

Dublin: Of the City and its Literary Legacy

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Abstract:

Recently, the academia have been witnessing calls that universities regard humanities as ineffective in national growth, Instead, applied and vocational sciences are encouraged since they have an obvious and immediate impact on the work market. The study aims at contradicting this trend, and proving that literature, art, and the humanities can prove vital to economic growth and provide a good resource for national economy. The paper takes the example of the city of Dublin, capitol city of The Republic of Ireland, as a city that endorsed and capitalized on its literary and cultural legacy to attract literature tourism, and by doing that it turned around its economical doom into prosperity and overcame the notorious 2008 recession, to which European countries like Spain, Portugal, and Greece suffered greatly. Through the approach of cultural criticism, the paper encourages tourism planners in cities of the third world countries to follow the Irish paradigm and hit two birds with one stone: achieve economical gains and at the same time sustainability of their cultural treasures.

Keywords: *cities of literature, cultural studies, Dublin, Irish literature, literary tourism*

1. Introduction:

Academic studies of humanities and arts have seen a decline in the number of students due to a growing assumption that such fields of study do not translate into national financial resources. Universities increasingly preoccupied with ensure that its students secure job opportunities after their graduation, encourage students to enroll into departments of health studies, computer sciences, technology studies, and similar fields that promise immediate employment, which the humanities do not always promise to provide. However, some experts warn against this trend and argue that a world without academic and critical rendering of ethics, aesthetics, and philosophy is an ugly space. Philosophy, criticism, anthropology, and cultural studies are unnoticeably but organically relevant in the civil world's war against the increase of intolerance, extremism, and violence. Institutions involved in educational planning seem to believe less in the importance of cultural studies and arts, not knowing that, with good governance, they can be equally beneficial to the economy as any other discipline.

In this paper, Dublin, the capitol city of the republic of Ireland is taken as an example of a city that has relied on its wealth of literary heritage, accumulated through generations of artists who enriched English literature with classics, to attract millions of tourists to come to the country. Through wise and careful planning, the city was successful in achieving a stable economy, despite its countable resources. And by 'Literature', which will be often referred to in this paper as Dublin's asset to become a recognized cultural capitals, I am referring to the notable creative writing, like novels, fictional writing, poems, and plays. Cultural criticism is used to approach the hypothesis, as the paper obviously integrates literature with touristic planning.

'Literary tourism' is another recurring term during this study, and it is characterized by cultural merging: "literary attractions and sites draw upon built and artefactual heritage, landscape, and the performing arts, and they tap into diverse tourist preference and motivations including personal and collective nostalgia, reminiscences of nationalism, and cultural enlightenment, or at last cultural engagement." (Robinson, 2002, p. 7)

2. Review of the Literature:

Interest in the correlation between literature and tourism include Newsby (1981), Pocock (1992), Rojek (1993), Urry (1995), Hilty (1996), Herbert (1996), and Squire (1996). These fine works drew attention to 'literary tourism' as a possible pathway for governments to enhance national income and rapid growth. The above-mentioned pioneers encouraged more specific studies of applied literary tourism and for scrutinizing research of methods used by some cultural destinations to improve literary and cultural tourism.

3. Literature as Commodity in Contemporary Tourism, or, 'Literary Tourism':

Tourists read literature. In countries where literature is marketed proudly as part of their national identity, the marketing campaigns begin as soon as one arrives at the airport. Along with newspapers and magazines, one finds in Dublin for example the novels of Joyce, Oscar Wilde and others, promising the traveler a vacation of literature and art. By the end of trip, the faces of the writers on the covers of these books become familiar to the traveler; the Irish promise that!

Literature has proven to lend itself successfully to the processes of commodification and conception, which are central to tourism. In fact the fusion between the two: tourism and literature has proven that literature is a successful means to market touristic places and spaces. At the same time, tourism lends much of its hype, wide clients dynamicity to the more quiet, somewhat static, and exclusive literature. Following Lefebvre's (1991) notion of production of space in the pursuit for a capitol for the capital, some cities have moved "from passive, informal, almost incidental encounters with literary locales to deliberate creations of literary spaces for tourists". Further, "sites and sights of literary association are no longer targeted and experienced by a travelling minority, but are consumed by major segments of the touristic market" (Lefebvre, 1991, p. 7).

Discourse on the relation between literature and tourism has positioned literature as a reservoir of cultural understanding, as Robinson puts it:

In the main, the focal point for studies has been the tri-partite relationship between the author, his or her writings, and the concepts of place/landscape. Works of literature are recognized as expressive of economic, cultural, and political change replete with intimate revealing perspectives on the relations between people and place at various scales. (Robinson, 2002, p.3)

Such connection is the drive for tourists to come and explore a city's nature through its literature. This curiosity is the recognized and targeted by literary tourism planners. As Pocock puts it well: "It is the ability of the writer and the writings alike to filter, explore, and intellectually meander in space that makes literature such a valuable instrument of geographical and humanistic inquiry" (Pocock, 1981, p.11).

Locating literature as one kind of public legacy, expressed in emotional as well as spatial terms, enables us to talk of a literary *heritage*. Though literary fashions may come and go, we can turn a collective and cumulative past as defined by published works, their performance and interpretation. These are cultural reference points that sit with conceptions of social and cultural identity, ideas and ideals of nationality and nationhood, and popular discourses of historical development. Accordingly, we can understand terms such as Shakespeare's England, Joyce's Dublin, Hardy's Wessex, not only geographically but epistemically. Heritage, in other words, can be emphasized as a cultural capital. The packaging of literary heritage as cultural capital for tourists generates dissonance at various levels: amongst tourist promoters/developers and literary amateurs, and among the tourists seeking the authentic. Without Shakespearean inheritance it would be hard to imagine Stratford as being in any position to generate such economic benefits.

The best example of the new trends of cultural/literary tourism in Europe is probably (European Capitals Of Culture (ECOC)). It is one of several European entities designated to addressing and serving cultural and literary tourism: The ECOC constitutes a boost for the development of cultural tourism in terms of realizing experience economy, enhancing city image, facilitating urban regeneration, promoting cultural production and consumption, as well as establishing partnerships." (Evans & Foord, 2009, p.13) Cultural tourism is regarded as a

means of supporting culture and economic development as well as increasing the understanding between different cultures. In Europe, many cities are now actively developing event-based strategy as a means to develop comparative advantage in an increasingly competitive tourism marketplace, and to create local distinctiveness in the face of globalization. The ECOC has provided resources for the growth of tourism, urban, and economic regeneration, and materialization of a plurality of cultures. (Evans and & Foord, 2009, p.14)

The main concern of the host cities has been to gain the economic benefits associated with increased numbers of visitors. In order to maximize the benefits, a long-term factor of attraction to the visitors was to be generated and that is by these cities providing their visitors with a unique and authentic experience. Cities can also ensure the achievement of experience economy by staging a series of events in order to convince visitors that that there is always something happening in the city. (Liu, 2012, p. 511)

4. Why Dublin?

This paper takes the city of Dublin as an example of success of a city that employs its literary treasures and cultural legacy by turning it into an important national revenue. In fact, what is unique about Dublin's experience is its transformation from conflicting with its literary men and culture, into complete embracing and taking advantage of the legacy, and even going as far as taking it up as the national identity of the city, and the country at large.

The major sector of writers, as it is well-known today, are Irish. Since the 1400s, the literature written for the English-speaking reader, was largely composed, shaped, and altered, by Irish writers. As Dublin fell in and out of British colonization, many of its writers were considered by critics of the time as English. Such were Richard Brinsley Sheridan, long-term owner of the London Theatre Royal and Drury Lane, Oliver Goldsmith, and George Bernard Shaw. But as the country was fighting for its independence, many of its sons were key creators of what is known as modern literature, as James Joyce, Samuel Beckett and W. B. Yeats. There is also the iconic Temple Bar, which is emerging now as the new cultural hub in Dublin, due to its historic significance. It can be easily compared to London's Soho and Paris's Montmartre. Today, Dublin has it that is considered one of the fastest growing cities in Europe mainly because of cultural and literary tourism, thanks to utilizing and marketing such spaces. (Montgomery, 2010, 137)

The main reason remains to select Dublin's experience to prove the argument in this paper is that, and according to Lennon and Seaton (1998), Dublin's growth in tourism revenues has been faster than other European cities. Arrivals to the city have been steadily increasing, ensuring record levels of visitors' numbers. (qtd. in Lynch, 2011, p. 49)

5. An Ancient City, a Rich Past:

The area (the island now known as Ireland) was inhabited since early pre-history, and was known to be a monastic centre. The Vikings also settled there in the 9th century AD, and became largely integrated with the community. But the city continued to be invaded and colonized: by the Anglo-Norman invasion under King Henry II of England in 1169, the English

colonization during the reign of Elizabeth I in the 1500s and 1600s, the battles with King William II in 1690, which marked a long period of Catholics repression. (Bartoletti, 2001, p.19)

By the seventeenth century, the city of Dublin was dominated by a Protestant aristocracy and benefited from certain benefits: the construction of beautiful Georgian Squares, the Leinster House, today the Irish Parliament, The Custom House, The Four Courts, and the National Botanic Gardens.

Dublin witnessed a series of failed rebellions against British rule. It was not before 1829 that the Catholics achieve their emancipation under “The Liberator”, Daniel O’Connell, after whom the central boulevard of the city is named.

Another defining historical episode in the Dubliners’ history, and had a great influence on the culture until today is The Great Famine of 1845-51. The failure of the potato crop, on which the population depended, resulted in the population falling by 1.5 million by death or emigration, mainly to North America. Between riots, street violence, extreme poverty, and starvation, Dublin was home to some of the worst slums in Europe. The fine 18th century houses declined into tenements were overcrowding, poor sanitation and disease were rife. (Bartoletti, 2001, p.32)

The famous revolt against an 800 years-long-British rule began at Easter 1916. The unrest left much of the city in ruins. The subsequent War of Independence ended with the signing of the Anglo-Irish Treaty in 1921, by which the southern part of the island became what is now known as The Republic of Ireland, with Dublin as its capital city. However, the following two years witnessed some of the bloodiest battles among the Irish themselves, as an aftermath of the treaty’s dividing of Ireland. O’Connell Street and the centre of the city was heavily shelled. A truce in 1923 signed between the warring parties, and they agreed to begin the process of building a new state. For the decades that followed, the republic struggled with issues related to poverty, urban decay, and emigration of the youth. (Foy & Barton, 1999, p. 41).

6. The Never-Return of the Prodigal Sons:

The city in those times was winning some of its loyal sons and losing others, as it was becoming the capital of the independent Republic of Ireland. Such were hard times for the Irish men of letters, many of whom were driven out of the country either willingly or by force, pressured to blindly endorse an independent that was marred with Irish blood. Dublin drove away her sons and daughters by starting to reject its work on grounds of strict Catholicism known of the Irish at the time:

The Dubliner was not unaware of his city’s ambivalence towards her writers: An old bag of words, but mother and foster-mother of some famous sons and with no intentions of letting you forget the fact. She will never tire of showing you where her James used to walk, recalling what her Sean used to say, how her Willie and George and Oscar used to behave; she will breathe her George Bernard down your ear until you scream for mercy. And she will blindly forget that when she had them she used to clip their ears

every time they opened their mouths. (Lynch, 2011, p. 6)

Dramas of hunger, illusion, exile and death overshadowed the lives of these creators. George Bernard Shaw chose to escape Dublin's slums in search of a better life, which he found in England. His chances to return to his homeland became even flimsier when he took up socialism, a radical movement that was not welcomed in the more liberal European countries. He spent his life in London. Orphan novelist James Stephens stole bread from the Stephen's Green ducks. Oscar Wilde was scarred for life by the loss of his first two great loves. Buck Millington in *Ulysses*, was kidnapped by political opponents. John Mellington Synge died at the tragically early age of 38.

James Joyce, master of the modern novel, was driven out of Dublin after being shot at. He was becoming increasingly a controversial figure in the city, known for his explicit writings and heretical views in a very conservative country. Two of James Joyce's closest friends, were shot by the resistance fighters. (Lynch, 2011, p. 13) Walking to Leeson Street, Stephen Dedalus, (the protagonist of James Joyce's autobiographical novel *A Portrait of the Artist as a Young Man*) proclaimed his commitment to art and his decision to leave Ireland:

I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church; and I will try to express myself in some modes of life or arts as freely as I can, using for my defense the only arms I allow myself to use - silence, exile and cunning. (Tomedi & Bloom, 2007, p 19)

James Joyce's Stephen Dedalus had not been mistaken: "Do you know what Ireland is? Asked Stephen with cold violence. Ireland is the old sow that eats her farrow." (Tomedi & Bloom, 2007, p 19) James Joyce left at the earliest opportunity and called his country the "afterthought of Europe", "the old sow that eats her farrow", and "a priest-ridden land". (Maddox, 2004, p 38) He emigrated in 1904 and settled in Trieste, and after a bitter visit to Ireland in 1912 never returned there, not even to his dying father. World-famous after *Ulysses* was published in Paris in 1922, he refused Yeats's invitation to the Free State's new Irish Academy of Letters. He resolutely remained a British citizen until his dying day in Zurich in 1941. That is how much he resented his fatherland. (Maddox, 2004, p 39)

But the resentment was mutual between Joyce and Ireland: his sisters in Dublin never wanted to be associated with him, and his name remained anathema among the Irish, and his country refused his wife, Nora Barnacle, the request to transfer and bury him in Dublin. He ended up fleeing to Trieste in the night with his companion, Nora Barnacle, and from there to Zurich, only to settle in the city where he had his own disciples of literary men and women: Paris. He died and was buried in Zurich. Two senior Irish diplomats were in Switzerland at the time, neither attended Joyce's funeral, and the Irish government later declined Nora's offer to permit the repatriation of Joyce's remains (Ryan, 2012, p. 102). But conservative Ireland is long gone. Today, in modern Dublin, *Ulysses* is part of the school curriculum, and Joyce is acknowledged as one of the greatest Irish writers ever lived.

Master of the theatre of the absurd, Samuel Beckett, was born in 1906 in Foxrock, a suburb south of Dublin. He had a decent job teaching French in renowned Trinity College. He resented teaching and tried to find an opportunity away from Ireland: “he wanted to put some distance between himself and his mother and to surround himself with new images, new sounds, streets not Dublin’s.” (Donoghue, 2009, p. 13). Moving to Paris, he fought with the French forces against the Italian fascist regime, when he did not consider fighting with the Irish Republican Army (IRA) in its war for independence. Samuel Beckett’s Irish contemporary and companion, Liam O’Flaherty, proclaimed that France was “the only country where there is a profound respect for the human intellect in itself” (Donoghue, 2009, p. 17). In Paris, Beckett celebrated the publication of Sean O’Casey, the prominent playwright, was chased out of Dublin after his plays were performed in Abbey Theatre and found unacceptably controversial by the Irish audience. He was responded to with rotten tomatoes and eggs sent flying across to the stage by a very angry audience. Upon the performance of *The Stars and the Ploughs* in 1926, ten years after the Easter Rising of 1916, and on the night of the fourth performance, the Abbey Company was met by an unruly audience who protested against what they believed was a grotesque distortion of historical events slandering those who had died for Ireland. The riot featured a coordinated appearance by the widows and bereaved women of 1916. During the disruption W.B. Yeats rose to praise the new play and addressed the audience saying:

“You have disgraced yourselves again. Is this to be an ever recurring celebration of the arrival of Irish genius?” Yeats, the owner of the theatre engaged with O’Casey in a series of well-kept letters, discussing and questioning the latter’s nationalism and loyalty to his fellow-Irishmen. The pressure left O’Casey no option other than heading to London until his dying day. (<http://www.abbeytheatre.ie/110moments/category/all-moments/#the-plough-and-the-stars>)

This inspirational play has been presented 56 times by the Abbey Theatre at the heart of Dublin as recently as 2012 and April 2015.

7. The Transformation:

In the 1960s Dublin’s fortunes began to change and the city finally experienced expansion and development, which slowed down by the 1980s recession, and causing the city to lose much of its talented work force to emigration. The trend was reversed in 1991 when Dublin was named European Capital of Culture, beginning an intense programme of city centre rejuvenation and improvements. This was followed by an economic boom which brought huge developments to the city: increased trade, new housing projects, better infrastructure, better services for the tax payer. Reports tell us “Local government fostered initiatives to help the cultural life of the city with increased funding and provision for all the arts.” (Evans, 2009, p. 22) Many Irish people who had emigrated in the 70s and 80s returned.

Creativity has been acknowledged as a vital resource in Dublin and the city is committed to developing this as a key element in economic policy:

Dublin’s economic plan also recognizes the importance of a vision and a brand for the city, one that exploits its heritage, current skills, location, environment, resources and

talent-all that the city does best. At the centre of this economic vision is the aim of highlighting Dublin as a creative city where the arts, and especially the literary arts, are crucial. (Evans, 2009, p.24)

Dublin City Council's innovative strategies have been major factors in growing and shaping Dublin's economy, especially in the current climate where traditional industries and financial services cease to be the major generator of economic growth. The first step for the city council towards solidifying a plan that is likely to succeed in this endeavor was to establishing Creative Dublin Alliance (CDA), collaboration between the local universities, business and local government leaders. (Bolger, 2011, p. 28) Thanks to this project, Dublin, which suffered extreme conditions in the near past, enjoys today fine Georgian architecture, a cosmopolitan social scene, a lively cultural life of theatre, music, highly regarded education system, good housing provision, and a highly-rated quality of life. (Evans, 2009, p. 64)

8. A Recipe for Success:

Dublin was lucky to have an ancient history rich with literature and culture, but that was not enough to guarantee the project will make the city a global literary destination. Planning, strategizing, and having the right team on board was essential to make the plan work. One of the steps taken by the city council was to designate the right institutions to collaborate and implement the plan. Dublin City Council, along with its partners took certain steps collaborating with the right institutions and creating events.

8.1. Institutions:

Dublin City Council and *Fáilte*, are two important offices that are responsible for tourism and literary tourism. Dublin City Council, headed by the Lord Mayor of Dublin is the democratically elected body that governs Dublin City. We are the largest Local Authority in Ireland. The council runs the city, and supervises actions related to tourism, (<http://www.dublincity.ie/main-menu-your-council/about-dublin-city-council>, 2015).

But the more immediate action came under "*Fáilte* Ireland". *Fáilte* Ireland was formed in May 2003 under the National Tourism Development Authority Act as Ireland's national tourism development authority, responsible for supporting Ireland's tourism industry and sustaining Ireland as a high-quality and competitive tourism destination. As part of this, *Bórd Fáilte Éireann* merged with CERT in order to increase the focus on achieving a cohesive tourism strategy for Ireland to ensure a strong and sustainable tourism industry. In 2012, Dublin Tourism merged with *Fáilte* Ireland. (<http://www.failteireland.ie/Footer/What-We-Do/Our-History.aspx#sthash.4Flw5AMj.dpuf>, 2015).

The city's universities with their publishing trade thrived at achieving a contemporary literary scene: conferences, discussion hubs, and literary and cultural events contributed to make a powerful image of Dublin as a place with literature at its core. Universities are not the only cultural institutions that contributed to the campaign led by Dublin City Council. Dublin is the home of the National Library, National Gallery, Abbey Theatre, The Peacock Theatre, Gaiety Theatre, The Dublin Writers' Museum, Trinity College, The National Concert Hall, and Irish Writers Museum, among many others.

As part of the collaboration between the government's entities, Dublin City Council arranged with the National Tax regime to support Artists and writers in Ireland and enable them to avail of exemptions on income derived from their creative work. Supporting writers and artists will ensure that the city sustains its status as a home of literature and art. (Coogan, 1983, p. 51)

'*Aosdána*', a body set up by the Arts Council, reflecting the innate value the state places on the role of the creative artists. The Arts Council established *Aosdána* in 1981 to honour artists whose work has made an outstanding contribution to the arts in Ireland, and to encourage and assist members in devoting their energies fully to their art. Through providing the artists with financial support, *Aosdána* ensures the artists well-being and productivity.

8.2. Business Tourism:

Cities around the world have taken steps to encourage 'business tourism' with special attention to ways of increasing its rapidness, as it is relevant to prosperity of tourism in general. Dublin (like main European and Asian attraction cities) has done a lot in this direction. Indeed "*Fàilte* Ireland" has included a specific strategic objective concerning business tourism. By business tourism, we mean encouraging global clients to hold conventions, events, and courses, in Dublin. Studies have shown that many of those who come to a city to attend a business event, usually come back with family or friends for leisurely tourism. (Urry, 2002, p. 13) This objective is stated very broadly by *Fàilte* Ireland: "development of conference and incentive visits and on events –led strategy to build a solid year-round tourism business" (<http://www.failteireland.ie/Footer/What-We-Do/Our-History.aspx#sthash.4Flw5AMj.dpuf>, 2015). Dublin City has gone to build a new district in Dublin called IFSC (International Financial Services Centre), with an architecturally unique building as a convention centre, overlooking the River Liffey. Many global companies and corporations are now occupying the buildings in the area as their new headquarters in the continent.

8.3. Literature as Brand:

In a way of promoting Dublin's literary identity, one of the efforts that has become quite noticeable is the endeavors to create brand names of prominent Irish works of literature. James Joyce's *Ulysses* is probably one of the best examples, with the closest paradigm being England's *Pride and Prejudice*, and Denmark's *Hamlet*. In order to create this brand name, there are annual events associated with the novel. On the week of June the 16th of every year, the Irish, the literary tourists, and the *Joyceans*, as they prefer to call themselves, walk the streets of Dublin, dressed in the costumes of the characters in the novel, and follow the steps of Mr. Leopold Bloom in his walks around Dublin on the June, the 16th, 1904. Indicative plaques have been planted around the city to point to the trail of Bloom. Recently, a hotel was called 'Bloom' off Temple Bar district is established right in the place of the hotel where Nora Barnacle, Joyce's partner, used to work. It is decorated with the era's style and design to ensure the maximum Ulyssesian experience for the clients. It does not stop here, as memorabilia, stationary, and souvenirs are sold around the city carrying pictures and drawings of the characters. Of course, such practice by the Irish tourism office enhances the literary hue of the city, and of course commodifies the work of art for public consumption. The same

glorification goes for Yeats, where a pilgrimage to his favourite town Sligo is arranged as inspired by his of his poems.

Another strategy that helped making Irish literature into a brand is creating the 'celebrity literary figure'. Three of the city's newest bridges are named after three literary giants: James Joyce, Samuel Beckett, and Sean O'Casey. The cafes and pubs these writers went to where made into shrines, statues where erected for the men of literature, their pictures are printed on consumer goods, like stationary, clothes, bags...etc.

Like it is in Europe and other parts of the world, the more immediate model for literary-related tourism is created the 'literary shrines', which are visited by hundreds of thousands of tourism every year. Such examples include Shakespeare's Globe in London, Kronberg Castle in Denmark, best known as Hamlet's Castle, and the Edinburgh Castle, which performed as the setting for *Macbeth*, and other sites around the world. Such examples represent the: consumption, production, re-production, commodification, transformation, communication, and distribution of literature for tourists, processes that are riddled with contestation, social and political tensions, power plays, and [conflictual] encounters of meaning." (Robinson, 2002, p. 2) The spaces and places of literature and the literary have long been noted as sites to visit within the context of homage, pilgrimage and education. A persistent and mainly accurate view is that spatial expressions of the lives and works of creative writers have held appeal for the traveler rather than the tourist, and following Fussell, are positioned more in bourgeois nostalgia than the proletarian realities of the 'moment'. (Fussell, 1980, p. 43)

The home of the writer is arguably the most powerful tourism resource with appeal across a range of markets. Contained within this notion of 'home' are houses, apartments etc., that are represented in tourism contexts as having borne witness to various stages of a writer's life. Writers' homes as focal destinations provide a tangible connection between the created and the creator, allowing tourists to engage in a variety of emotional experiences and activities. For literary pilgrims, here lies the potential for intimacy, authenticity, and inspiration. In visiting such spaces the literary tourist can hope for some similar inspiration and aspirations for, or at least a shared moment of connection between creativity and these particular 'homely' spaces. Internally, a writer's space is a hybrid between a home and office, often surrounded by intimate and revealing memorabilia, often serving as a reflection or extension of the writer's character. (Robinson, 2002, p. 8)

In Dublin, rich with writers' homes, iron plaques on the exterior of the houses indicting who lived there and when. Over the years, the focus of presentation in writers' homes has moved away from 'museum staging' with formal displays of associated objects to the recreation of more naturalistic settings which the author would have inhabited beyond the writing process. Thus the birthplace of George Bernard Shaw, a Victorian terraced house in Dublin, is presented to visitors as having the appearance that the family has just gone out for the afternoon. (Robinson, 2002, p. 9)

One of the factors that helped and guided key players in the city to transform it into a geo-literary icon is that much of the city is reflected in the literature. Eimear McBride

comments on one of James Joyce's novels, *Dubliners*: "It has become the most approachable face of the city and its literature" (McBride, 2014, p.55).

Dublin's abundance in literary spaces has undoubtedly encouraged the tourism planners to utilize it. A good example of such literary spaces would be Baggot Street, which was the nuclear of the Dublin Bohemia:

Baggot Street had its origins in the Viking village of Baggotrath, where muskets flashed in 1549, as Parliamentarian defeated Royalists and paved the way from Cromwell's conquest of Ireland. Starting in St. Stephen's Green, both Baggot and Leeson Streets were the main medieval roads from Dublin to the south. In the late 1700s, they framed a bustling new Dublin. Georgian society originally centered on the North side of the city. (Lynch, 2011, p. 3)

Olivia Robertson arrived in 1949 and observed: "Dublin has its own special colony of Bohemia, its 'Latin Quarter'. My first act on arrival was to walk up Baggot Street, our little Chelsea." (qtd in Deegan and Dineen, 1998, p. 27). In addition to Abbey street where playwrights and actors used to room close to the legendary Abbey Theatre, once run by W. B. Yeats and lady Gregory, or Marrion Square, where Oscar Wilde lived. Such streets rich with stories and silhouettes of great writers did not fail the Irish in their endeavor to become a city of literature.

8.4. Awards:

The city council took other measures to accentuate the literary hue of the city, and that is by turning it into a host of the literati and intelligentsia hub. One way was to introduce a bundle of international awards, like The International Dublin Literary Award (IMPAC), is presented annually for novels written in or translated into English. The award is an initiative of Dublin City Council, the municipal government of Dublin, which retains full ownership. It is the world's richest prize for fiction and is now in its 20th year. The award aims to promote excellence in world literature. Nominations are submitted by library systems in major cities throughout the world.

Dublin Library Literary Prize is also turning heads in literary circles and is expected to attract entries from countries around the globe. Established as "the biggest award in the world for a single fiction title," (of \$63,000), "involves the public library services of national capital cities worldwide in nominating up to three titles selected from across the total range of best contemporary fiction being published," said Eithne Massey, project manager and senior librarian with Dublin Corporation Public Library Service. (qtd. in Byrne & Skinner, 2007, p.16). The award was launched by Dublin Lord Mayor John Gromley at an April reception in the Irish capital, where the city granted a special charter to IMPAC, "the world's largest productivity improvement company" and the city's partner in the venture, which is being managed by the Dublin's public library system. (Kniffel, 1995, p. 508)

8.5. Festivals:

The Franco-Irish Literary Festival, the Spanish-Irish Literary Festival, are but two of many festivals in which international literature is showcased in the city of Dublin. The Dublin Writers Festival and The Dublin Book Festival are also high-profile annual events that made the city of interest to many writers and literary tourists. (Kniffel, 1995, p. 508)

10. Conclusion:

Within the context of an expanding tourism culture, literature's role has been underestimated and largely under-researched. This paper has only touched upon some aspects of the relations and correlation between literature and tourism in the knowledge that further work needs to be carried out.

Certainly, but not exclusively, within the western developed world literature is a powerful and dynamic field of cultural expression. Despite the rising curves of hyper-realities and the virtual, we nevertheless continue to inhabit a culture of books and literature. As John R. Short expresses:

The inescapable fact remains: literature is an aspect of society. It coheres, structures and illuminates many of its most profound meanings. It is, in a particular sense, an institution of society, an inheritance of artistic practices and values, appoint of formal interaction where writers and audiences meet, a means of social communication and involvement, and a manifest expression of our curiosity and our imagination. (Short, 1991, p. 159)

How easily this analysis is applicable to contemporary tourism. We encounter the world and meaning through tourism as a first world institution and as a form of communication that is in itself 'an expression of our curiosity and our imagination'.

Clearly, not all literature is rich in landscape and imagery to tempt tourists, nor it can be mined for strong themes and characters as inspiration for literary theme parks. Nor, too, are all authors rich in the character and lifestyle that would encourage tourists to explore their homes. It is clear too that commodification of literature for touristic purposes is invariably selective so much so that art and literature can lose its authenticity. Yet this authenticity is itself a challenging concept, and relates more to the literary pilgrim rather than the common tourist.

The example of Dublin's fight to establish a literary identity was a calculated one. It had the topography, the history, the heritage, the literature, and good governance. In a publication by UNESCO on Dublin as a world of literature, in 2009, a 'context for literature' was provided and reads thus: "Dublin City Council, the democratically elected body which governs the city, aims to ensure that Dublin is at the centre of a creative economic region-one which will continue to attract, retain and develop creative talent, harnessing all of its assets and capabilities." (Evans, 2009, p. 9) But on the other hand, it suffered recessions, famines, poverty, and limited resources, and the stigma of political instability. But in the end, Dublin has won the battle, and exceeded expectations as it completely yielded itself to the project. By coming to terms with the past, it holds itself now synonymous with Jonathan Swift, Oscar Wilde, George

Bernard Shaw, W. B. Yeats, James Joyce and Samuel Beckett, among many others. But it is still home to renowned men and women of letters, like IMPAC award-winner, poet Colm Tóibín, the Man Booker-winner, Anne Enright, John Banville, Roddy Doyle, Iris Murdoch, among others.

In 2004, the city of Dublin was chosen by UNESCO as “a city of literature”:

Part of the UNESCO Creative Cities Network launched in 2004, Dublin is one of the only four cities in the world with the designation of UNESCO: City of Literature, joining Edinburgh, Melbourne, and Iowa City. The sought-after accolade, which is permanent, recognizes Dublin’s culture profile and its international standing as a city of literary excellence. (Bolger, 2011, p.8).

Today, literary tourism is a vital component of Dublin’s economy, employing within the industry of tourism %27 of the national workers. A total of 5.6 million visitors came to Dublin in 2013, contributing € 1.7 billion to the city’s economy. In the same year figures show that over 3 million visited cultural institutions located in Dublin. In 2013, Ireland announced that it was a debt free nation, despite the stressful economic situation in the EU countries.

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