, fact and fiction (Squire, 1996: 129).

The intersection of literature and tourism results in the creation of literary sites and corresponds to the emergence of a wide variety of tourism products and experiences. Literary tourism products may be defined as the variety of goods and services related to the destination's literary landscape demanded by tourists. This diversity is due to two important factors: the target audience and the literary type for which these products and experiences are designed (Arcos-Pumarola & Osácar Marzal, 2022; Baleiro & Quinteiro, 2018). As will be discussed in the next section, there are eight different accepted types of literary tourism. Each type offers divergent literary tourism products and appeals to different target audiences. Regardless of the type of literary tourism, the author or literary work based on the offered product may also cause this differentiation.

Baleiro & Quinteiro (2018) listed literary tourism products and experiences in their study, but they also highlighted that this is an open-ended list: Visits to authors' houses, visits to the places of the literary text, literary walks, literary pub crawls, visits to literary festivals, visits to libraries, visits to bookshops, visits literary parks, stays in literary hotels, stays in library hotels, visits to literary cities/villages, participation in literary competitions, participation in literary dinners, participation in lectures and reading sessions, and attendance of literary text staging/performances.

Some of the products and experiences mentioned above have also been accepted as a type of literary tourism in their own right. This study, on the other hand, discusses whether literary hotels, which are seen as a literary tourism product, will be a separate type. Depending on this purpose, within the frame of two research questions, the literary connections of literary hotels and what kind of experience they promise according to the chosen theme are identified. To reveal literature-connected hotels, search engines were scanned with various keywords, and literary hotels were grouped under five distinctive categories through the data provided by the hotels on their websites. The numerical data of the hotels in these categories, the distribution of the hotels by country and the literary connections of the hotels have been presented through tables. In the discussion part of the study, the findings have been interpreted in the context of the motivations and experience-seeking of literary tourists.

Since literary hotels are an understudied subject academically, it is thought that this study will contribute to the literary tourism literature. The findings of the study provide significant data on the scope, types, products and experiences of literary hotels and offer a perspective on the status of literary hotels in literary tourism.

2. Literature review

Squire (1996: 119) defined literary tourism as “associated with places celebrated for literary depictions and/or connections with literary figures”. This is a quite narrow definition, emphasising only the places associated with the authors and their fictional works. Butler’s (2000: 360) definition further developed the concept of literary tourism. He defined literary tourism as “a form of tourism in which the primary motivation for visiting specific locations is related to an interest in literature”. He continued that this may include visiting past and present homes of authors (living and dead), real and mythical places described in the literature, and locations affiliated with characters and events in literature (Butler, 2000: 360). However, this definition also does not fully reflect the scope that literary tourism has reached today.

The following expression of Squire in her 1994 study is closer to the current literary tourism understanding: “Literary tourism is one medium that allows people to live out certain fantasies, not only about favourite books or authors but also a range of other culturally constructed attitudes and values” (Squire, 1994: 116). At present, the first thing that comes to mind regarding literary tourism is still actual places that are connected with authors such as authors’ houses. There is a fascination about places associated with writers that have often prompted readers to become pilgrims: to visit a birthplace and contemplate the surroundings of an author’s childhood, to see with fresh eyes places that inspired poems or books, to pay homage at a graveside or public memorial (Eagle & Carnell, 1977 as cited in Butler, 1986: 115). However, it would be incomplete to explain literary tourism, as a very comprehensive type of tourism, which is closely related to many types of tourism, such as travelling only to the houses of the authors or the places in their works.

Literary tourism is associated with many types of tourism in which culture is involved in some way, such as heritage tourism, dark tourism, event tourism, film-television tourism, and gastronomy tourism. In earlier years of literary tourism research, researchers argued whether literary tourism should be evaluated within cultural tourism or heritage tourism. While some researchers considered literary tourism as part of heritage tourism (Herbert, 2001; Smith, 2003; Squire, 1996); some researchers accepted it within cultural tourism (Fox, 2008; Robinson & Andersen, 2002; Stiebel, 2004). Approaching literary tourism within cultural tourism, Robinson and Andersen (2002) put forward that literary tourism is a distinctive type of aesthetic cultural tourism due to it being based on creative arts. In another study, Busby & Klug (2001) considered literary tourism within media-related tourism.

Today, the phenomenon of literary tourism is accepted as a type that should be evaluated within cultural tourism, heritage tourism, and also creative tourism. In the study of Hoppen *et al.* (2014), literary tourism is considered a niche (media-related tourism) within a niche (creative tourism) in the wider field of cultural and heritage tourism. In another study, Baleiro & Quinteiro (2018: 31), who argue that literary tourism should be evaluated in the context of these three tourism types, defined literary tourism as “a niche of cultural tourism that involves travelling to places that somehow have a connection with literature”.

With the development of the scope of literary tourism, researchers have suggested new types of literary tourism. Literary tourism types, which initially consisted of four types mentioned by Butler (1986), increased to eight types in the following years.

Aspects of homage to an actual location: It implicates actual places associated with an author, such as the house where the author was born, lived, or died, the place where the author penned his/her

works, and the author's grave. Butler (1986) detailed this type of literary tourism as seeing the desk at which a famous work was written, and the other, on a somewhat higher intellectual level, seeing the backcloth against which a work was produced to gain new insights into the work and the author.

In his classification, Mansfield (2015) listed the places that focus on the personal life of the author and can be used as a product of literary tourism: the author's birthplace, author's houses, homes or hotel stays, author's grave or memorial, centred on author working at writing or performing, café or place known to be frequented by author and important to their creative practice, performance space used currently by author or in the past.

Many studies have been conducted on actual places that the authors are associated with. Most of these are about the houses where the authors spent part of their lives (Bhandari, 2008; Booth, 2008; Busby & Devereux, 2015; Busby & Shetliffe, 2013; Çevik, 2018a; Çevik, 2022; Gentile & Brown, 2015; Hartmann, 2013; Herbert, 2001; MacLeod, 2021; Orr, 2018; Petroman *et al.*, 2008; Robertson & Radford, 2009; Santesso, 2004; Wallace, 2009). Authors' houses offer a full range of authentic experiences as niche attractions (MacLeod, 2021), and these houses are arguably the most powerful tourism resource with appeal across a range of markets. They allow tourists to engage in several emotional experiences and activities as a source of intimacy, authenticity, and insight into the mystery (Robinson, 2002). In these places, tourists are pursuing the real thing, to put it another way, an "authentic experience", but they also want evidence for their authenticity (Stiebel, 2004). These authentic objects play a major role in presenting authors' houses, offering the visitor a chance for intimacy (MacLeod, 2021). Hence the author's house with authentic objects acts as a physical medium through which fans can imaginatively engage in their search for connection (Orr, 2018).

Author's houses, where doors are open to all kinds of audiences, are often stopping points in literary and other cultural itineraries. Besides, these houses are also involved in initiatives such as creating or supporting research centres, organising courses and conferences, creating public libraries, supporting the editing and translation of works of and about the writer, and developing a set of attractive cultural and tourist products (Quinteiro, 2022).

Places of significance in the work of fiction: According to Butler (1986), the second type of literary tourism is visiting significant places in fictional literature. It is a strong motivation for literary tourists to want to visit places mentioned in the literary works. There is a merging of the real and the imagined in these places that gives such places a special meaning. Fictional characters and events often generate the strongest imagery (Herbert, 2001). These literary places may be based on a fictional character or associated with a place in the story (Mansfield, 2015). In some cases, the appeal of an area or site to the public may be due to its association with a figure whose authenticity has become mythological and in which a particular author is not directly involved. The popularity of Sherwood Forest due to its association with Robin Hood is an example (Butler, 1986).

In some literary tourism studies, the destinations associated with the fictional works of the authors are chosen as the research subject (Anderson & Smith, 2022; Ashworth & Ashworth, 1998; Atsız & Temiz, 2022; Busby *et al.*, 2011; Chiang, 2004; Çevik, 2018b; Delyser, 2003; Erkoçi, 2016; Johnson, 2004; Tekgül, 2016; Vaz de Freitas & Albuquerque, 2022; Zemgulys, 2000), while in many studies fictional characters such as Dracula, James Bond, Harry Potter, Sherlock Holmes, Philip Marlowe, Lisbeth Salander, Anne Shirley, Ned Kelly, Van Veeteren have been the research topic

(Cosma et al. 2007; Fawcett & Cormack, 2001; Frost, 2006; Gothie, 2016; Jenkins, 2011; Lee, 2012; Light, 2007; McLaughlin, 2016; Reijnders, 2010; Reijnders, 2011; van Es & Reijnders, 2016; van Es & Reijnders, 2018; Waysdorf & Reijnders, 2018).

The appeal of areas because they were appealing to literary and other figures: This category includes destinations that address literary figures. According to Butler (1986), the popularity of these sites stems from their association with relevant literary figures rather than their literary significance. In this context, destination authorities can use the relevant literary figures in marketing, promotion and branding activities by focusing on developing literary tourism in line with the strategies, policies and plans they have developed regarding literary figures (Çevik, 2020). Many studies have been conducted on this type of literary tourism (Alghureiby, 2015; Anjo et al., 2021; Beigi et al., 2015; Bhandari, 2008; Busby et al., 2003; Busby & Shetliffe, 2013; Earl, 2008; Erkoçi, 2016; Fox, 2008; Jia, 2009; Jiang & Xu, 2017; Lee & Weaver, 2014; MacLeod et al., 2009; Müller, 2006; Petroman et al., 2016; Plate, 2006; Ridanpää, 2011; Scarfuto, 2013; Spooner, 2014; Stiebel, 2004; Stiebel, 2007; Stiebel, 2010; Topler, 2016; Ulin, 2009; Wallace, 2009; Watkins & Herbert, 2003).

The literature gains popularity in the sense that the area becomes a tourist destination in its own right: This category implies that a destination turns into a tourist destination of the popularity of an author or a literary work. Butler (1986) suggested that this is perhaps the most significant aspect because the author is responsible for arousing sufficient interest in an area to become a tourist destination through his/her literary works. This can occur in two ways. In some fictional works, there may be more links to the destination than in non-fiction works, and the reader may be interested in the destination through this work. This level of literary connection plays an important role in the marketing of the region and the development of tourism. The other level referred to is where an author has created the image and the tourist visitation to an area to such a degree that a region has taken its identity in tourism terms from the literature. Various studies have been conducted on the development of literary tourism in destinations that are popular with the success of an author or a literary work (Ashworth & Ashworth, 1998; Busby & O'Neill, 2006; Carl et al., 2007; Chiang, 2004; Fairer-Wessels, 2010; Martin-Jones, 2014; O'Neill et al., 2005; Ridanpää, 2011; Ryan et al., 2009; Tzanelli, 2004).

Travel writing: Proposed by Busby and Klug (2001) as the fifth type of literary tourism, travel writing is defined as a vehicle through which places and people have been re-interpreted and communicated to wider audiences, to some extent for tourism purposes (Squire, 1996: 120). Travel literature is a popular genre with the general public, as evidenced by the fact that many travel books have become bestsellers and travel sections are prominent in most bookshops. However, travel literature is generally published in the print media as books, though increasingly more are published online (Frost & Frost, 2022). Guidebooks are also an essential part of travel literature for research conducted in this field. The guidebook is a crucial part of the touristic process because it mediates the relationship between tourist and destination, as well as the relationship between host and guest (Bhattacharyya, 1997: 372). Many studies have been carried out in travel writing (Amoamo, 2013; Baleiro, 2022; Busby & O'Neill, 2006; Cooper & Gregory, 2011; Fermor, 2022; Hazard, 2016; Johnson, 2010; Jortner, 2013; McClinchey, 2015; McGregor, 2000; McLaughlin, 2016; Mulligan, 2016; Philips, 2011; Rubiés & Bacon, 2000; Santos, 2006; Scarfuto, 2013; Westover, 2012; Yu & Xu, 2016).

Film-induced literary tourism: The sixth form of literary tourism, which was suggested by Busby & Laviolette (2006) is film-induced literary tourism. The authors defined it as “tourism resulting from enhanced interest in a destination, secured through reading the literature after viewing the screenplay” (Busby & Laviolette, 2006: 149). Since many fictional works are also adapted into movies, this literary tourism type refers to the visits of tourists who read the book and watch the movie to the areas where the movie was shot or to the areas created for the movie. Many studies have been carried out to reveal the tourism relationship between films adapted from literature: Lord of the Rings trilogy (Buchmann *et al.*, 2010; Carl *et al.*, 2007; Croy, 2010; Li *et al.*, 2017; Peaslee, 2011; Tzanelli, 2004), Dracula movie series (Cosma *et al.*, 2007; Light, 2007; Muresan & Smith, 1998; Reijnders, 2011), Captain Corelli’s Mandolin (Busby & O’Neill, 2006; O’Neill *et al.*, 2005), and Harry Potter movie series (Lee, 2012; Waysdorf & Reijnders, 2018).

Literary festivals: The seventh form of literary tourism suggested by Mintel (2011) is literary festivals. As public events, literary festivals are organised for writers, readers, critics, publishers, and translators to read and discuss literary works. Literary festivals offer many benefits to both the author and the reader. By allowing interaction between “festival-goers” and authors, entertainers and other celebrities, they allow authors to promote their works to a lively audience (McGuckin, 2022: 130). Literary festivals are tourism products that can be classified into several different styles and types, and depending on their scale, literary festivals temporarily reshape the atmosphere of the destination, emphasising the literary brand that dominates at the festival (Jenkins & Lund, 2022). Studies have been carried out that have chosen literature festivals as a research area (Cassell, 2016; Driscoll, 2015; Johanson & Freeman, 2012; McGuckin, 2022; Murray & Weber, 2017; Robertson & Yeoman, 2014; Rossetti, 2016; Rossetti & Quinn, 2019; Stewart, 2010; Weber, 2015).

Bookshop tourism: Bookshop tourism, the eighth type of literary tourism proposed by Mintel (2011), is the visitation of tourists to local bookshops for destination-related works such as guidebooks and maps or books written by local authors (Hoppen *et al.*, 2014 as cited in Mintel, 2011). The concept of book town should also be considered in this type. Book towns are permanent tourist attractions based on the primary purposes of browsing and purchasing books (Jenkins & Lund, 2022: 334). Fewer studies have been conducted on this type compared to other literary tourism types (Donaldson, 2018; Driscoll, 2018; Gralak, 2017; Seaton, 1996; Seaton, 1999).

In the next section, the findings of the research on literary hotels, which is recommended as the 9th type of literary tourism in the present study, are presented and literary hotels are discussed in detail regarding their scope and content.

3. Methodology

This paper aims to evaluate the status of literary hotels in literary tourism and to discuss whether literary hotels are just a literary tourism product or should be a separate type of literary tourism. The study seeks to answer the following questions: 1) What are the literary connections of literary hotels? 2) What kind of experience do literary hotels promise according to the themes chosen?

Document analysis, one of the qualitative research methods, was used in the study. A document is any symbolic representation that can be recorded or retrieved for analysis. Document analysis refers to an integrated and conceptually informed method, procedure, and technique for

locating, identifying, retrieving, and analysing documents for their relevance, significance, and meaning (Altheide, 1996: 2). It is a systematic procedure for reviewing or evaluating documents—both printed and electronic material (Bowen, 2009: 27).

In the study, electronic data was gathered by using document analysis. Electronic data can be obtained from sources such as messages, blogs, and e-mails, along with written and visual documents. One of the most notable resources among them is websites. Websites contain both visual and written data and also enable access to other sources of data. Since the websites are constantly updated, real-time information can be accessed. Moreover, data can be gathered from wide geography regarding the research problem through a website (Baş & Akturan, 2017).

The keywords “literary hotels”, “literary-themed hotels”, “literary hotels around the world”, “hotels with literary connections”, and “library hotels” were searched between the period April-June 2022 in search engines to reveal hotels with literary connections. During the analysis process, the hotel website was handled as a whole document, and the data in all tabs were reviewed. In this process, besides the written and visual data on the website, documents such as brochures, factsheets, and menus, if uploaded, were also downloaded and analysed, and necessary notes were put down about the literary connection of the hotel. Visual data were also included in the analysis to ensure the literary connection in written data that the hotel offers.

Hotels for which any literary connection could not be found in this first review were excluded from the study. Although it is obvious that there was a literary connection in the past (from the history section on the website), hotels that do not maintain this attribute today or do not offer a relevant experience to visitors were also eliminated. Finally, 57 hotels were included in the study, which provided information in English regarding the hotel’s literary connection on their website.

In the next stage, the collected data from the documents were subjected to the content analysis technique. In the tourism literature, studies have been carried out that analyse websites from various aspects with the content analysis technique. To illustrate, Law *et al.* (2010) reviewed tourism studies that were published from 1996 to July 2009 that pertain to methodological approaches to website evaluation. They concluded that had been analysed websites through content analysis in studies focusing on variables such as promotion and marketing strategies, use of information, website effectiveness and performance, CRM, website usefulness, website quality, and web accessibility.

Through content analysis, the literary connections of the hotels were grouped under categories, and these categories were denominated. At the end of this process, it was revealed that there are five different categories of literary hotels based on the literary connections of the hotels.

4. Results

This section provides the findings on the distribution of literary hotels by country, numerical data of five different types of literary hotels and the literary connections and categories of literary hotels.

According to the distribution of literary hotels by country, it was revealed that most of the hotels are in France (n=14) and the US (n=12). Besides France, some other European countries also have more than 1 literary-themed hotel (England: 6, The Netherlands: 3, Türkiye: 3, Portugal: 2; Italy: 2, Scotland: 2). The fact that literary tourism is more developed in Europe and America than in other regions is also reflected in the number of literary-themed hotels. Table 1 provides data about the distribution of literary hotels by country.

Table 1. The distribution of literary hotels by country

France	14	Japan	1
The US	12	Sri Lanka	1
England	6	India	1
The Netherlands	3	Jamaica	1
Türkiye	3	Thailand	1
Portugal	2	Australia	1
Italy	2	New Zealand	1
Scotland	2	Switzerland	1
Vietnam	2	Cuba	1
Russia	1	South Africa	1

In consideration of the content analysis findings, the literary connections of the hotels were grouped under five categories. Therefore, the results of the present study point out that there are five different types of literary hotels. Table 2 shows five different types of literary hotels.

Table 2. Five different types of literary hotels

1.	Literary-themed hotels	14	24,56%
2.	Hotels associated with an author	21	36,84%
3.	Hotels dedicated to an author	7	12,28%
4.	Hotels associated with a fictional work or a character	8	14,04%
5.	Library hotels	7	12,28%

Literary-themed hotels are hotels that choose a literature theme and, based on this theme, design the entire hotel or organise a particular part of the hotel. Most hotels in this category have applied the chosen theme throughout the hotel. Therefore, the design takes centre stage in these hotels. These hotels have emphasised many different components of literature, such as multiple authors, books, letters, pages, stories, storytelling, writers' rooms, quotes, and sayings. Fourteen hotels were evaluated in this category, corresponding to 24,56% of the reviewed hotels.

The second category is hotels associated with the author. This category coincides with the first type in Butler's (1986) classification of literary tourism. The hotels where famous authors stayed at some point in their lives decorated the rooms where they stayed in compliance with their period to pay tribute to their memory. The majority of these rooms bear the names of the authors. The works and sayings of the author, things that identify with the author, and various real objects belonging to the author, if any, are the most prominent elements in the design of these rooms since visitors can find the traces of the author. The restaurants or bars frequented by the authors are decorated to serve this purpose in some hotels. This category constitutes the largest group (36,84%) among literary hotels, with 21 hotels.

In literary hotels in the third group, the design of the hotel is completely shaped around an author. Put differently, these hotels are dedicated to an author. The difference between these hotels and the hotels in the second category is that they have no connection with the author's real life and that the author does not have any memories here. Moreover, they are relatively new hotels that have started to provide service in recent years. In these hotels, where it is possible to find traces of the author's life, including the rooms and public areas from the entrance of the hotel; the author's works, characters, sayings, places in his/her novels, favourite foods or drinks and so on are

offered to literary tourists by meeting with an artistic design. Seven hotels accessed in this category comprise 12,28% of all literary hotels.

Literary hotels in the fourth category are designed based on a fictional work or a character. Bearing traces of fiction in all or a part of the hotel, these hotels promise literary tourists different and memorable experiences regarding the literary work. These hotels comprise 14,04% of all literary hotels reviewed.

The final type of literary hotels emerged as library hotels. Every hotel may have a library consisting of a certain number of books, but this feature alone does not make a hotel a library hotel. In the library hotels evaluated in this category, the libraries consist of a vast number of books and cover a large area within the hotel. A library hotel may be designed as a library on its own, or library hotels may have distinctive features such as books signed by their authors, rare editions, collections of authors, and international collections. These hotels account for 12,28% of all literary hotels reviewed.

Table 3 defines the literary connections of the literary hotels reviewed within the scope of this study and shows which literary hotels category they are in.

Table 3. Literary hotels, literary connections and categories

	The Literary Hotel	Literary Connections	Cat.
1.	Sylvia Beach Hotel Newport – The US	Each room of the 21-room literary-themed hotel is decorated with details about the life and writings of a different author. There is also an oceanfront library on the third floor of the hotel. As a general rule of the hotel, there is no TV, telephone and Wi-fi in the rooms. The rooms of the hotel are divided into three groups as Best Sellers (<i>Ken Kesey, Virginia Woolf, John Steinbeck, Lincoln Steffens, J. K. Rowling, Jane Austen, Herman Melville, Ernest Hemingway, F. Scott Fitzgerald, Emily Dickinson, Dr. Seuss, Amy Tan, Alice Walker</i>), Classics (<i>Mark Twain, Chez Colette, Agatha Christie</i>) and Novels (<i>J.R.R. Tolkien, Oscar Wilde, Jules Verne, Gertrude Stein, Shakespeare</i>).	1
2.	L’Hotel Paris - France	The room where Oscar Wilde spent the last years of his life and died in 1900 was decorated as the Oscar Wilde Suite. Also, the hotel has named the ground floor bar Wilde’s Lounge.	2
3.	Library Hotel New York - The US	Each floor of the hotel are devoted to the main categories of the Dewey Decimal Classification® (Social Sciences, Languages, Math & Science, Technology, The Arts, Literature, History, General Knowledge, Philosophy, and Religion), and each room of 60 rooms is decorated with about 50-150 books and artwork exploring a distinctive topic.	5
4.	Ambassade Hotel Amsterdam - The Netherlands	In the Literary Bar of the hotel, there is a collection of more than 5000 signed books by the authors who have all stayed at the hotel. In addition, since 2016, the Hotel has been organising a monthly event called the Litteraire Salon about a book or a theme with the participation of a journalist or author.	5
5.	Pera Palace Hotel İstanbul - Türkiye	Room 411, where Agatha Christie stays in this hotel every time she visits Istanbul, is arranged as the Agatha Christie Room. There is a library with the author’s books published in several languages and a replica of the typewriter used by the author. There are also suites named after Ernest Hemingway, who stayed at the hotel in 1922, and Pierre Loti, who lived in Istanbul for many years.	2
6.	Lisboa Pessoa Hotel Lisbon - Portugal	The hotel is designed as a literary hotel with the theme of the Portuguese poet and writer Fernando Pessoa, every floor and room is decorated according to the literary personalities created by Pessoa. The hotel offers its guests a literary experience with a walking tour in the footsteps of Fernando Pessoa in Lisbon. The hotel also has a library with works of Portuguese culture and literature, especially the works of Pessoa.	3
7.	Radisson Sonya Hotel St. Petersburg - Russia	Each room of the hotel offers a design that reflects the style of F. M. Dostoevsky’s era and represents the main theme of Crime and Punishment.	4
8.	Book and Bed Tokyo - Japan	The hotel describes itself as an “accommodation bookshop”. The main concept is for guests to experience falling asleep while reading on their bookshelf beds.	5
9.	Le Pavillon Des Lettres Paris - France	The hotel’s 26 rooms are assigned to 26 letters of the alphabet and each room is dedicated to the author of that letter (H: Hugo, S: Shakespeare, Z: Zola, etc.). Quotations from the works of authors are part of the decoration of the rooms.	1
10.	Apostrophe Hotel Paris - France	Introducing itself as a poem hotel, the hotel is arranged and illustrated as if it were a large book, with some selected literary themes. Each room is decorated according to a unique theme and there is a meaning behind each room’s decor.	1
11.	The Literary Man Óbidos - Portugal	The hotel, which is surrounded by books from rooms to general areas such as restaurants and bars, is home to a rich collection. The library includes thematically specialised international collections such as best-sellers, children’s illustrations, old books, coffee-table Books, and editorial collections. This collection tends to develop gradually with technical books and books in academic fields such as history, philosophy, psychology, and sociology.	5

12.	Algonquin Hotel New York - The US	In 1919, a group of writers got together for a party at the hotel, and they met for lunch at the hotel every day for the next ten years. When the group grew large, they were moved to the main dining hall, to a round table. The members of the group, which consisted of about 25 people, included Dorothy Parker, Franklin Adams, Robert Sherwood, George S. Kaufman, and Edna Ferber. After the disbandment of the group, The Round Table Restaurant maintains its prestige as one of the city's famous literary places.	2
13.	Burgh Island Hotel Devon - England	Agatha's Beach House was built in the 1930s as a hermitage for Agatha Christie. The author wrote two of her novels ("Evil Under the Sun", and "And Then There Were None") set on the island in this room.	2
14.	Owl and the Pussycat Hotel Galle - Sri Lanka	The hotel is inspired by the 1871 poem "The Owl and the Pussy-cat" by Edward Lear. There is a guest room called Edward Lear Drawing Room with an eclectic book collection and beautiful art and artefacts made especially by international artists and craftsmen. The hotel also sponsors the annual Edward Lear Prize for Poetry.	4
15.	Taj Falaknuma Palace Hyderabad - India	The Palace Library with over 5900 books, has a collection of very rare books.	5
16.	The Plaza Hotel New York - The US	There is a suite for the children's book character Eloise, created by Kay Thompson during her stay at the Plaza Hotel. In the room, pink and white colours were used in accordance with the character, and objects such as the character's clothes, books, toys, and dolls became a part of the room decoration. The hotel also organises an Eloise-themed tea time for children. There are also different Eloise-themed events such as birthday parties.	4
17.	Strater Hotel Colorado – The US	As part of the Room Dedications Program at the hotel, room 222 was allocated to the writer Louis L'amour. This room is a literary legacy site where Louis L'amour has stayed and penned many of his novels.	2
18.	The Betsy Southbeach, Florida - The US	The Writers Room was put into service at the hotel in 2012 and since then more than 1000 writers have stayed in this room. This room is a working studio space for writers and artists. As a literary legacy, the desk used by the poet Hyam Plutzik is in the room.	1
19.	Hotel Monteleone New Orleans - The US	Hotel Monteleone, where many famous authors have stayed since the past, arranged the rooms the literary figures stayed in to pay homage to them and keep their memories alive. Among the literary author suites in the hotel are William Faulkner Suite, Truman Capote Suite, Tennessee Williams Suite, Ernest Hemingway Suite, and Eudora Welty Suite.	2
20.	Hotel Elysee New York - The US	The hotel, where Tennessee Williams spent the last years of his life, arranged the apartment where he stayed to honour the brilliance of the author, with the name "The Presidential Suite Honoring Tennessee Williams". The room features several works by him, as well as photos and other memorabilia.	2
21.	The Heathman Hotel Portland – The US	The library is located in the former Tea Court Lounge, a two-storey space in the hotel. The speciality of the library is that it hosts more than 2700 books signed by their authors. Hotel guests have access to signed books by authors, including Nobel and Pulitzer Prize winners.	5
22.	Goldeneye Resort St. Mary - Jamaica	It is the hotel where Ian Fleming created the character of James Bond. Today, hotel guests can stay in the villa designed by Fleming himself.	2
23.	The Library Samui Koh Samui - Thailand	Designed with a book theme, the hotel's 26 studios and suites are defined as "pages", while 20 secret villas are named "chapters".	1
24.	The Alcove Library Hotel Ho Chi Minh City - Vietnam	The hotel lobby hosts a rich library of fiction and non-fiction books. Guests can borrow books from this library during their stay.	5

25.	Macq01 Tasmania - Australia	The concept of the hotel, which is defined as “a storytelling hotel”, is based on Tasmanian characters. Each room in the hotel has been designed according to five different personality traits of Tasmanians, and a story is presented in compliance with these personality traits. The hotel also organises storytelling tours for its guests.	1
26.	The Hobbit Motel Waitomo - New Zealand	Inspired by J. R. R. Tolkien’s The Lord of the Rings, each unit at the motel features a suite with a queen bed, living area and kitchenette.	4
27.	The Cadogan Hotel London - England	The hotel, where Oscar Wilde stayed for a while, arranged room 118, where the author was arrested, as the Royal Suite to honour the past.	2
28.	Georgian House Hotel London - England	The hotel promises a Harry Potter holiday experience with its wizarding world. There are details such as stained glass windows, stone walls, archways, trunks and cauldrons that create the 19th-century ambience in the rooms that are accessed through a secret passageway on the lower floor.	4
29.	The Fife Arms Aberdeenshire - Scotland	Hotel rooms are decorated to tell Braemar’s stories. The decoration of many rooms was inspired by Scottish writers, artists and poets and their works. For example, the rooms called Nature and Poetry Rooms feature wooden headboards carved with the words of the Scottish poet, Alec Finlay. The hotel hosted the Braemar Literary Festival in 2022.	1
30.	Hotel Pulitzer Amsterdam Amsterdam - The Netherlands	The literary connection of the hotel, established by Peter Pulitzer, the grandson of Pulitzer Prize founder Joseph Pulitzer, is The Book Collector’s Suite. Designed for bookworms, this suite offers its guests a special library of Pulitzer Prize-winning books.	1
31.	Les Plumes Hotel Paris - France	Blending 19th-century romanticism with modernism, the hotel designed suites namely “Juliette et Hugo”, “Paul et Arthur”, and “George et Alfred”, inspired by the loves of 19th-century authors. The passionate loves of Juliette Drouet and Victor Hugo, Paul Verlaine and Arthur Rimbaud, and George Sand and Alfred de Musset shaped the design of the rooms by enlivening many decorative elements.	1
32.	Brown’s Hotel London - England	Kipling Suite, which is the largest space for the guests of the hotel, was designed in 2016 to pay homage to the memory of Rudyard Kipling, who penned The Jungle Book during his stay at this hotel.	2
33.	The Gritti Palace Venice - Italy	The hotel, which dates back to ancient times, designed suites in memory of its famous guests, the English playwright, and novelist W. Somerset Maugham, and Ernest Hemingway, who penned many passages of his novel “Across the River and Into the Trees” in this hotel.	2
34.	The Balmoral Hotel Edinburgh - Scotland	The room where J. K. Rowling finished “Harry Potter and the Deathly Hallows”, the last book in the Harry Potter series, arranged as the J. K. Rowling Suite. The signatures of the author after finishing the novel can be seen on the antique furniture in the suite.	2
35.	Fairmont Le Montreux Palace Montreux - Switzerland	The suite where Russian-American writer Vladimir Nabokov stayed from 1961 until his death in 1977 was arranged as The Nabokov Suite.	2
36.	The Stanley Hotel Colorado – The US	The suite, which became famous after Stephen King’s stay in 1974, was organised as The Stephen King Suite. It is known that his experience at the hotel inspired the author for his novel The Shining.	2
37.	Hotel Ambos Mundos Havana - Cuba	Room 511, where Ernest Hemingway stayed, was turned into a museum. In this room where accommodation is not provided, the Nobel and Pulitzer prizes of the author are exhibited. His Rémyngton typewriter, which he began to pen the novel “For Whom the Bell Tolls”, is among the objects exhibited in the museum room, where the author’s period is preserved in the same way.	2
38.	Hotel Not Hotel Amsterdam - The Netherlands	The hotel, where artistic creativity is at the forefront, was also designed to attract the attention of book lovers. There are plenty of books in the hotel lounge, and one of the room types is dedicated to bookworms under the name of Secret	1

		Bookcase Whitey the White. Overlooking Amsterdam’s famous Whitey the White street, the room is hidden behind a large bookcase filled with a collection of antique books.	
39.	Corinthia London London - England	One of the penthouses designed by the hotel in different concepts is The Writer’s Penthouse. It was decorated with details that would serve the purpose of enabling literary figures to write in a quiet, comfortable, and inspirational environment.	1
40.	Saxon Hotel, Villas & Spa Johannesburg - South Africa	Nelson Mandela completed his world-famous autobiography “Long Walk to Freedom” in this hotel. The hotel pays homage to his memory by arranging this room with the name “Nelson Mandela Platinum Suite”.	2
41.	Sofitel Legend Metropole Hanoi Hanoi - Vietnam	The hotel arranged the rooms of its famous guests to keep their memories alive. The suites decorated for British writers Henry Greene and Somerset Maugham are the literary connections of the hotel.	2
42.	Hotel Pont Royal Paris - France	The hotel’s bar, which opened in the 1940s, became a popular hangout for many famous literary figures and has since become one of Paris’s most famous literary places. The Signature Bar is decorated in such a way as to evoke past literary conversations of authors such as Roger Nimier, Jacques Laurent, Jean-Paul Sartre, Simone de Beauvoir, Arthur Miller, Gabriel Garcia Marquez, Alphonse Boudard, Francis Scott Fitzgerald, Boris Vian, Jacques Prévert. Next to the bar is the literary lounge where various events can be held. In addition, a literary atmosphere prevails on all hotel floors through quotations, sayings and references used.	2
43.	Hôtel Littéraire Le Swann Paris - France	The hotel is entirely devoted to Marcel Proust. Offering a multilingual collection of nearly 500 books of the author’s original works, each room in the hotel bears a name from his novel “À la recherche du temps perdu” (Oriane de Guermantes, Palamède de Charlus or Albertine). Even the smallest details in the decoration of the hotel bear the traces of the author, his works and the characters he created. It is possible to drink the coffee that Marcel Proust drank in the hotel bar. Various educational materials about the author are offered to hotel visitors.	3
44.	Hôtel Littéraire Gustave Flaubert Rouen - France	Established in memory of Gustave Flaubert and shaped by Flaubert themes, the rooms are personalised around a work of the author, a character, a place in his novels, or a friend. The chosen theme was reinterpreted with the original watercolour. As in the novel, Emma Bovary’s small bedroom has been reconstructed. In addition to many original works, a 500-volume multilingual library, walls decorated with the author’s quotations, music chosen according to the author’s opera taste, and various literary events are among the specific features of this hotel.	3
45.	Hôtel Littéraire Alexandre Vialatte Clermont-Ferrand - France	Established to pay homage to the memory of the French author Alexandre Vialatte, each room of the hotel is designed to be associated with the author’s literary world. The rooms are decorated using themes such as the author’s books, a character he created, a work he translated, his friends, and his place of birth. It is possible to see quotations from the author’s works not only in the rooms but also in all other units starting from the hotel’s entrance. The hotel also has a library with more than 500 books, most of which are the author’s works.	3
46.	Hôtel Littéraire Marcel Aymé Paris - France	Established to pay tribute to Marcel Aymé, the theme of each floor is based on a place referenced in Marcel Aymé’s books: Montmartre, Paris and Franche-Comté. Each room is decorated with watercolours accompanied by quotes, personalised around a character, a short story, a novel, a fairy tale or a friend of Marcel Aymé. In the multilingual library consisting of 500 books, besides the works of the author, it is possible to see the works of his friends Roger Nimier, Antoine Blondin, Kléber Haedens, Jean Anouilh and Louis-Ferdinand Céline. Rare editions and original bindings of Marcel Aymé’s works are displayed in the showcases. To better introduce the author, various educational materials are also presented to visitors.	3
47.	Hôtel Littéraire Arthur Rimbaud Paris - France	In the hotel devoted to Arthur Rimbaud, each room does not bear a number but a poem’s name of him. The 42 rooms are divided into 5 floors and each floor is dedicated to the poems of a different period of the poet. The poem chosen in each	3

		room's design was interpreted with original watercolours. The hotel has distinctive features such as a bar reflecting the atmosphere of the period, original manuscripts, a 500-volume multilingual library, and a portrait of Rimbaud.	
48.	Hôtel Littéraire Jules Verne Biarritz - France	Created to pay homage to the memory of Jules Verne, the hotel was designed with inspiration from the author's themes of travel and adventure. On each of the three floors of the hotel, there are 25 rooms with a sea, unusual or geographical atmosphere, named after 60 novels of the "Extraordinary Voyages" collection (Sea and ships on the first floor, science fiction on the second, geographical exploration of the world on the third). As in other hotels, the theme chosen in each room was reinterpreted with original watercolours. The hotel has many features such as the first print collections on display in the showcases, a multilingual library of 500 books, areas such as the restaurant and the breakfast room decorated with Jules Verne themes, and a world map showing all the routes of "Extraordinary Voyages".	3
49.	Inn Boonsboro Boonsboro – The US	The rooms in the hotel bear the characters who found their happy endings. These are Marguerite and Percy from The Scarlet Pimpernel by Baroness Emmuska Orczy; Nick and Nora Charles from The Thin Man by Dashiell Hammett; Titania and Oberon from A Midsummer Night's Dream by William Shakespeare; Elizabeth and Darcy from Pride and Prejudice by Jane Austen; Eve and Roarke from the In Death series by J.D. Robb; Jane and Rochester from Jane Eyre by Charlotte Bronte; and Westley and Buttercup from The Princess Bride by William Goldman. The design of each room is based on the characteristics of the period in which the story takes place.	4
50.	Mini Fuar Hotel İzmir - Türkiye	Each room of the hotel is specially designed for an author from Turkish literature, and the author's books and quotations from the author's books are part of the room decoration.	1
51.	Wonderland House Brighton – England	Inspired by the book "Alice's Adventures in Wonderland" by Lewis Carroll, this Alice in Wonderland-themed hotel has six different themed rooms on five floors and a lounge, dining room, two kitchens, and three shower rooms, each of which promises memorable experiences.	4
52.	Hotel Le Marcel Paris - France	Inspired by Marcel Proust's novel "À la recherche du temps perdu", the rooms, namely "Saint Loup", "Madeleine", "Guermantes", "Swann" and "Marcel", are designed.	4
53.	Şiir Butik Hotel Denizli - Türkiye	There are 550 poems, reliefs, busts and paintings of 85 famous Turkish poets in the rooms and general areas of the hotel, where the theme of poetry is dominant. It is possible to listen to the poems of the poets in their own voices in the special poetry performance corner in the lobby. Guests can write their poems in the poetry book in the library or hang their poems on the poetry tree.	1
54.	The Ritz Paris Paris - France	The hotel decorated the rooms, namely "Suite Marcel Proust", "Suite Ernest Hemingway", and "Suite F. Scott Fitzgerald", in harmony with the authors' world to pay tribute to frequenter authors. Ernest Hemingway's favourite bar, the hotel's bar was arranged as "Bar Hemingway" to reflect the author's era. In memory of Marcel Proust, who attended many receptions as well as hosted many dinners at the hotel, "Salon Proust" was dedicated to the author.	2
55.	Victoria Hotel Letterario Trieste - Italy	The hotel is in the historic building that once housed the famous Irish author James Joyce. Suite James Joyce dedicated to the author was decorated.	2
56.	Le Donjon - Domaine Saint Clair Étretat - France	The hotel, which possesses a particular French theme in each room, also devoted some of its rooms to French authors and artists. These authors include Anna de Noailles, Marcel Proust, Gustave Flaubert, Pierre Loti, and Guy de Maupassant. Aspiring to keep the memory of the authors alive, these rooms are designed with inspiration from the authors' favourite elements or similar characteristics of the places they spent their lives.	1
57.	The Grand Hotel Cabourg Normandy - France	Room 414, where Marcel Proust stayed and wrote part of his works, was inspired by the period of the author and decorated with wooden floors and furniture suitable for the ambience of the period.	2

5. Discussion

In the present study, which analyses the websites of literature-connected hotels, it is noteworthy that in parallel with previous literary tourism studies (Baleiro *et al.*, 2022; Çevik, 2020; Hoppen *et al.*, 2014; Watson, 2006), most literary hotels are located in Europe. In particular, France has emerged as the country with the most literary hotels.

The crucial point of this study is that five different types of literary hotels have emerged: Literary-themed hotels that choose a literary element as the theme of the hotel; hotels associated with an author; hotels dedicated to an author; hotels associated with a fictional work or a character, and library hotels.

Among the 57 hotels examined, the highest number of hotels is in the second category. This category matches up with the first type in Butler's (1986) classification of literary tourism. Butler remarks that the places where authors were born, lived for a while, or were used as workplaces are products of this type of literary tourism. Therefore, literary hotels in this category could be considered a product of this type of literary tourism. These hotels were not initially designed as literary hotels, like other categories, but benefited from the accidental literary connection they have acquired throughout history. Well, how many of the experiences and feelings that literary tourists have in these places can be experienced in such literary hotels? Less, more, or none at all? The answer will undoubtedly vary depending on the experience the hotel offers to guests. Literary hotels in this category have both advantages and disadvantages over other places associated with the author. If the hotel turns the strong literary connection into an opportunity, tourists who choose to stay in the hotel for literary features will gain more from their experiences in other literary sites. The authors' rooms are served up to guests in most of the hotels by decorating with the authors' themes. However, not only this room where the famous author stayed should be arranged but also the other areas of the hotel should be made to feel that there are traces of this author. The literary tourist, who spends more time in the hotel than in other literary places, can imagine the author in the bar or restaurant where the author spent time maybe a century ago. If the tourist has a chance, he/she can stay in the suite where the author stays or tour the suite.

One of the expectations of tourists in such hotels is authenticity. While the expectation of objective authenticity is indisputable in literary museums, tourists pursue the traces of authors also in places such as hotels, restaurants, cafes, and bars that are associated with the author. To illustrate, in Brown's (2016) study, in which she investigated the expectations and motivations of literary tourists through the cafe experience *Les Deux Magots*, which is associated with Jean-Paul Sartre and Simone de Beauvoir, the author specified that authenticity is one of the crucial motivational elements in literary-connected places, but authenticity expectations were not met in her own experience. Regarding this issue, MacLeod (2021) pointed out the notion of *genius loci*. MacLeod identified three components of the notion as "domestic sphere", "spirit of the author", and "authors' tools". Interpretation, presentation and exhibition efforts to be carried out in the places associated with the author, in light of the notion of *genius loci*, will enable literary tourists to leave the place with better quality experiences.

Among the hotels in this category, many hotels that could make their connection with the author feel strongly in this way are encountered. Some hotels arranged the author's rooms more authentically with the museum concept. Several hotels, on the other hand, adopted a more modernist style in the decoration of the room by naming the suite after the author or opted for a design that blends history and modernism. But in these hotels, it is very hard to encounter some traces of the author, both in the room and in general areas, even on the hotel's website. Hence, if the tourists prefer these hotels for finding signs of the author's life, they will inevitably be disappointed.

Literary hotels in other categories were designed entirely based on literature but tended to distinctive themes. Thereby, since the point of departure of the hotels in the other four categories is literature, they are literally defined as literary hotels. Hotels in the first category, which is called Literary-themed hotels, chose a literary element (authors, poetry, books, etc.) as a theme and designed the entire hotel in view of this theme. These hotels combine literature and art, where design, architecture, and creativity remain at the forefront. This synergy created by both literature and art attracts tourists to these hotels with motivations such as curiosity and the desire to have a memorable experience. Hotels dedicated to an author, which is another category, actually show similar characteristics to the first category. The only difference is that the entire focus of the hotel is concentrated on a single author. Hence, these hotels may not address all literature lovers as in the previous category; in a somewhat narrower framework, the literary tourists, who are staunch admirers of the author constitute more of the target audience. Every feature and detail (his/her life, works, characters, friends, hobbies, favourite food, beverage, play, etc.) of the author chosen as the theme embodied and became a part of the decoration in these hotels. While reinterpreting the works, characters, and life of the author, these hotels of course designed the hotel with an artistic concern in cooperation with professional creators. Literary hotels in this category justify Hoppen *et al.*'s (2014) assessment of literary tourism as a niche tourism type within creative tourism.

Hotels in the fourth category are designed for a fictional work or a character. This category of literary hotels matches up with two separate types of literary tourism. While the first one is Butler's (1986) type about literary tourism in fictional places; the second is film-induced literary tourism proposed by Busby & Laviolette (2006), since most of the fictional works chosen as themes by the hotels have also been adapted into films. In a literary tourism experience related to a fictional work, one of the most significant expectations of literary tourists is that their experiences overlap with their own mental image. Reijnders (2011) concluded that tourists travel with the motive of comparing a place in a fictional work and their mental images of this place based on a book or movie. At this point, it reveals how vital the interpretation strategies and decisions based on the fictional work or character of the literary place (the literary hotel in the present study) are. To exemplify, in a study by Muresan & Smith (1998), it was concluded that tourists who visited Bran Castle for Dracula tourism could not get information about the Dracula character due to marketing strategies and interpretation policies, and their expectations were not met since they could not find elements related to this theme.

Çevik (2018b) in his auto-ethnographic study about the Museum of Innocence concluded that the museum coincides with the mental image created in the novel. The key

point of his study is designing a fictional literary place in a way that gives the feeling of the fictional work to which it is attached and taking interpretation decisions in parallel with this is an essential motivation factor for literary tourists. A similar situation stands for literary hotels. The prior motivational factor of tourists choosing this type of literary hotel is, by jumping into the middle of the fictional work, re-read it by experiencing the fiction and spending time with the character. Therefore, the fictional work has to dominate the design in all aspects and the hotel's ambience should reflect the characteristics of the period of the work meticulously through the interpretation decisions.

The fifth type is library hotels which promise memorable experiences for bibliophiles who want to spend time with books, also attract literary tourists with their many distinguishing features such as rare editions, signed books by the author, international collections or impressive designs from books.

As is seen, in the study, it has been revealed that various motivational factors attract literary tourists to literary hotels such as following the footsteps of the favourite author, preferring the hotel where the author stayed maybe a century ago, to be in the hotel areas where the author was or penned his works; experiencing literature and art in a hotel that was designed with a literary theme such as a book or a poem; spending time with the author in a hotel that reinterprets every detail of the author and keeps him alive; being a part of the fiction in a hotel where a fictional work interpreted or just having the experience of staying with books in a hotel surrounded by books for a while. Depending on the theme of the hotel, these motivational factors may multiply. In that case, a remarkable point is brought to light that literary hotels are not places that offer a single type of product, but rather comprehensive literary tourism places with distinct types.

Literary hotels in each category host literary tourists travelling with a range of distinctive motivations, and each offers experiences specific. Essentially, the fact that tourists spend time in these hotels longer than in any other literary place is an advantage for the ultimate literary tourism experience. So it means that, for literary tourists, the literary hotel becomes a destination in itself by blossoming into a purpose not a means for their travels. Furthermore, in literary hotels, besides literature, the concepts such as art, creativity, architecture, history, and cultural heritage are blended with literature and shape the tourist experience.

In this study, literary hotels are proposed as the ninth type of literary tourism. Busby & Klug's (2001) justification for suggesting travel writing as the fifth type of literary tourism was explained as "it is a broad category that ranges from guidebooks to semi-fictionalised descriptive accounts-literature nonetheless" (Busby & Laviolette, 2006: 148). The fact that literary festivals have diverse types regarding their content and scope has made literary festivals the seventh type of literary tourism. The results of this study indicate that literary hotels, which offer miscellaneous experiences of distinctive types, have emerged as literary tourism places preferred by tourists with varied motivations. This points out that literary hotels, which are growing in number in the world, have the potential to be a new type of literary tourism.

6. Conclusion

As a result of the research, this study proposes literary hotels as the ninth new type in addition to eight accepted types of literary tourism. Literary hotels have emerged as a broad category that incorporates distinctive products and experiences. Having said that, depending on the increasing number of themed hotels in the world, literary hotels to be designed according to unique literary themes will also increase. Literary tourism research, which tends to develop gradually, should be enriched by comprising literary hotels as a new type of literary tourism.

The present study provides significant data about literary hotels. Literary hotels have emerged not as a single type of tourism product, but as a wide-ranging type that offers a variety of products and experiences to multiple target audiences under different categories. The findings of the study revealed that there are five separate categories of literary hotels preferred by tourists travelling with different motivations. Besides, another result that emerges from the analysis of literary hotels is that these hotels are intertwined with many concepts such as history, cultural heritage, architecture, creativity and art. In this respect, literary hotels reflect completely the feature of tourism being an interdisciplinary phenomenon.

This study has several limitations. For the analysis, search engines were scanned with various keywords to find hotels with literature connections. Some hotels may not have been included in the study even though they have a literature connection, due to the hotels are not involved in the search engines, they have no websites in English, or they do not provide data on the literature connection on their website.

This paper has significant implications for both researchers and literary hotels. Literary hotels that are associated with an author or a work, while integrating this connection with the hotel design, should first have a good grasp of all the details about the author or the work and meticulously analyse the expectations of literary tourists regarding this author or work. The tourists should clearly understand the elements of artistic creativity and interpretations based on the chosen literary theme.

Since this study consists of reviewing hotel websites through document analysis, data on literary hotels have been gathered to the extent of the data provided by the websites. In future studies, it is recommended to conduct various quantitative or qualitative research on the literary connection experiences, expectation and satisfaction levels, and perceived service quality of the tourists staying in these hotels. Moreover, qualitative studies to be carried out with hotel officials through in-depth interviews on the chosen literary theme will also make significant contributions to this field. Due to it being an academically understudied field, the literature on literary hotels will expand with such studies.

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