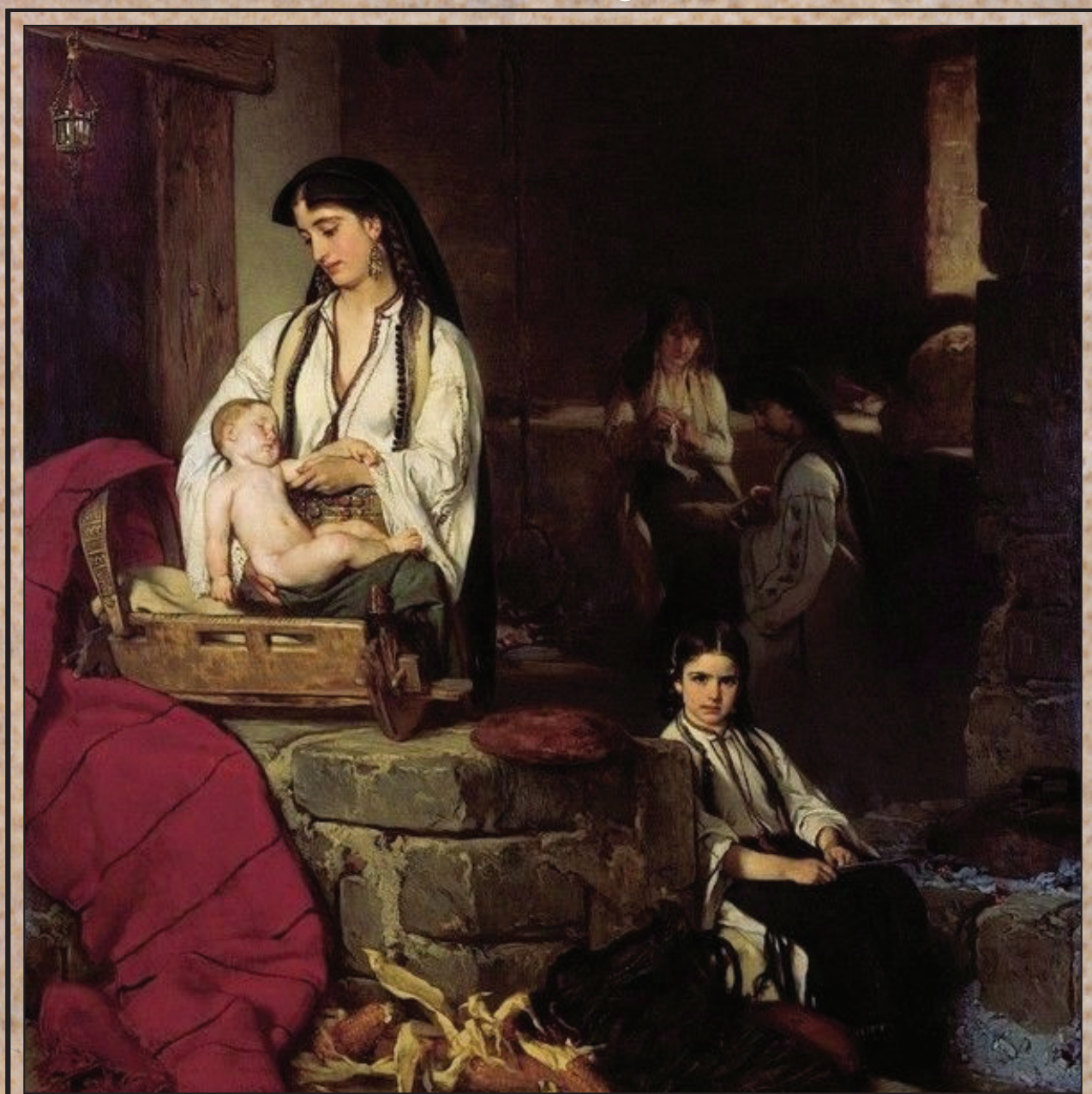


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## LITERARY TOURISM: THE ROLE OF RUSSIAN 19TH CENTURY TRAVEL LITERATURE IN THE POSITIONING OF THE SMALLEST EUROPEAN ROYAL CAPITAL – CETINJE

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### ABSTRACT

*Increasing competition on the global tourism market forces numerous tourist destinations to create a specific image and diversify their offers through innovative and sustainable tourism products. In view of this, there is a range of possibilities for utilizing historical resources, tangible and intangible cultural heritage, including travel literature, which has not been considered in Montenegro thus far in the context of potentials for enhancing the tourist offer. This paper is focusing on the research of travel literature by 19th century authors from Russia who wrote about Cetinje and Montenegro, as well as the possibilities of creating a destination image and diversified experience for specific market niches, primarily the tourists from Russia who have been among the most numerous in Montenegro. The expected outcome of the research is to point out the importance of valorisation of Russian traveler literature in the context of creating a destination image. Considering the negative propaganda of a part of the media in Russia when Montenegro entered NATO in 2017, it is expected that this Balkan and Adriatic country, whose primary business is tourism, will have to identify and acquire state-of-the-art modalities for attracting new target segments from the Russian Federation. In this paper, literary tourism with the concepts of town – museum, town of books and storytelling, as marketing communications tools, are proposed to promote the revival and valorization of historical events, historical figures and Cetinje's former image in the positioning of the tourism destination, also in the context of sustainable tourism development*

**Keywords:** travel literature, literary tourism, heritage, destination image, destination positioning, storytelling, Cetinje

## TURISMO LETTERARIO: IL RUOLO DELLA LETTERATURA DI VIAGGIO RUSSA DEL SECOLO XIX NEL POSIZIONAMENTO DELLA PIÙ PICCOLA CAPITALE REALE EUROPEA – CETTIGNE

### SINTESI

*La crescente competizione nel mercato del turismo globale incoraggia numerose destinazioni turistiche a creare un'immagine specifica e a diversificare la propria offerta attraverso prodotti turistici innovativi e sostenibili. Da questo punto di vista si presenta una serie di possibilità per la valorizzazione delle risorse storiche, del patrimonio culturale materiale e immateriale, compresi i libri di viaggio, che in Montenegro finora non sono stati presi in considerazione nel contesto del potenziale rafforzamento dell'offerta turistica. Nel presente lavoro ci concentriamo sull'analisi delle opere odepatiche degli scrittori di viaggio dell'Ottocento provenienti dalla Russia che hanno scritto sulla città di Cettigne e sul Montenegro ed esploriamo la possibilità di creare un'esperienza*

*diversificata per nicchie di mercato particolari, principalmente per turisti russi che sono i più numerosi in Montenegro. L'esito previsto della ricerca dovrebbe sottolineare il ruolo della valorizzazione dei libri di viaggio russi nel contesto della creazione dell'immagine di una destinazione. Considerata la presente propaganda negativa in alcuni media russi, da quando nel 2017 il Montenegro è entrato nella NATO, si prevede che questo paese balcanico, la cui attività principale è il turismo, dovrà identificare e progettare modalità innovative per attirare dalla Federazione Russa nuovi segmenti mirati. Nell'articolo vengono proposte nuove iniziative di marketing, incluso lo storytelling, al fine di promuovere e valorizzare eventi del passato, figure storiche e l'immagine di Cettigne di una volta in funzione dell'offerta turistica e della gestione sostenibile delle destinazioni turistiche.*

**Parole chiave:** letteratura di viaggio, turismo letterario, patrimonio, immagine della destinazione, posizionamento della destinazione, storytelling, Cettigne

## INTRODUCTION

The long-standing effort of Montenegro, where tourism is a priority economic sector, to effect a transition from a mass tourism destination (typical for Adriatic countries) to a sustainable tourism destination opens up a field of opportunities for innovation in cultural tourism offers. This is of paramount importance for towns such as Cetinje, the old Montenegrin royal capital at the foot of the mount Lovćen, which is generally recognized only as a short-stay destination for foreign tourists, despite the natural and cultural resources that were factors in the nomination of its historical core for the List of UNESCO World Heritage Sites. The image or a specific character of a town or a destination includes many elements, such as attractions, safety, local ownership, the quality of life of the locals etc., and is an essential factor of attracting tourists to a destination, as well as the factor of destination positioning, which is significant in the quickly changing market (Claveria, 2016). In the tourism literature, the concept of destination image has received a lot of attention (Santana & Sevilha Gosling, 2018; Echtner & Ritchie 1993, 2003; Tasci & Gartner, 2007; Dann, 1996), but the concept still remains vague due to different methodological frameworks employed in different studies. Sometimes, identity and brand of a destination are identified, bearing in mind that the destination brand represents destination identity, but, unlike identity, the destination image is a brand of a destination from the viewpoint of visitors (Šerić, 2011). In this sense, the identity of the local community is essential (Đurašević, 2015), and deeply intertwined with the local heritage. Thus, also rich literary heritage of Montenegro could be emphasized and included in the unique tourist offer of Cetinje. Travelogue writers from the past viewed Cetinje as a »miniscule capital«, and their colorful descriptions of the Montenegrin capital provide opportunities for the tourist utilization of the former Cetinje's story through the implementation of the storytelling concept, which, in the context of tourism, emerged twenty years ago and it implies application of innovative ways of animating tourists at the cultural tourism destinations, including cities, museums, etc. »Storytelling can play a role as a branding, marketing, stakeholder and visitor engagement, sustainable management and innovation strategy and tool« (Heritage, Tourism and Hospitality, 2018) especially if combined with the concept of a literary museum or the town-museum concept. In the article, this new tourism product (town – museum of literary heritage) based on the 19th century Russian travel literature, which could be employed for positioning of Cetinje and Montenegro, is discussed.

## TOURISM CHALLENGES OF MONTENEGRO

Montenegro is a rising tourist destination (Monstat, 2018; Vitić-Četković *et al.* 2019), accompanied by a mixture of different images ranging from romanticizing the Adriatic destination to pointing out the wilderness and mafia business of this former Yugoslavian state. The Daily Telegraph described it as the »Jewel that thrilled Byron and Bond« (Pollinger, 2006), referencing to the fact that James Bond – Casino Royale was partly put to Montenegro and that the poet George Gordon Byron, who actually never visited Montenegro (Krivokapić & Diamond, 2017), presumably said: »When the pearls of nature were sown, on this soil an overflowing handful was gathered. The most beautiful contact between the earth and sea took place at the Montenegrin littoral« – the quote is often found on tourist websites<sup>1</sup> in Montenegro. In this country, the tourism sector brings 22 % of the Gross Domestic Product (GDP) and is expected to reach 30 % in the near future (Cerović Smolović *et al.*, 2018). Under the influence of globalization, numerous tourist destinations, and especially small countries, such as Montenegro, which is branding itself with the slogan »Wild Beauty«, are facing risks of having the values of their material tangible and intangible cultural heritage diminished and eventually lost (Jovanović & Vitić-Četković, 2013), especially if they are oriented towards mass tourism. On the other hand, tourism is an important factor in the promotion of cultural heritage, while cultural and historical resources are often the basis for positioning and creating the image of the country or the city as a tourist destination. Balancing between accepting the global market trends and preserving local attractions is one of the essential challenges of the contemporary destination positioning in the context of sustainable tourism development, which predicts tourists with increased awareness (Graham *et al.*, 2010) and the use of resources in a way that the continuity of use is guaranteed (Netto, 2009). In the long run, sustainability is the answer, also for Montenegro. Sustainable tourism and innovation is exactly what Cerović Smolović and others (2018) emphasized in their recent research. In this light, heritage and literary tourism is perceived as a significant tool in supporting the existent tourism activities and assisting to develop new ones employing sustainability concepts. Jurinčić (2016, 248) emphasizes the role of literary landscape in developing literary tourism and speaks of the »construction of a literary-tourism destination«. The importance of literary tourism as part of cultural tourism is, thus, growing, especially in tourism underdeveloped rural areas, which are often facing economic, social, demographic, environmental and other problems, »such as depopulation, lack of

1 f.e. <https://www.montenegropulse.com/> (last access: 8. 4. 2020), <https://www.holidayme.com/explore/dom-montenegro/> (last access: 8. 4. 2020), <https://www.sightseeingtoursmontenegro.com/about/> (last access: 8. 4. 2020), <http://www.montemove.co.za/> (last access: 8. 4. 2020).



financial resources and innovations, a peripheral position, lack of employment opportunities and high quality services, and the like» (Makuc, 2015, 586).

#### METHODOLOGY

This paper is based on the field research in situ, in Cetinje. 11 in-depth face to face and telephone semi-structured interviews, which are most commonly utilized techniques for qualitative data collection (Edwards & Holland, 2013; DiCicco-Bloom & Crabtree, 2006), were employed in the study. They were conducted individually with each interviewee and took between 20 minutes and 60 minutes. This method was chosen because it enables to get deeper, quality information on the researched matters. Tourism stakeholders and the locals of Cetinje were chosen for the interviews because one of the research questions the study was trying to answer was their (shared) understanding of heritage tourism in Cetinje. Interviews were analysed by theme coding (emphasis on the themes tourism, heritage, culture, literature) and interpreted, considering also *»the researcher's interactional experience«* (Alshenqeeti, 2014, 41) as Creswell (2009) advises.

Further on, narrative analysis was used, which has gained popularity in the social sciences in the last 30 years (Mainil & Plantenkamp, 2010; Mura & Sharif, 2016), and denotes a set of different methods focused on study of narratives, representations of realities in written and oral forms (Riessman, 2008). The term *»narrative«* indicates different concepts, for instance genre, metaphor, and discourse (Daiute & Lightfoot, 2004). The method was chosen because it is useful in researching the complexity of social realities (Czar-niawska, 2004). Narratives reflect realities, which is also one of the main assumptions of narrative analysis, namely that *»people's stories are important lenses through which we can explore social reality«* (Mura & Sharif, 2016, 195). What is more, they do not only reflect the reality, but also construct it (Gubrium & Holstein, 2009; Mura & Sharif, 2016). The research was focused on narrative analysis of discourse, more precisely, analysis of the descriptions of Montenegro by 19th century Russian travelers. According to Polking-horne (1995), the following elements were referred to: the cultural context in which the text was produced, the narrator (views, emotions, understandings, experiences) and the narrator's significant others, the story. Based on narrative discourse analysis, the research explores the possibilities of reviving the identity of the former Cetinje and Montenegro as a possible asset in utilizing the intangible cultural heritage for tourist purposes. Thus, the travel literature by 19th century writers from Russia who wrote about Cetinje and Montenegro is analyzed and evaluated in the context of a possibility to create a diversified tourist experience for specific market niches, primarily the tourists and

the owners of the *»second homes«*, who are among the most numerous in Montenegro. Building on the *»experience economy«* (Pine & Gilmore, 1998, 105) that has its important cornerstone in tourism, literature review shows that a possible added value or marketing strategy to the cultural tourism of Cetinje is storytelling, that is, a revival and utilization of historical events, historical figures and landscapes that have not been a standard part of the destination's positioning and tourist offer. A theoretical model of the Cetinje (and similar destinations) tourism development based on the storytelling model by Mossberg *et al.* (2010) is offered.

#### LITERARY TOURISM AS A TOOL FOR HERITAGE PRESERVATION AND DESTINATION POSITIONING

Aluza *et al.* (1998), Agarwal and Shaw (2017) argue that in the 1990s heritage was one of the fastest growing and one of the most significant segments of tourism, and that more recently, heritage, which includes *»a range of past and present aspects of society such as language, culture, identity and locality«*, (Agarwal & Shaw, 2017, 4) has become integrated into tourism, *»reflecting the diverse ways in which tourism is being produced and consumed by tourists«* (Agarwal & Shaw, 2017, 2).

Today, sophisticated cultural tourism programs are used to enhance the visitor satisfaction to a potential city, yet, a challenge is in creating and implementing programs that take full advantage of a city's historical and literary cultures (Carson *et al.*, 2016). Some successful examples, especially from the United Kingdom, where literary tourism is well developed (Hoppen *et al.*, 2014) and researched (Busby & Shettleliffe, 2013; Mansfield, 2015; Agarwal & Shaw, 2017), have proven that literary tourism, which comprises anything that is connected to literature, including literature events, performances and festivals, can be an effective tool in branding destinations and creating sustainable marketing strategies (Potočnik Topler, 2016). In Great Britain, according to Watson (2006), literary tourism is so naturalized as a cultural phenomenon that literary sites are marked on road maps and described in guidebooks. Not only in the United Kingdom, but also in Kenya, Japan, New Zealand, Argentina, Chile, Canada, United States, France, Germany, Greece, Ireland, Italy, and Russia (Hoppen *et al.*, 2014), literary tourism has become a significant niche in the tourism industry. Zupan Sosič (2018) emphasizes good examples from Uzbekistan, Slovakia and China, where they developed various models of literary museums. In Tashkent, Museum of literature named after Alisher Navoi was established – with 17000 artefacts, portraits, photographs, books and manuscripts exhibited. Zupan Sosič (2018) points out that the structure of this literary museum is too traditional, lacking



**Figure 1: View of Cetinje at the end of the 19th century (Wikimedia Commons).**

modern ways of heritage presentation. In Slovakia, tourists have a possibility to visit the Slovak national literary museum in Martin (Zupan Sosič, 2018), which is focused on documentation of Slovak literature, its history, presentation and promotion. The biggest literary museum in the world is The National Museum of Modern Chinese Literature in Beijing, which functions both as a museum and as a research library (Zupan Sosič, 2018). Another concept of museums is „*the city as museum and museum as city*», which is, according to Beasley approaching the town or the city „*as both a site for participation and a resource*» (Beasley, 2017), and where the whole town or city is a museum – by entering a town tourists or visitors actually enter the museum as well. This concept deserves consideration also in the case of Cetinje and similar historic towns, where there is no room for a new museum building or where the existent history museums are really struggling to reach their audiences, are working according to the outdated, 20th-century model, and are faced with the challenge how to articulate and demonstrate

their public value (Tisdale, 2013). Employing digital technologies to connect to the audiences, locals and tourists, is vital (Swift, 2013).

Since the World Tourism Organization argues that, in fact, more than 40 % of all international tourists are »cultural tourists« (Richards, 1996), this segment of tourism needs special attention also in Montenegro. At the same time, it needs to be emphasized that the definition of cultural tourism and cultural tourist is still vague (Aluza *et al.*, 1998). According to Richards (1996), however, most definitions on cultural tourism agree that the essential ingredient of cultural tourism is consumption of culture by tourists. In 2017, at the 22nd Session of the General Assembly held in Chengdu, China, a new operational definition of cultural tourism was generated from the UNWTO (UNWTO, 2017, 18), stating as follows:

*Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the*

*tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions.*

Of course, not all cultural tourists are the same. Galí-Espelt (2012) identifies two main groups of cultural tourists: 1) tourists whose main motivation is to consume culture and 2) those for whom culture is a secondary motivation.

As a type of cultural or heritage tourism, primarily connected to visiting *»places famous for associations with books or authors«* (Squire, 1993, 5), literary tourism has potential for its development also in Montenegro since there is a strong literary tradition dating back centuries ago (Krivokapić & Diamond, 2017). Montenegrin monasteries keep a number of medieval manuscripts, and the National Library of Montenegro in Cetinje, named after Đurđe Crnojević, the ruler of Montenegro who in 1493 founded the first state printing house in the world, stores a unique collection of books (National Library of Montenegro, 2018a). Literary places, also Cetinje, which were visited by 23609 visitors, who produced 61350 overnight stays in 2018 (Monstat, 2018), attract many teachers, academics, pupils, students, and other tourists who are fond of literatures. Observing the heritage and importance, Cetinje is compared to Italian Lucca and to Edinburgh, the capital of Scotland (Lalovic, 2014), the towns rich in literary traditions and heritage. In fact, the whole town – due to its size and geographical position – is as a heritage or literary museum. Smith (2012, 24) argues that one of the reasons for visiting literary places is also that *»people enjoy stories because they give them pleasure«*. In every culture, stories have always played significant roles in prescribing behavior, establishing meaning and constituting identity (Godsil & Goodale, 2013), hence the term *»homo narrans«* for people (Fisher, 1984, 6). Storytelling represents a specific post-modernist approach to conveying information from the host to the guest, from the curator or the tourist guide to the visitor, characterized by a strong experience component, that is, the tourist experience required by the contemporary tourism consumers. They are supported by the information and communication technologies, more informed, more independent and individualistic, more actively involved (Pera, 2014), and *»they also tell stories about their experiences to other people«* (Yilmaz, 2016, 136). Given the development of communication technologies, which has enriched the tourist's communication environment (Vilpponen et

al., 2006), these stories spread quickly and globally, influencing the tourism sector, which is sensitive to the innumerable mediated visitor experiences in social media (Lund et al., 2017). Recent research on literary tourism also indicates that literature is a significant element in the sustainable strategies of tourism development (Yiannakis & Davies, 2011), in preserving place's heritage and identity (Jurinčić, 2016), for increasing tourist awareness, appeal and viability of the destination (Connel & Meyer, 2009). What is more, since market segmentation and differentiation of tourism products are increasing, literary tourism and other subtypes of cultural and heritage tourism (e. g. screen tourism) are of global importance with the market thus becoming very competitive (Agarwal & Shaw, 2017). However, measuring of this type of tourism is problematic, especially because tourists visit sites, cities and destinations for a multitude of different reasons (Busby & Klug, 2001).

#### RELATIONS BETWEEN RUSSIA AND MONTENEGRO

Official statistics (Monstat, 2018) show that today, in Montenegro tourists and residents from the Russian Federation are among the most numerous ones. It is also estimated that approximately 20,000 Russian citizens live in Montenegro and that they have purchased close to 70,000 various properties.

With the accession of Montenegro to NATO in 2017 and the corresponding negative propaganda coming from some of the Russian media, it is to be expected that Montenegro will have to come up with some modalities for retaining the existing target market segments from the Russian Federation, as well as attracting new ones. After the 2018 expel of a Russian diplomat from Montenegro over a nerve agent attack in England that the British government has blamed on Russia, and Moscow's expel of a Montenegrin diplomat from Russia (nytimes.com), this might represent an even bigger challenge. Among other things, creation of tourist products based on the historical and cultural links between the Russian Federation and Montenegro will be required, while recognizing the intangible cultural heritage and the principles of sustainable tourism development.

Considering that this paper explores the possibilities of utilizing the travel literature written by the 19th century Russian authors, as well as a revival of historical events and figures through a specific cultural tourism offer, it is appropriate to provide a brief background review of the socio-political relations between Russia and Montenegro. Political relations between Russia and Montenegro date back to 1711. Upon the call to arms against the Ottomans, issued by the Russian Emperor Peter I, the Montenegrins were the sole people among all Balkan Christians to respond to the call. As a token of gratitude for their support and



Figure 2: Cetinje monastery (Wikimedia Commons).

loyalty, the Russian Emperor Peter the Great, as well as all Russian emperors in the later periods, had provided ample assistance to Montenegro. The Montenegrin bishop Petar II Petrović Njegoš was ordained in Saint Petersburg in 1833, and Russia supported him in the organization of the state government, acquisition of books and opening of the first schools in Montenegro. Thanks to the assistance of the Russian government and the Holy Synod, the first high schools were also opened in Montenegro in 1869 – the Maiden Institute and the Cetinje Seminary. Russian subsidies were received by the Montenegrin Crown, Danilo I hospital, as well as the Montenegrin Army. Russia had assisted Montenegro in purchasing weapons, grain, and in obtaining loans (Rastoder & Andrijašević, 2006). Following the recognition of the independence of Montenegro at the Berlin Congress in 1878, Russia was the first of

all European powers to establish diplomatic relations with Montenegro.

The first Russian who wrote about Montenegro was Peter A. Tolstoy, a Russian boyar who had been taught seamanship and maritime skills by the seaman Marko Martinović in Boka at the end of the 17th century. There are testimonies by V. B. Bronevsky, a Russian officer at the beginning of the 19th century about the joint action of Russians and Montenegrins in the struggle against Napoleon in Boka (Martinović, 2005, 7). However, much more was written about the Old Montenegro,<sup>2</sup> although in fairly later periods of time. Namely, in the second half of the 19th century, after the territorial expansion and international recognition of Montenegro, along with the Western European explorers, quite a few of their Russian counterparts visited the smallest Balkan nation (Martinović, 2005).<sup>3</sup>

<sup>2</sup> The poorest and the most rugged mountain areas of contemporary Montenegro that originally encompassed 4 counties and Brda („The Hills»), while the coastal county did not belong to Montenegro.

<sup>3</sup> Dušan J. Martinović stated that from 1822 until 1989 there had been more than 5000 bibliographical entries about Montenegro in the Russian press (see. D. J. Martinović, E. Markov and his travelogue about Montenegro in Markov, 2005, 7).



**Figure 3:** *The National Library of Montenegro »Đurđe Crnojević«, Cetinje (Wikimedia Commons).*

They were mainly scientists who would translate their impressions into notes and stories upon returning to their countries. The most prominent place among them is certainly occupied by the Slavacist, ethnographer, geographer and historian P. A. Rovinsky who came to Montenegro in 1879. Paul the Russian, as this professor at the University of Kazan used to be called in Montenegro, spent a total of 27 years on the territory of Montenegro with minor interruptions in order to translate the results of his extensive research into numerous works, studies, debates and monographs. Among his numerous publications, the most prominent place belongs to the multivolume work *Montenegro in the Past and Present* printed in St. Petersburg in the period from 1888 to 1915, translated into the Montenegrin language and published in 2004 by Obod publishing house from Cetinje. The records and testimonies of other Russian authors are far more modest in scope; however, they are important because they did result from directly acquired knowledge on Montenegro in the period of the establishment of Montenegrin legal

and state government institutions. A certain number of their observations in the form of travel notes, translated into the Montenegrin language are available to readers thanks to the publishing house Cid from Podgorica which published them as a part of the series of books entitled *Svjedočanstva (Testimonies)* (Bronevski, 1995; Rovinski, 1998, 2001, 2004a, 2004b; Bašmakov, 1986; Golcin, 1999; Kovaljevski, 1999; Varava, 2002; Markov, 2005; Petković, 2005; Aleksandrov, 2006).

#### CETINJE IN THE EYES OF RUSSIAN TRAVELERS FROM 19<sup>TH</sup> CENTURY

Cetinje, the old Montenegrin royal capital and today's center of arts and culture, where national institutions of culture (e. g. National Museum, National Library, Biljarda – Residence and the Museum of Petar II Petrović Njegoš, Archeological Museum, University of Arts, Ministry of Culture etc., the residence of Montenegrin President is also here) are located, was well noticed also by curious Russian explorers, who would

not skip descriptions of Cetinje in their travel books. In the first decade of the reign of Nikola Petrović Njegoš, this small town consisted of only 70 thatched roof houses. On the eve of the Second World War, Cetinje reached the number of 4300 inhabitants and 500 houses. Despite its modest size, Cetinje had in the past been constitutionally defined as the cultural, spiritual and historical center of Montenegro. It was born more than 500 years ago with the book *Oktoih* (The Cetinje Octoechos, 1494) made in the printing press that is considered to be the first state printing house in the world. In the era of the Crnojević noble family it was a tiny capital, which, due to the fact it was constantly susceptible to and threatened by the Ottomans, would only be affirmed as a city core, in the cultural and urban sense, as late as the second half of the 19th century (Jovanović & Vitić-Četković, 2011). In the years 1592 and 1593, 42 books were registered in the Cetinje Monastery – they are considered the first surviving book lists in the country. Another significant milestone in the Montenegrin literary history is the year 1838, when the bishop, ruler and poet Petar II Petrović Njegoš separated secular from religious books, all of which have been acquired by him and his predecessor Petar I, and transferred them from the Cetinje Monastery to his residence called Biljarda. It is considered that Njegoš's library has functioned as a state library. In 1893, prince – bishop Nikola I Petrović marked 400th anniversary of the Crnojević printing house by establishing a public library (National Library of Montenegro, 2018b). For the purposes of this paper, we have selected the literary body of 4 travelogue records by Russian explorers who visited Montenegro during the transformation of the town of Cetinje into the capital with outlines of a European city. The first to be mentioned here is the Russian scientist Alexander Alexandrov, whose reason for visiting Cetinje was the jubilee celebrated on the occasion of the 400th anniversary of the Obod press. Next is Evgeny Markov, a writer – ethnographer who was accompanied by his wife during their stay in Cetinje in 1895. We have also selected the records of Prince Golitsyn, who had spent several months with his two friends in, as he stated, »the picturesque Slavic principality which preserved the beautiful traits of patriarchal life« (Golicin, 1999, 7), and finally, the botanist – teacher of natural sciences Mikhail Petrovich Varava, who turned his second consecutive visit to Montenegro in the summer of 1900 into a travelogue published in 1903 in Moscow.

Evgeny Markov graduated from the Kharkov University where he had received his master's degree in natural sciences. However, he early started writing and publishing literary works in established Russian journals. He reached a wider reading audience with his numerous travel books, including the travelogue *Traveling around Serbia and Montenegro*, published in 1903 in St Petersburg. This Russian publicist and

ethnographer was accompanied by his wife on his trip to Montenegrin areas in 1895. The second part of the aforementioned travelogue was dedicated to the Montenegro country, and he dedicated the fifth chapter of the total of 15, to Njeguši and Cetinje, where he describes the capital of Montenegro:

*Cetinje is actually a village, but it is still the capital of the Principality. Low, ground floor houses, quite poorly built, even worse plastered, are strewn along the streets, connected with passes, which makes up the entire town. If one eventually happens to come across a house with a floor somewhere, it will also look like an ordinary farmhouse. I can see this entire tiny town from my carriage* (Markov, 2005, 320).

Further in the text, Markov quotes the Russian Colonel Yegor Kovalevsky, who after visiting Cetinje in 1841 noted that the entire »Cetinje consisted of monastery premises, which house barely a dozen cells and a narrow church« (Markov, 2005, 325), concluding that at that time it also provided space for a hotel and the Russian Maiden Institute, supported at the expense and under patronage of Empress Maria, as well as a hospital, barracks and the prison, even a sort of a bank, the so-called Montenegrin Savings.

Prince D. M. Golitsyn (Muravlin), a Russian author born in Germany, published a number of novels and plays; his works were translated into Italian, French and German. With his two compatriots, on the eve of the annexation crisis in 1898, he visited Montenegro, whose nature and people enthralled him. In his book *By the Blue Sea*, illustrated with over 200 photographs, Golitsyn celebrates Montenegro and invites Russian tourists to visit the picturesque Slavic principality which preserved the beautiful traits of patriarchal life. For his work, Golitsyn was awarded the Order of Prince Danilo, 3rd Class (Luketić, 1999, 177). He describes Montenegro as probably the most beautiful country in Europe, while in his description of Cetinje he notes:

*Cetinje is a small yet powerful city, original as a fairy tale and simple as a folk song. As we observe it, we feel that its tiny proportions hide an obscure greatness. In time, Cetinje will grow into a big city, but even today everyone who comprehends its role as the Mecca of Southern Orthodox Slavs recognizes its greatness* (Golicin, 1999, 106).

Mikhail Petrovich Varava, the Russian zoologist and botanist, the author of a series of handbooks and textbooks on the history of natural sciences published in Russia, was primarily interested in the flora and fauna of Montenegro. In his travelogue, *Around Montenegro*, which was written in 1900 and illustrated



Figure 4: Blue Palace, Cetinje (jaffeuxnouguier, <https://www.flickr.com/photos/chagoule/7440104754>).

with a multitude of photographs, Varava's attention is also caught by Cetinje's tiny houses:

*In the distance, at the southeast end of the fields, Cetinje houses were glistening in white. In twenty minutes we were already in the main Cetinje street, where we found numerous ground floor and one-floor houses. Whitish, plastered houses, with red roofs covered with tiles and blue window shutters, observe the newcomers with cuddly demeanor as if they were welcoming them [...] (Varava, 2002, 45).*

Alexander Alexandrov was a Russian scientist, university professor, travel writer and a church dignitary. He studied at the historical-philological department of the renowned Kazan University, and received a doctorate in Slavic philology. In addition to mastering numerous Slavic languages, he was also an outstanding scholar of Sanskrit. He wrote numerous books in the fields of Slavic studies, Psychology and Physiology. During his visit to Montenegro in July 1893, as a representative of the Kazan University, he attended the celebration of the 400th anniversary of the beginning

of printing activities among the South Slavs. In 1894, in Kazan, he published his impressions about this significant jubilee as well as the accompanying events that took place on that occasion. The fourth chapter of his book, out of the total of six, is entitled »The Capital of Montenegro«. Alexandrov was surprised by the size of the town with mere 1500 inhabitants:

*It is a group of tiny houses scattered across the wide »valley«, surrounded from all sides by lifeless, steep and bare hills; only a low forest, a kind of shrub, appears here and there; the houses are lined up along one wide, long and straight street, with two transverse and smaller streets stretching across the middle part, like two sleeves (Aleksandrov, 2006, 68–69).*

Alexandrov then proceeds to describe the monastery, the Prince residence, as well as the Crown Prince residence, which he describes as a small cottage and then the central square where his attention is drawn to the Big Elm, where the Montenegrin rulers, as he points out, have tried and settled disputes in the past as well as in the present.

**Table 1: Arrivals and overnight stays in Montenegro by countries in 2017 (Monstat, 2018).**

Country	Arrivals	Nights
Serbia	405.426	2.942.858
Russia	350.468	3.059.123
Bosnia and Herzegovina	183.690	1.083.048
France	60.865	292.545
Germany	57.813	313.748
Ukraine	57.795	439.255
Albania	56.206	214.365
Poland	56.061	292.779
Kosovo	46.948	255.117
Italy	35.525	142.410

Analyzing the writings of Russian travel writers from today's perspective, it is concluded that in the contemporary theory and practice of destination marketing, tourism valorization of travel literature is not given enough attention. The fact is that the image of the destination is variable, and that the existing image of Cetinje is not aligned with the Montenegrin strategic directions of the destination's development (such as positioning of Montenegro as an all-year destination with a focus on attracting high-spending segments of tourists). This initiates the need for the revision of the current positioning of Cetinje and the creation of innovative sustainable tourism products for tourists and residents (real estate owners from the Russian Federation and other countries), where travel literature from the past represents an important resource base.

#### VALORIZATION OF TRAVEL WRITING OF RUSSIAN TRAVELERS BY STORYTELLING AS A MARKETING COMMUNICATION AND BRANDING TOOL

Montenegro has been continuously striving to attract new market segments, including the ones whose primary motivation is connected to cultural and historical attractions. Tourists visiting a destination are increasingly expecting an authentic experience and an adventure that will inspire and intrigue them, and in that sense, the storytelling concept can be a specific addition to the existing cultural and tourism product of Cetinje. Many scholars (Fog *et al.*, 2005; Mathews & Wacker, 2007; Wachtman & Johnson, 2009; Bierman, 2010; Lund *et*

*al.*, 2017) opine that storytelling is, in fact, essential in branding (tourism) products as stories are so essential to humans that Gottschall (2012) named them Storytelling Animals (Bassano *et al.*, 2019). Especially with the democratization of information production that enables the construction of brands within social media as a collective creational process drawing in multiple brand authors who all share their stories (Gensler *et al.*, 2013). Brands are required to be distinctive (Bierman, 2010), and special stories may facilitate the distinctiveness of a brand or a destination. Stories about Russian-Montenegrin relations based on the existent heritage and Russian literature about Montenegro represent an opportunity to bring literary tourism and storytelling into practice to develop a distinctive cultural destination. One of the possibilities for Cetinje as a tourism destination is to combine the concept of »storytelling« and the »Scheherazade Strategy«,<sup>4</sup> which integrates the following four functions (Lekić, 2013):

- Presentation of the heritage through a story that is supposed to build the narrative identity of the place (storyline),
- Placing the story into a desired timeframe, management of the pace and narration throughout the duration (timing),
- Shaping the destination message, that is, highlighting the tourist attractions (framing),
- Building a network on the Internet and in the field, drawing the attention to and structuring the preferred tourist market niche (networking).

<sup>4</sup> Christian Salmon, a writer and researcher in the Center for art and language research (CNRS) in Paris, in his books *Storytelling: ili pričam ti priču* (Salmon, 2011) and *Strategija Šeherezade* (Salmon, 2011b), covered the storytelling mechanism serving big business and politics in detail (adapted in accordance with Lekić, 2013).



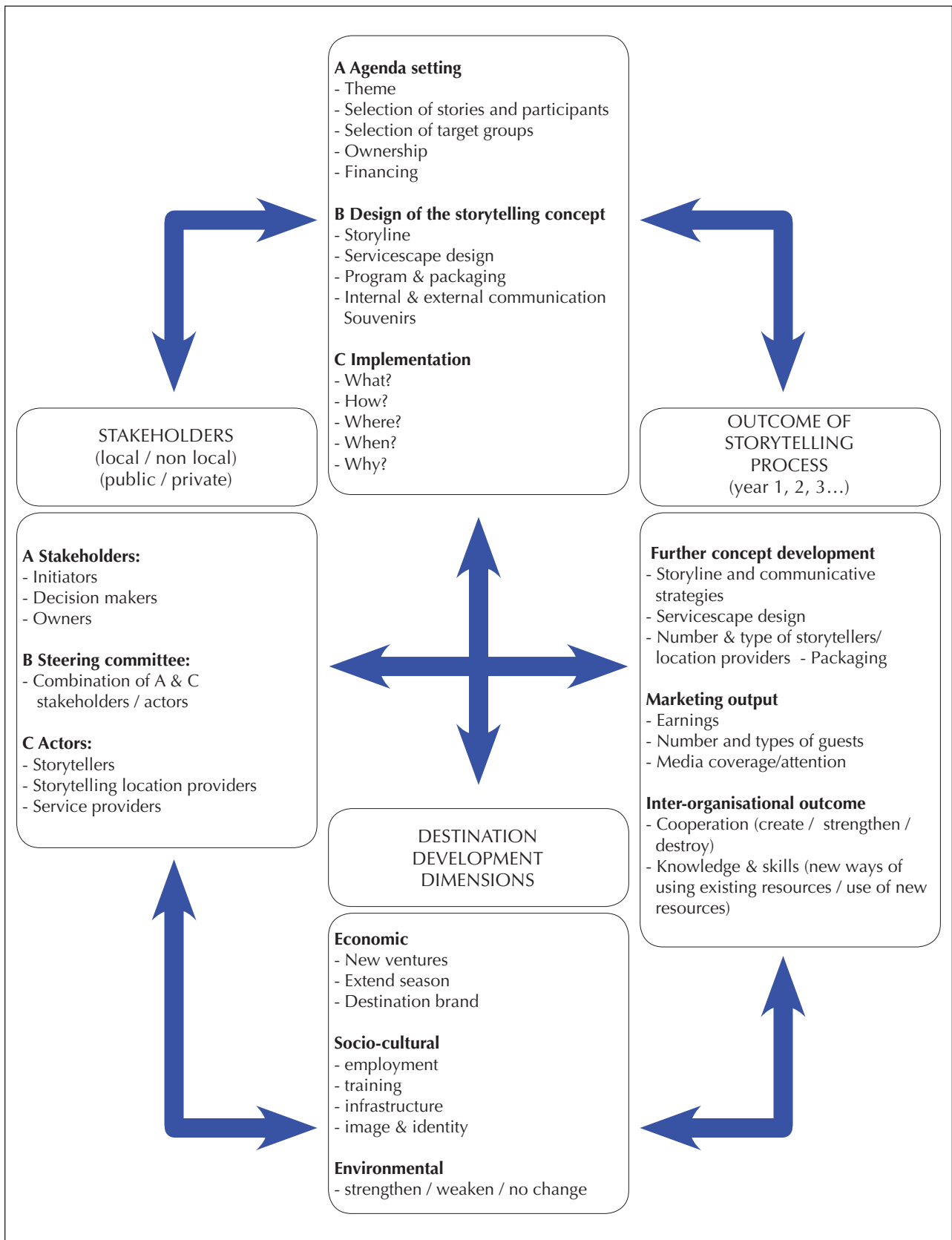


Figure 5: Storytelling process (adapted according to Mossberg *et al.*, 2010).

Also the tourist organization or the Destination Management Organization (DMO) needs to adapt its practices, become aware of the significance of new media and the fact that social media are (becoming) major spaces of storytelling. In this light, Cetinje ought to consider participating in some branding initiatives, such as for example the European Best Destination Competition or/ and the European Capital of Culture since both were designed to celebrate cultural features in Europe, highlight the richness and diversity of European cultures, regenerate cities, enhance the image of cities in the eyes of the locals, boost tourism etc. (European Best Destinations, 2018; European Capital of Culture, 2018).

11 anonymous locals were asked about the significant stories of the town Cetinje. Interviewees were allowed to enumerate up to 3 most important ones according to their opinion. 8 responded that the story about Njegoš is the most important one. As the second and the third ideas for the outstanding stories they offered: museums in Cetinje, the library in Cetinje, the story about Crnojević, the story about mount Lovćen, the story about the town as a meeting point of generations (young students attending faculties in Cetinje and older locals), the story about the President of Montenegro residing in Cetinje and the story about traditional inns and guest houses. 1 interviewee answered that the story of the Cetinje prosciutto should be the leading story of Cetinje, 1 mentioned the library and all the preserved manuscripts, and 1 interviewee mentioned numerous cultural events. All three put Njegoš and its legacy in the second place. 1 interviewee also mentioned the President as the third possible story. All the interviewees support tourism development in Cetinje, mostly because they see tourism as a surviving tool. The locals also expect and want foreign investments. When asked about what kind of tourism they support, the majority of answers (7) implied that sustainable tourism is not really the concept they strive for as they expect building a big hotel that could accommodate many tourists, and also visitors coming by buses. However, the majority of answers shows that the locals support some type of heritage tourism and culinary tourism, with the leading story being the town's rich cultural heritage of Njegoš. When asked about the Russian writers, the interviewees were not familiar with the authors, but they expressed awareness that during the history Cetinje was an interesting stop for many intellectuals.

»The story« of Cetinje, and also the story of the Russian-Montenegrin relations and the historical figures who highlighted them should be much more than a mere access to information. The literary dimension could be expanded by offering an in situ sensorial experience by including typical 18th century Montenegrin food, clothes, drinks etc. Scarfuto (2013) emphasizes the role of literary routes and their contribution to cultural

heritage tourism. It is essential to enable the destination visitors to identify themselves with the place on the basis of the rich heritage and the storytelling method that is considered to be an added value to the cultural tourism product – also by utilizing the technology. The use of this concept has also proven to be successful in tourist utilization of the destinations without a high level of tourist attractiveness or those that have not been sufficiently explored, but have a rich and turbulent history (Banaszkiewicz *et al.*, 2016).

Storytelling performed by the museum curators, tourist guides and animators (greeters) in the Russian language, thematic evenings and themed trails based on historical figures and events that testify to historical Russian-Montenegrin connections can prove to be innovative tourist products for the Russian market, which has been one of the most important emitting markets for Montenegro for a number of years now (Table 1).

Nowadays, numerous tourism segments tend to visit destinations and choose tourism products based on the experience, learning and participating. They tend not to buy the tourist product, but the stories behind the product (Mossberg, 2007). Story themes may be different: history, nature, food, people, architecture etc. Thus, after analyzing the travel literature and the stories by 19th century authors from Russia, next step is utilization of the travel literature, in other words, the storytelling revitalization of the former Cetinje's image, also by employing new technologies. This should be accompanied by a special animation, which would among other things include folk costumes/old clothing from the specified time in the history, simulation of old crafts, customs, everyday life of the town with engaging tourists as promoters of the recovered destination image. Engaging tourists and visitors through stories as promoters, not followers in co-creating destination image also represents a sustainable tourism practice. Accordingly, storytelling offers opportunities for the sustainable destination management of Cetinje, but the pre-condition is to get institutional support in the tourism policy for the strategic development of stories and their usage as marketing communication tools in tourism, as well as support for the development of digital and transmedia storytelling in Montenegrin tourism. Anyway, an important aspect of storytelling within the destination must be the tourist involvement and active participation, because tourists' interaction may result in the co-creation of memorable experiences. On the other hand, the storytelling concept requires communication between different stakeholders: tourism policy makers, destination organizations and service providers. It includes tourism organisations, public administration at local and regional levels, private partners, different types of service providers (hotels, restaurants, museums, shops etc.) and storytellers (individuals). The storytelling model adapted

according to Mossberg et al. (2010) represents the multi-way communication process of storytelling at a destination.

#### CONCLUSION

Globalization processes affect increasing competitiveness of destinations worldwide. Accordingly, numerous tourist destinations, Montenegro among them, tend to become distinctive by creating a specific image and marketing position. Thus, literary tourism and storytelling play an increasingly important role in the content of destination marketing and sustainable tourism development. This is because the destination marketing positioning based on storytelling strengthens the destination identity, reduces seasonality of the tourist demand, and acts against the mass tourism approach, which is the prevailing orientation of all Adriatic countries. Memorable stories and events about the destinations promote the quality of tourism experiences and support the destination competitiveness.

The long and complex history of Montenegro and Cetinje as its capital has determined the specific multicultural identity of these destinations. The image was a subject of manuscripts and notes by numerous writers, including those from Russia, who traveled around Montenegro and presented their observations on the country, history, people, Cetinje as the royal

capital to a wider reading audience in their home countries in the form of travel literature. With the richness of their descriptions, those travelogues provide opportunities to create sustainable tourism products for specific niche markets. Cetinje is mainly perceived as an excursion destination by the foreign tourists, therefore its tourism organization (DMO) should utilize the possibilities of diversifying the tourist experience through literary tourism and storytelling products employing new technologies and social media, perhaps participating in the European Best Destination Competition and competing for the title of the European Capital of Culture. In order to ensure that storytelling has an impact on sustainable destination development, the tourism organisation must establish active and collaborative linkages with the tourism industry, the local inhabitants and other stakeholders of the region. Although it is true that Cetinje and Montenegro have numerous cultural and historical resources for the development of tourism, one should not forget that others too have such resources, so a balanced adaptation to the market trends along with distinctiveness is required, through creating experiences, products and services that will meet the expectations of not only the targeted consumer segments, but also those of the local population who, combining the travel literature and storytelling, preserve the heritage and collective memory.

## LITERARNI TURIZEM: VLOGA RUSKE POTOPISNE KNJIŽEVNOSTI 19. STOLETJA V UMEŠČANJU NAJMANJŠE EVROPSKE KRALJEVE PRESTOLNICE – CETINJE

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## POVZETEK

*Velika konkurenca na turističnem trgu sili destinacije, tudi Črno goro, k nenehnemu dopolnjevanju in nadgrajevanju turistične ponudbe in podobe destinacije. V procesih znamčenja in ustvarjanja podobe destinacije je izjemno pomembna vloga kulturne dediščine, tudi literarne, ki v Črni gori še ni dobila ustreznega mesta med turističnimi produkti. Članek na osnovi terenskega raziskovanja v prestolnici Cetinje, pregledovanjem gradiva v tamkajšnji Nacionalni knjižnici Črne gore, z analizo delno strukturiranih intervjujev s turističnimi deležniki na Cetinju ter z uporabo narativne analize potopisov ruskih avtorjev Aleksandra Aleksandrova, Jevgenija Markova, Princa Golitsina in Mihaila Petroviča Varave, analizira možnosti vključitve bogate literarne dediščine Črne gore v njeno turistično ponudbo in umeščanje na globalnem turističnem trgu, še posebej v luči odnosov med Rusijo in Črno goro, ki se spreminjajo s pridružitvijo te balkanske in jadranske države zvezi NATO in s približevanjem Evropski uniji. V prestolnici Cetinje prevladujejo ruski obiskovalci, prav tako predstavljajo ruski turisti pomemben delež v vsej Črni gori, nenazadnje so tudi lastniki veliko nepremičnin. Kljub spreminjajočim se odnosom med Rusijo in Črno goro si Črna gora prizadeva ohraniti delež ruskih turistov in privabiti nove segmente gostov iz Rusije. Raziskava ugotavlja, da je literarni turizem s koncepti mesta - muzeja, mesta knjig in zgodbarjenja primerno orodje oziroma strategija za ustvarjanje trajnostnih produktov na osnovi (ruske) literarne dediščine, ki bodo Cetinje in Črno goro ustrezno umestili na globalnem turističnem trgu, oblikovali zeleno podobo destinacije, privabili nove segmente turistov in pripomogli k ohranjanju kulturne dediščine.*

**Ključne besede:** potopisi, literarni turizem, dediščina, podoba destinacije, umeščanje destinacije, zgodbarjenje, Cetinje

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