

“I have my eyes fixed ahead”: A contribution to the African literary landscape

RITA BALEIRO * [rbaleiro@ualg.pt]

ADRIANA COELHO-FLORENT ** [adriana.florent@univ-amu.fr]

Abstract | This exploratory and conceptual paper aims to demonstrate the relevance of literary heritage to enhance the tourist experience and development of the Chão Bom Resistance Museum in Tarrafal (Cape Verde). This study contributes to the construction of the African literary landscape and fills the gap in the research on literary tourism in African destinations. Methodologically, the paper analyses primary and secondary data to identify literary texts and authors associated with the site that can help shape the site's literary landscape and suggest literary tourism products and experiences be implemented at the museum. The study is grounded in literary tourism studies, in the notion that literature can play a significant testimonial and enhancing role in tourism. It reviews the literature on literary tourism in African destinations. The main findings point towards a substantive gap in the literature concerning literary tourism in African countries and a need for cultural promotion of literary tourist destinations aimed at both literary and non-literary tourists.

Keywords | Literary tourism, literary heritage, literary tourism research, Chão Bom Resistance Museum, Cape Verde.

* **Coordinating Professor** in the English and Portuguese Languages Department, School of Management, Hospitality and Tourism, University of the Algarve (Portugal). **Full member** of CiTUR (Centre for Research, Development, and Innovation in Tourism) and TULE (Centre for Research in Literary Tourism). **PhD** in Literary Studies from the Universidade Nova (Portugal). ORCID 0000-0002-3188-5150.

** **Full professor** in the Department of Portuguese and Brazilian Studies, Aix-Marseille University (France). **Full member** of IMAF (Institut des Mondes Africains), (UMR 8171 CNRS/UMR 243 (IRD)). **PhD** in Roman Studies from the Université de Provence (France).

1. Introduction

Had my parents allowed me, when I read a book, to pay a visit to the region it described, I should have felt that I was making an enormous advance towards the ultimate conquest of truth.
(Proust, ([1913-1927] 2003, p. 118)

Over the last thirty years, an expanding body of research has analysed the production and consumption of literary tourism, a literary-heritage-based form of tourism that refers to touring places of literary significance, *i.e.*, literary places (Baleiro & Pereira, 2022). Literary tourism has been identified as a niche of cultural tourism (Robinson & Andersen, 2002), heritage tourism (Herbert, 2001), media-related tourism (Busby & Klug, 2001) and creative tourism (Hoppen, Brown & Fyall, 2014), and its growing body of research draws primarily on European and Chinese destinations (Çevik, 2022). Thus, this exploratory and conceptual paper, framed within the studies of tourism and literature, addresses the gap in the research on literary tourism in African destinations by examining the potential of the Chão Bom Resistance Museum –, the former Tarrafal concentration camp – in Santiago Island, Cape Verde, as a literary tourism destination. The latent mediation of the experience of this site with literary references departs from three pieces of evidence: literary authors were imprisoned at this facility as protesters of the Portuguese dictatorial regime; the camp is depicted in literary works by these authors, and authors created literary works while in this prison.

The aim of this research is two-fold: to examine the state of the art of research on literary tourism in African destinations, and to add a literary layer of meaning to the interpretation and image of this former concentration camp and turn this historically critical, cultural and dark tourism destination into (also) a destination of literary tourism. To accomplish the latter, this study (i) identifies literary resources associated with the site of the museum (one of which provides the title for

this paper); and (ii) suggests the creation of literary tourism products and experiences at the museum that may shape the narrative of the former Tarrafal concentration camp, re-signify its meaning and co-create a literary landscape. To that end, this study departs from three assumptions. The first stems from a phenomenological understanding of the concept of landscape (Berque, 1994; Collot, 2005) and highlights the changing nature of the meaning of a landscape (Kühne & Antrop, 2015). The second is that literary texts and information on authors' biographies steer visitors' perspectives and contribute to re-signifying sites after co-creating a literary landscape. The verb "co-create" means that, even though the literary markers might have been signalled and encoded meaning, it is just after the interaction of the visitors that the place/landscape and its meaning are complete. The third assumption is that literature and writers impact the image of tourist destinations and affect their development and expansion (Timothy, 2011).

Identifying the intersections between literary texts, writers' lives, and a given space holds the potential of altering the narrative and perception of that space because literary texts, as 'files of representation', can shift the visitors' gaze and lend new meanings to sites, namely those of violence and death (Rojek & Urry, 1997, p. 53) such as the site analysed in this paper. In this angle, the tourist experience entails dragging the representational elements (even those which are metaphorical) from these 'files' to the physical geography of the place and creating a new value for what they see. Because social narratives about the past are not static, if literary texts and writers' biography

are included in the museum experience, future visitors to this bastion of Portuguese colonialism and dictatorship will potentially become more aware of the people who were tortured and strained for years in this prison, their lives and review the interpretation of past events about colonial Portugal.

This paper has five sections. After the introduction, the Tarrafal political prison is presented, followed by the definition of literary tourism and literary place and a review of the research on literary tourism in Africa. The fourth section focuses on methodology, and the fifth describes the literary production associated with the site, its authors and the suggestions for literary tourism experiences that can potentially steer the visitors' gaze and museum experience towards constructing a literary landscape.

2. From Tarrafal Concentration Camp to Chão Bom Resistance Museum

The Tarrafal Concentration Camp was a political prison created by Salazar's government (1933-1974), in 1936, in the village of Chão Bom, district of Tarrafal, in the Cape Verdean Island of Santiago. Its primary purpose was the physical and psychological elimination of opponents of Portugal's dictatorial regime (Borges, 2014), and it housed African nationalist prisoners (from Angola, Guinea-Bissau and Cape Verde) and Portuguese political dissidents. More than 340 Portuguese and 230 African nationalists were imprisoned in the 'Cape Verde penal colony', as the Portuguese government euphemistically named it. The Portuguese prisoners arrived between 1936 and 1954, and the African nationalists between 1961 and 1974 (Borges, 2014). Boal (2019), the Cape Verdean anti-fascist activist, recalls that this detention facility was "[...] a constant warning about the price of defying the empire."

The camp was isolated and arid, and the cli-

mate was hot, damp and harsh. There was scarce food and drinking water, many mosquitoes (in the rainy season), and diseases spread quickly. The first prisoners stayed in tents with no electricity or ventilation, and only four years later, there were a medical centre and barrack pavilions. Apart from working on the construction of the prison facilities, under sweltering weather, prisoners were forced into a torture chamber: the "frying pan": a six-by-three-meter windowless isolation chamber, where the temperature rose to 60º Celsius degrees and the incarcerated suffered from life-threatening dehydration (Sarmiento, 2009, pp. 533-534).

After national and international protests, namely from the USA, for whom it was disconcerting to have a trading and military partner in Salazar's regime that kept concentration camps as the Nazis did in World War II, the prison was closed in 1954 to improve its facilities. Seven years later, it reopened as "Chão Bom Concentration Camp", and the African nationalists from Cape Verde, Angola and Guinea arrived (Andringa, 2010). In 1962, the "frying pan" was closed and replaced with the "holandinha" (the little Dutch): an ironic reference to the destination of many Cape Verdean migrants.

Joel Pessoa (an Angolan camp prisoner from 1969 to 1974) stated, 'In there, we had to stop thinking. Otherwise, we would die from thinking. We had just to let it go. In there, we were almost dead.' (Andringa, 2010. Our translation). By 1974, when the camp closed permanently, thirty-four Portuguese, two Guineans, and one Angolan had lost their lives (Castanheira, 2010). Others died soon after being released, likely due to living in the camp.

After being used by the Cape Verdean military force, by the National Supply Company and functioning as a school, in 2000, the cooperative efforts of the Cape Verdean and Portuguese governments resulted in the opening of the Chão Bom Resistance Museum whose primary objective was portraying the history and the prisoners' experience in this detention facility. Its musealisation process

went through different stages. Until 2009, the museum had one exhibition room (in the former officer's chambers) dedicated to the first phase of this political prison. After an international symposium held onsite in May 2009, the museum inaugurated another exhibition room concerning the years from 1962 to 1974. In January 2016, the museum designed a guided or self-guided camp tour (Gomes, 2018). In 2021, it rehabilitated the prison complex and added more information to the exhibition (Instituto do Património Cultural de Cabo Verde, n.d.).

Currently, visitors can access a chronological display of photographs, artefacts, and information boards in one of the prisoners' pavilions. They can also see the laundry, the medical office, the latrines, the library and the kitchen. By the medical office, there is a tombstone with the names of the prisoners who died between 1936 and 1970 and an elucidating quote from the camp doctor: 'I am not here to cure, but to sign death certificates.' (in Lucas, 2015. Our translation). The museum chose not to restore the cells, and the walls are still dirty with graffiti names and sentences written by the prisoners.

After the 2006 classification as a national heritage landmark (Mendes, 2012), the Cabe-Verdean and Portuguese authorities are preparing the application for Chão Bom Concentration Camp to the United Nations World Heritage (LUSA, 2022).

This research analyses two sets of literature: literature on literary tourism and references comprising the research conducted in African countries. The following section examines both.

3. Theoretical framework

3.1. Literature, literary tourism and literary places

Literature often fosters the creation of places (Crang, 1998), which can initiate the consumption

of literature in particular ways and places (Saunders, 2009). One of these ways is via the literary tourism experience, which refers to touring (literary) places, *i.e.*, places of literary significance via the lives of the writers, their fictional and non-fictional texts, and built literary tourist attractions and events (Baleiro, Viegas & Faria, 2022; Herbert, 2001).

There are two types of literary places: real-life and imagined (Smith, 2003). The first are heritage sites such as the authors' homes (e.g., José Craveirinha's home in Maputo, Mozambique, where personal objects are displayed) and events that celebrate literature (e.g., Mundo do Sal, a literary festival in Cape Verde, whose first edition, in 2017, celebrated Corsino Fortes and José Saramago). The second type of literary places comprises (partially) fictional locations depicted in literary writings, as many literary texts depart from accurate geography references (e.g., Matimati – the Mozambican village in Mia Couto's *Terra Sonâmbula*). As the tourism and heritage industry quickly recognised the importance of these literary places – where visitors, authors and literature converge (Watson, 2006) – they were taken as the foundations to create products and experiences to meet the expectations of literary fans and non-literary visitors (Müller, 2006). Literary tourism products and experiences are a variety of goods and services related to the destination's literary landscape (Arcos-Pumarola & Osácar Marzal, 2022), and they foster the identification and development of places which signal the intersection between literary art/authors' biography, space and tourism. Figure 1 displays the various literary tourism products and experiences.

The literature review reveals several motivations to engage in literary tourism and underlines that they might accumulate in one individual according to the visitors' life moment, knowledge of literary art, mood, and companionship, amongst other factors (Baleiro, Viegas & Faria, 2022). Among others, the motivations might be literary

and cultural enhancement (Herbert, 2001; MacLeod, Shelley & Morrison, 2018), an opportunity for reflection (Brown, 2016) and engagement with history and heritage (MacLeod et al., 2018; Wang & Zhang, 2017). These three motivations reveal the nature of literary art that, alongside other artistic manifestations, is a cultural heritage element that mirrors and reflects the human condition, expresses identity and contributes to collective memory. As Marías (2009), the Spanish writer, put it while evoking Faulkner: the role of literature is to strike a match not to see a better-lighted dark wilderness but to see how much darkness there is

around. This is to say that literature does not provide “answers” nor solve “riddles or mysteries”, but it acts as a means to depict and explore subjects in a new light, draw attention to overlooked aspects and reveal blind areas of darkness. Hence, in tourism, literature can re-introduce and re-emerge past and intangible experiences that many might have forgotten or not know about. Moreover, it can do that by holding the potential to sustain the construction of tourist products and experiences, create literary places and the power to attract visitors (Carvalho & Baptista, 2015; Liberato, Sargo & Liberato, 2021).

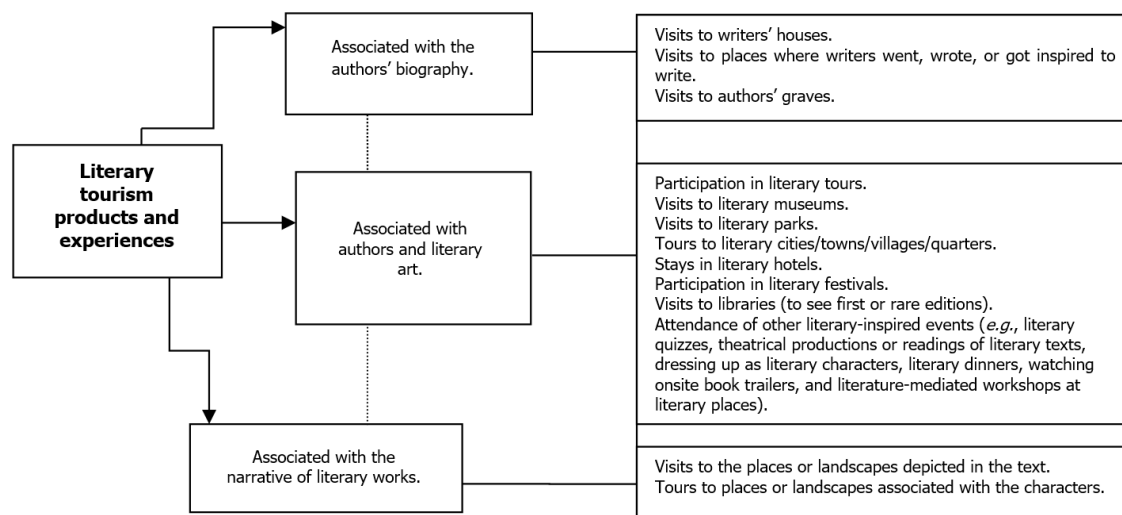


Figure 1 | Literary tourism products and experiences
Source: Own elaboration

Currently, the interpretation and experience of the former Tarrafal concentration camp are mediated by a historical-political narrative via photos, writings on the walls, and texts on the history of the place and its occupants. Considering this, Tarrafal is mainly perceived as a landscape and experience with historical and political meaning. In the belief that landscape (and experience) is the product of an act of co-creation defined by the visitors' motivations, knowledge and attitude but also information provided, interpretative materials and the setting of the museum (from its entrance,

exhibitions to amenity areas) (Roederer & Filser, 2018), it is possible to re-signify the Chão Bom Resistance Museum, create new landscapes and the foundations for a different museum experience. To mediate the interaction of visitors and the museum with literary references, products and experiences not only shifts visitors' perception of the place and adds a new layer of meaning to the site and the experience, but it conveys the prisoners' misfortunes more authentically. This way, literature's testimonial role would contribute to constructing memory and a common Lusophone imaginary, appeal to cri-

tical reflection and challenge forgetfulness about the past and the writers forced to live in this prison. Additionally, as the next section details, it would add to the African literary landscape, a subject not yet explored much.

3.2. Research on literary tourism in African destinations

Although there is a worldwide growing interest in literary tourism (Milheiro, 2022), the research field in this tourism niche is still recent and mainly Eurocentric (Baleiro, Viegas & Faria, 2022; Çevik, 2020; Pereira & Marques, 2022). As such, verifying that the literature review on literary tourism in African destinations produced few results was unsurprising. Table 1 shows the results of this literature review, detailing the publication year, the

author, the focus of the study, the literary tourist destination and the research's main conclusions. The analysis reveals (i) most researchers are South African; (ii) most studies were published in South African journals; (iii) the South African province of KwaZulu-Natal is the most often studied region; (iv) there is no published research on any of the six Portuguese speaking African countries, although they are the birthplace of acknowledged writers and poets (e.g., Paulina Chiziane; Eduardo White; Pepetela; Manuel Lopes; Germano Almeida; Conceição Lima; Mia Couto; José Eduardo Agualusa, amongst others).

Reviewing this literature also adjuvants to the relevance of the current research on the Chão Bom Resistance Museum in the scope of literary tourism as it will contribute to the research on African destinations.

Table 1 | Research on literary tourism in African destinations

| Year | Author | The focus of the study | Literary destination | Main conclusions |
|------|----------------------|---|------------------------------|--|
| 2019 | M. Kruger | The analysis of a literary arts festival. | South Africa | Literary arts festivals can increase awareness of the arts, purchasing of literary works, support of the literary arts and personal involvement. |
| 2015 | J.L. Marais | The study of the representation of African landscapes and places in <i>Out of Africa</i> (1937) by the Danish-born author Karen Blixen (1885–1962). | Kenya | Literary works depict the immensity and harshness of the African landscape. |
| 2010 | F. A. Fairer-Wessels | To understand if young adults would want to visit the Knysna forest and engage in literary tourism after reading two of the "Forest Novels" by Dalene Matthee (1938-2005). | Knysna forest (South Africa) | There was a "significant interest among respondents in enhancing their prescribed reading" with a real-life or virtual visit to the Knysna Forest, as they believed a tour would add value to the reading experience (2010, p. 134). |
| 2010 | L. Stiebel | To analyse the Grey Street Writers' trail. | Durban (South Africa) | The trails are an efficient reminder of people who came from afar and were able to stay and adapt to the local condition. |
| 2009 | L. Stiebel | To analyse the Rider Haggard literary trail. | Durban (South Africa) | Literary trails after British authors who lived in South Africa may encourage a new literacy in the country's postcolonial history. |
| 2007 | L. Stiebel | To explore the concepts of literary trails and literary pilgrimage, to understand the motivations to go on literary touring, and to examine the construction of the first three trails created by the project "literary tourism in South Africa". | KwaZulu-Natal (South Africa) | Literary trails might be a step in the direction of a "new" literacy for the "next generation of readers who might wish to visit places because of what someone once wrote about them" (2007, p. 8). |
| 2006 | D. Dunn | To examine the significance of past high culture literary productions to validate and authenticate contemporary tourist sights. | Alexandria (Egypt) | The myth of Alexandria, constructed by European writers, does not resonate with present-day tourists. However, travel guides and social narratives continue to evoke it to validate and give some meaning to a few largely unfamiliar sights, to offer a postcolonial reminder that Alexandria was once. |
| 2004 | L. Stiebel | To suggest a research agenda to foster literary tourism projects within KwaZulu-Natal. | KwaZulu-Natal (South Africa) | Despite several literary texts by South African writers, there are not as many literary tourism products as in European countries. |

Source: Own elaboration

4. Methods

This paper aims to review the research conducted on literary tourism in African countries and to suggest a re-signification of the experience of the Chão Bom Resistance Museum via the identification of the literary elements associated with this place and the suggestion of creating literary tourism products and experiences at the site. To that end, this research started by applying one of the most common qualitative methods in the social sciences: the literature review. The aim was to systematise the existing research on this tourism niche in African destinations, identify the gaps in the study of literary tourism in Africa and contribute to increasing the current literature on the topic. To conduct the literature review, the authors considered five databases (Taylor & Francis; Emerald; Sage Premier; Science Direct and Semantic Scholar) without setting a time limit to show results and using the following search terms: “literary tourism”, “Africa” and the names of African countries. Books by leading experts in literary tourism have not published case studies about this tourism niche in Africa, except for Stiebel’s research in Watson (2009). Table 1 displays the results of this literature review.

Considering that (i) one can only discuss the possibility of literary tourism after the association of at least one writer to a specific historical context within a given time and place (Wallace, 2009) and that (ii) literary products and experiences are created after the identification of literary markers on the site, the authors of the paper researched the biographies of the prisoners at Tarrafal Concentration Camp, identified the literary writers and closely read their literary works. After finding connections between their biographies, their texts, and the space of the former concentration camp, *i.e.*, the literary markers on site, the authors of this research suggest products and experiences, in the belief that mediating the visitors’ experience “through other people’s eyes” (Weston, 2016, p. 21)

enriches the museum narrative.

The following section focuses on the Museum as a literary landscape, the imprisoned writers in the camp, their literary texts and the propositions of literary tourism products and experiences.

5. Chão Bom Resistance as a literary landscape

The landscape does not exist independently of the human being (von Maltzahn, 1994). Instead, the landscape is the construct of human interaction with space (Knudsen, Metro-Roland & Rickly-Boyd, 2013). This interaction implies the human perception of space, image formation, tourist-host relationships, and space interaction, among other constituent elements (Sharpley & Stone, 2012). In this scope, landscape lies neither in the object nor the subject but in their complex interaction. The landscape represents the meaning of people’s observations while interacting with space (Kühne & Antrop, 2015). Suppose literary references mediate the interaction with space. In this case, the interaction of the subject’s gaze with space would change, resulting in a literary landscape that re-signifies what is seen.

To turn a tourist landscape (a resource with cultural, educational and economic value) into a literary-tourist landscape (a resource with literary meaning), visitors have to be either knowledgeable of the literary references in a given space so that they can identify and create the literary places/landscape or they have to be told that those references exist, through signalling and storytelling by the tourism industry. The latter is the proposition of this paper: to mediate the visitors’ experience at Chão Bom Resistance Museum with literary references, products and experiences, so visitors can co-create a literary landscape as their gaze steers towards those elements and, from them, re-signify the space.

This research has identified five authors and ten literary texts associated with the site. José Luandino Vieira (b. 1935), a Portuguese-Angolan writer, was arrested by the Portuguese international and state defence police in 1961, accused of conspiring to separate the Motherland (Ribeiro & Vecchi, 2015). Along with two Angolan poets: António Jacinto (1924-1991) and António Cardoso (1933-2006), members of the Popular Movement for the Liberation of Angola, Luandino was sentenced to prison in Tarrafal in 1964, and the two poets in 1963 (Scaraggi, 2020). In Tarrafal, Luandino Vieira wrote “under the acacia tree opposite the reading room” (Castanheira, 2010) (Figure 2) and produced a collection of short stories, diary notes,

drawings, popular songs (assembled from prisoners), text drafts, translation exercises, sayings and random notes collected in *Papéis da Prisão: Aparentamentos, diário, correspondência* [*Prison Papers: Notes, diary, correspondence*]¹ (2015). This book compiles the seventeen notebooks Luandino wrote in prison, kept hidden from the guards and smuggled out of the camp with the help of a local laundress, who carried the manuscripts in her basket and held them until the writer’s release from prison in 1972 (Sadlier, 2016). While in Tarrafal, Luandino also wrote *Nós, os do Makulusu* [*We, the Makulusu People*] (1967), and a copy of his book *Luuanda* (1963) circulated clandestinely in the cells.



Figure 2 | The acacia in front of the reading room

Source: <https://www.flickr.com/photos/13385504@N05/3686539497/in/album-72157620943982372/>

António Cardoso was a victim of extreme torture in the camp and probably the prisoner who suffered the most in the isolation chamber (Castanheira, 2010), but that did not stop him from writing many texts published after their release in 1974: *21 poemas da cadeia* [*21 poems in prison*] (1979), *Panfleto poético* [*Poetic pamphlet*] (1979), *Nunca é velha a esperança* [*Hope is never old*] (1980) and *Lição de coisas* [*Lesson of things*] (1980) (Paparoto, 2009). Also, many of Jacinto’s poems were written in prison and com-

piled in *Sobreviver em Tarrafal de Santiago* [*Surviving Tarrafal*] (1985) (Tavares, Silva & Pinheiro, 2015). These poems are mostly short texts portraying the experience of life in prison and the act of poetical creation (Brito, 2015). Jacinto was released in 1972, together with Luandino Vieira (Scaraggi, 2020). Jacinto stated about his poems that: “these verses were written in Tarrafal, in a very closed and strict world, far from the realities of the earth, in another reality; the Cape Verdean environment and the works by Cape Ver-

¹The translation of the titles and literary texts is by the authors of the paper.

dean authors also influenced them. Insularity was heavy: we were on an island and within that island in a village and within the village in a concentration camp. In there, isolation was very extreme.” (in Laban, 1991, p. 176. Our translation). Jacinto’s poems testify to the writer’s sense of life, strength and poetic form, even in an adverse and harsh context. Mendes de Carvalho (b.1924) is another Angolan writer and prisoner between 1959 and 1970. He was a founding member of the Popular Movement for the Liberation of Angola, and in Tarrafal, he wrote the short story *Mestre Tamoda* (1974), containing autobiographical episodes (Venâncio, 1991).

The last author associated with Chão Bom is Mário Lúcio Sousa, a Cape Verdean writer who wrote *O Diabo foi meu padeiro* [*The devil is my baker*] (2019): a fictional literary account of the prisoners’ life in Tarrafal, including the antifascists’ real names, the tortures, hunger, thirst, diseases, and the collective capacity of reinventing life to flee death.

The following paragraphs feature the literary passages to be included in the museum experience and how these texts could be displayed. Reading or listening to these texts would communicate the isolation and the sense of self-annihilation in Tarrafal, along with the awareness of the need to resist, were powerful marks, as Jacinto conveyed in one of his poems: “Olho-me: / serenamente / morri / Alguém morreu dentro de mim. [...]” [I look at myself: / serenely / I died / Someone died inside me.] (Jacinto, 1985, p. 57). From the concentration camp, prisoners were able to see the Fogo Island and its volcanic mountain that dominates the landscape, a sight that amplified feelings of loneliness and longing: “A ilha em frente é uma saudade que se esboça / [...] / Transido morre o sol / Anoitece / A solidão acontece” [The island in front is a longing that sketches itself / [...] / Terrified the sun dies / It gets dark / Solitude happens] (Jacinto, 1985, p. 29).

These authors wrote poems illustrating the fi-

nitude of the cell and the infinitude of thought. The following poems manifest that tension and reveal the experience of incarceration with tangible and intangible references of the prisoner’s position in the camp and in life: “Cá vamos / Na nave espacial TERRA / A cento e oito mil quilómetros/hora / Em torno do Sol / Cá vamos / Em Santiago, Cabo Verde / Embarcados / Mais precisamente / No Tarrafal / No Campo de Trabalho de Chão Bom / Ou Mais concreto / No pavilhão D / Caserna 2 / Dos reclusos políticos de Angola / Cá vamos / A cento e oito mil quilómetros/hora / (Aventura cósmica / Insignificante na grandeza / De fazer humanidade!) / Cá vamos / Siderais Luas / Astronautas valentes / Sóis, Galáxias, / Outras Estradas de Santiago, / Cá vamos / Boa viagem! Boa Viagem!” [Here we go / In the spaceship EARTH / At one hundred and eight thousand kilometres per hour / Around the Sun / Here we go / In Santiago, Cape Verde / Embarked / More precisely / In Tarrafal / In the Labour Camp of Chão Bom / Or more specifically / In pavilion D / Barrack 2 / Of the political prisoners of Angola / Here we go / At one hundred and eight thousand kilometres per hour / (Cosmic adventure / Insignificant in the greatness / Of making humanity!) / Here we go / Sidereal Moons / Brave astronauts / Suns, Galaxies, / Other Roads to Santiago, / Here we go / Safe journey! / Safe journey!] (Jacinto, 1985, p. 22).

These texts are an artistic testimony of the prisoners’ feelings of powerlessness, humiliation, timelessness, loss of identity, strength, hope, and resistance. Cardoso’s *21 poems in prison*, written while in the camp, illustrate these feelings: “Tenho meus olhos fitos em frente/onde mora o futuro, / e altos, erectos / bem por cima do muro... / Sou como toda a gente:/ tenho momento aflitos / e afectos. / E canto (produzo) e perduro, / mesmo cheio de espanto...” [I have my eyes fixed ahead / where the future dwells, / high and vertical/right over the wall.../ I am like everyone else:/ I have moments of affliction / and affection. / And I

sing (produce) and endure, /even full of awe...] (1979, p. 24). The poem “‘Poets” openly manifests the power of those who choose to resist the cruelty of jailors amid bitter circumstances: “Saiba já só a sangue, a boca; / Rompa-se os pulsos nas grilhetas; / _ Sempre a tirania foi pouca / para calar a voz dos poetas!...” [Just tasting of blood, the mouth; / Slash the wrists in the shackles; / _ Tyranny has always been unable / to silence the voice of poets!...] (1979, p. 5).

Luandino's *Prison papers* (2015) contain multiple texts, and the suggestion is to display facsimiles of its pages, namely those describing his arrival and life in prison. As the author stated in the launching ceremony of his book: “This is not a book, these are twelve years in the life of a man multiplied by every second, and over that time, I multiplied every second by everything that came to my mind.” (in Lucas, 2015, our translation).

Other suggestions are: (i) to produce audio or video recordings of these authors' texts; (ii) to imprint their verses and prose fragments on the museum walls; (iii) to produce book trailers, *i.e.*, short videos communicating the content of literary texts using actors performing scenes, animation or still photos set to music (cf. Bilushchak & Kolos, 2020); (iv) to create a theatrical production after Luandino's or Sousa's texts and (v) to design an onsite literary tour. The last suggestion is to create a literary festival at the museum celebrating literature and resistance.

One of the significant features of a museum is “its ability to collapse space and time” (Welch, 2015, p. 27). Hence, at Chão Bom Resistance Museum, visitors would interact with these literary experiences and co-create a literary landscape where these men's texts communicate the past, making it tangible, acting as “time capsules” that reduce the challenges of history and memory. These experiences would help fill in the blanks regarding life in Tarrafal, allow visitors to delve into prison life and create a new structure in their gaze upon this deposit of Salazar's opponents.

6. Conclusion

Literary tourism is growing worldwide (Mihleiro, 2022), and not just intellectuals or hardcore literature lovers engage in this form of touring (Baleiro, Viegas & Faria, 2022). Therefore, as stated in the epigraph of this paper, visiting the sites depicted in literary texts or that have inspired literary productions can be an “advance towards the ultimate conquest of truth” (Proust, [1913-1927] 2003, p. 118). Additionally, any potential literary tourism site is a social construction that requires authentic development to attract visitors (Fairer-Wessels, 2010). Literary texts produced onsite by writers who experienced life in that detention facility can increase that sense of authenticity. Hence, identifying the literary references associated with the Chão Bom Resistance Museum can be a tool for its development that is no less crucial than the factual material already on display, a strategy to enhance the visitors' experience and the attractiveness of the museum.

As Crang (1998) states, literary texts describe objective geography and present different ways of learning about the world. Therefore, the suggestion to add the writers' biographies and literary texts to the experience of this museum will not only identify the site as a literary place/ landscape but also stimulate reflection on the human condition and rights and a better understanding of Portugal's colonial and fascist past. Literary places are a form of resisting the passage of time, of re-emerging something immaterial that has disappeared: the suffering of men who fought for freedom and the oppression of Salazar's regime.

Finally, because research on literary tourism in African settings is still scarce, there are plenty of opportunities for future studies to contribute to constructing the African literary landscape.

References

- Andringa, D. (Dir.) (2010). *Tarrafal: Memórias do Campo da Morte Lenta* [Film]. Fundação Amílcar Cabral & Fundação Mário Soares.
- Arcos-Pumarola, J. & Osácar Marzal, E. (2022). Literary tourism products. In D. Buhalis (Ed.), *Encyclopedia of Tourism Management and Marketing* (pp. 80-83). Gloucester: Edward Elgar Publishing.
- Baleiro, R. & Pereira, R. (2022) (Eds.). *Global Perspectives on Literary Tourism and Film-Induced Tourism*. IGI Global.
- Baleiro, R., Viegas, M. & Faria, D. (2022). Contributions to the profile of the Brazilian literary tourist: Experience and motivation. *Anais Brasileiros de Estudos Turísticos*, 12, 1-14. <https://doi.org/10.5281/zenodo.6643908>
- Berque, A. (1994) (Ed). *Cinq propositions pour une théorie du paysage*. Champ Vallon.
- Bilushchak, T. & Kolos, S. (2020). Functioning of book trailers in the development of literary tourism popularisation in the context of hashtag analysis. *Turystyka i Rozwój Regionalny*, 13, 19-27. <https://doi.org/10.22630/TIRR.2020.13.2>
- Boal, L. (2019). Mulheres de Abril: Testemunho de Lilica Bual. <https://www.esquerda.net/artigo/mulheres-de-abril-testemunho-de-lilica-boal/64575>
- Borges, C. (2014). *Uma proposta de valorização para o Museu da Resistência do Tarrafal: Santiago de Cabo Verde*. [Master's dissertation]. Universidade de Évora.
- Brito, G. (2015). A atualidade da poesia de António Jacinto. In Tavares, A.P., Silva, F.M. & Pinheiro, L.C. (Orgs.), *António Jacinto e a sua época: A modernidade nas literaturas africanas em língua portuguesa* (pp. 223-242). CLCLE, FLUL.
- Brown, L. (2016). Treading in the footsteps of literary heroes: An autoethnography. *European Journal of Tourism, Hospitality and Recreation*, 7(2), 135-145. <https://doi.org/10.1515/ejthr-2016-0016>
- Busby, G. & Klug, J. (2001). Movie-induced tourism: The challenge of measurement and other issues. *Journal of Vacation Marketing*, 7(4), 316-332. <https://doi.org/10.1177/135676670100700403>
- Cardoso, A. (1979). *21 Poemas da cadeia*. Cadernos Lavra & Oficina.
- Carvalho, I. & Baptista, M. (2015). Perspetivas sobre o turismo literário em Portugal. *Journal of Tourism & Development*, 24, 55-68.
- Castanheira, J.P. (2010, August 18). Tarrafal: Verdades e mentiras do Campo de Trabalho de Chão Bom. *Jornal Expresso*. <https://expresso.pt/actualidade/tarrafal-verdades-e-mentiras-do-campo-de-trabalho-de-chao-bom=f599690>
- Cragg, M. (1998). *Cultural geography*. Routledge.
- Çevik, S. (2020). Literary tourism as a field of research over the period 1997-2016. *European Journal of Tourism Research*, 24, 1-25. <https://doi.org/10.54055/ejtr.v24i.409>
- Collot, M. (2005). *Paysage et poésie: Du romantisme à nos jours*. José Corti.
- Dunn, D. (2006). Imagining Alexandria: Sight-seeing in a city of the mind. *Journal of Tourism and Cultural Change*, 4(2), 96-115. <https://doi.org/10.2167/jtcc067.0>
- Fairer-Wessels, F. A. (2010). Young adult readers as potential consumers of literary tourism sites: A survey of the readers of two of the Dalene Matthee forest novels. *Mousaion*, 28(2), 134-151.
- Gomes, F. M. (2018, 22 December). Campo do Tarrafal: O campo da morte lenta. *Alma de Viajante*. <https://www.almadeviajante.com/campo-do-tarrafal/>
- Herbert, D. (2001). Literary places, tourism and the heritage experience. *Annals of Tourism Research*, 28(2), 312-333. [https://doi.org/10.1016/S0160-7383\(00\)00048-7](https://doi.org/10.1016/S0160-7383(00)00048-7)
- Hoppen, A., Brown, L., & Fyall, A. (2014). Literary tourism: Opportunities and challenges for the marketing and branding of destinations? *Journal of Destination Marketing and Management*, 3(1), 37-47. <https://doi.org/10.1016/j.jdmm.2013.12.009>
- Instituto do Património Cultural de Cabo Verde (n.d.). Museu do Campo de Concentração do Tarrafal. <https://ipc.cv/en/museus/museu-da-resistencia/>
- Jacinto, A. (1985). *Sobreviver em Tarrafal de Santiago*. União dos Escritores Angolanos.
- Laban, M. (1991). *Encontro com escritores*. Vol. 1. Fundação Eng. António de Almeida.
- Liberato, P., Sargo, S. e Liberato, D. (2021). Avaliação da motivação, satisfação e experiência em eventos literários: Festival literário Correntes d'Escritas. *Journal of Tourism & Development*, 36(2), 329-345. <https://doi.org/10.34624/rt.d.v36i2.24718>

- LUSA (2022, 9 June). Portugal apoia candidatura do ex-Campo de Concentração do Tarrafal à UNESCO. <https://www.tsf.pt/portugal/sociedade/portugal-apoia-candidatura-do-ex-campo-de-concentracao-do-tarrafal-a-unesco-14930781.html>
- Knudsen, D., Metro-Roland, M. & Rickly-Boyd, J. (2013). Landscape studies and tourism research. In P. Howard, I. Thompson, & E. Waterton (Eds.), *The Routledge companion to landscape studies* (pp. 286-295). Routledge.
- Kruger, M. (2019). Festival loyalty to a South African literary arts festival: Action speaks louder than words! *International Journal of Event and Festival Management*, 10(2), 189-206. <https://doi.org/10.1108/IJEFM-09-2018-0055>
- Kühne, O. & Antrop, M. (2015). Concepts of landscape. In D. Bruns, O. Kühne, A. Schönwald & S. Theile (Eds.), *Landscape Culture: Culturing Landscapes* (pp.41-66). Springer. https://doi.org/10.1007/978-3-658-04284-4_2
- Lucas, I. (2015, 24 November). José Luandino Vieira: “Isto não é um livro. São 12 anos de vida”. *Público*. <https://www.publico.pt/2015/11/24/culturaipsilon/noticia/jose-luandino-vieira-isto-nao-e-um-livro-sao-12-anos-de-vida-1715501>
- Marais, J.L. (2015). Karen Blixen in the African book and literary tourism market. *Tydskrif vir Letterkunde*, 52(1), 131-143. <https://doi.org/10.4314/tvl.v52i1.9>
- MacLeod, N., Shelley, J. & Morrison, A.M. (2018). The touring reader: Understanding the bibliophile's experience of literary tourism. *Tourism Management*, 67, 388-398. <https://doi.org/10.1016/j.tourman.2018.02.006>
- Marías, J. (2009, 30 November). Exclusive Q&A: Spanish Author Javier Marías. *Flavorwire*. <https://www.flavorwire.com/48731/exclusive-qa-spanish-author-javier-marias>
- Mendes, C. (2012). Museu da resistência: Lugar de memória e instrumento da memória. *Ensaio e Práticas em Museologia*, 2, 57-69.
- Milheiro, E. (2002). The potential of literature in creating tourist experiences in Portugal. *Arts, Linguistics, Literature and Language Research Journal*, 2(4), 1-10. <https://doi.org/10.22533/at.ed.929242212063>
- Müller, D. K. (2006). Unplanned development of literary tourism in two municipalities in rural Sweden. *Scandinavian Journal of Hospitality and Tourism*, 6(3), 214-228. <https://doi.org/10.1080/15022250600667433>
- Paparoto, T. A. (2009). *A lição de coisas de António Cardoso: Uma poética para além da prisão*. PhD thesis. University of São Paulo.
- Pereira, L. & Marques, J. (2022). Turismo literário em Baião: Incursão pelo mundo Queiroziano. *Journal of Tourism & Development*, 38, 55-67. <https://doi.org/10.34624/rtd.v38i0.27373>
- Proust, M. ([1913-1927] 2003). *In search of lost time. The complete masterpiece*. Trans. C.K.S. Moncrieff, T. Kilmartin & A. Mayor. The Modern Library [Kindle edition].
- Ribeiro, M. C. & Vecchi, R. (2015). Papéis críticos avulsos. In M. C. Ribeiro, R. Vecchi & M. V. Silva (Orgs.), *Papéis Da Prisão. Apontamentos, diário, correspondência (1962-1971)* (pp. 13-31). Caminho.
- Robinson, M. & Andersen, H.-C. (2002). *Literature and tourism: Reading and writing tourism texts*. Continuum.
- Roederer, C. & Filser, M. (2018). Revisiting the museum experience. *Qualitative Market Research*, 21(4), 567-587. <https://doi.org/10.1108/QMR-01-2017-0002>
- Rojek C. & Urry, J. (Eds.) (1997). *Touring cultures: Transformations of travel and theory*. Routledge.
- Sadlier, D.J. (2016). *The Portuguese-speaking Diaspora: Seven centuries of literature and arts*. University of Texas Press.
- Sarmiento, J. (2009). A sweet and amnesic present: The postcolonial landscape and memory makings in Cape Verde. *Social & Cultural Geography*, 10(5), 523-544. <https://doi.org/10.1080/14649360902974456>
- Saunders, A. (2009). Literary geography: Reforging the connections. *Progress in Human Geography*, 34(4), 436-452. <https://doi.org/10.1177/0309132509343612>
- Scaraggi, E. (2020). *Practices and experiences of incarceration: An inquiry into papéis da prisão by José Luandino Vieira*. PhD Thesis. University of Lisbon.
- Sharpley, R. & Stone, P. R. (Eds.) (2012). *Contemporary tourist experience: Concepts and consequence*. Routledge.
- Smith, K.A. (2003). Literary enthusiasts as visitors and volunteers. *International Journal of Tourism Research*, 5(2), 83-95. <https://doi.org/10.1002/JTR.419>
- Stiebel, L. (2004). Hitting the hot spots: Literary tourism as a research field with particular reference to KwaZulu-Natal South Africa. *Critical Arts: South-North Cultural and Media Studies*, 18(2), 31-44.
- Stiebel, L. (2007). Going on (literary) pilgrimage. *Scrutiny*, 12(1), 93-106.

- Stiebel, L. (2009). On the trail of Rider Haggard in South Africa. In N. Watson (Ed.), *Literary Tourism and Nineteenth-Century Culture* (pp. 210-219). Palgrave Macmillan.
- Stiebel, L. (2010). Last stop 'Little Gujarat': Tracking South African Indian writers on the Grey Street Writers' trail in Durban. *Current Writing: Text and Reception in Southern Africa*, 22(1), 1-20.
- Tavares, A.P., Silva, F.M. & Pinheiro, L.C. (Orgs.). *António Jacinto e a sua época: A modernidade nas literaturas africanas em língua portuguesa*. CLCLE, Faculdade de Letras da Universidade de Lisboa.
- Timothy, D.J. (2011). *Cultural heritage and tourism: An introduction*. Channel View Publications.
- Wallace, C. (2009) Yeats's country and 'Yeats Country': Conceptualising literary spaces. *Journal of Tourism and Cultural Change*, 7(1), 48-60. <https://doi.org/10.1080/14766820902803424>
- Wang, H.-J. & Zhang, D. (2017). Comparing literary tourism in mainland China and Taiwan: The Lu Xun native place and the Lin Yutang house. *Tourism Management*, 59, 234-253. <https://doi.org/10.1016/j.tourman.2016.08.008>
- Watson, N. J. (2006). *The literary tourist: Readers and places in Romantic and Victorian Britain*. Palgrave.
- Welch, M. (2015). *Escape to prison: Penal tourism and the pull of punishment*. University of California Press.
- Weston, D. (2016). *Contemporary literary landscapes: The poetics of experience*. Ashgate Publishing.
- Venâncio, J. C. (1991). Uanhenga Xitu: O homem, o político e o escritor. Uma referência obrigatória para a construção da nação em Angola. *Revista Crítica de Ciências Sociais*, 33, 217-227.
- Vieira, L. J. (2015). *Papéis da prisão: Apontamentos, diário, correspondência (1962-1971)*. Org. M. C. Ribeiro, R. Vecchi & M. V. Silva. Caminho.
- Von Maltzahn, K. E. (1994). *Nature as landscape: Dwelling and understanding*. McGill-Queen's University Press.