

UNDERSTANDING CULTURAL TOURISM THROUGH THE THEMES OF HISTORY AND IDENTITY IN POSTMODERN NOVELS: THE WHITE CASTLE

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Abstract

Cultural tourism emerges from various sources rooted in social life. Novels that explore social elements such as history, identity, and culture serve as important written sources of information, stimulating tourists' interest in destinations. Although concepts like history and identity are abstract, they can become significant attractions when highlighted by authors' descriptive abilities within the narrative, influencing readers and arousing their curiosity. In this context, the study aims to identify the roles of novels in cultural tourism by examining the themes of history and identity in postmodern novels. The study used the autoethnographic method and analysed Orhan Pamuk's "The White Castle," which compares East and West through cultural values such as history and identity, as it was considered suitable for the study's purpose. The results indicate that the novel presents cultural differences through elements such as identity, history, religion, city, language, art, and gastronomy. The novel vividly conveys these cultural differences through the interplay of plot and description.

Keywords: postmodern novel, cultural tourism, history, identity

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1. Introduction

Tourism has become one of the most important industries, developing rapidly in the 21st century. This growth is evident in statistics and has led to significant tourism activity worldwide. In 2019, this was demonstrated by the arrival of 1.46 billion international tourists (UNWTO, 2021). The COVID-19 pandemic, which began in China in late 2019 and affected the entire world in 2020, caused a decline in tourism activity. However, as the effects of the pandemic eased in 2022, tourist travel increased again (Moosa and Khatatbeh, 2021; Şengel et al., 2022). According to UNWTO (2024) data, more than 900 million tourists participated in international travel in 2022. The UNWTO World Tourism Barometer reported that in 2023, international tourism reached 88% of pre-pandemic levels, driven by a 34% increase compared to 2022.

The economic and social developments resulting from globalisation have given significant momentum to the tourism industry. Although temporary crises may cause occasional interruptions, these are usually short-term (Hall, 2010). This pattern applies to both individual destinations and the global tourism market. Consequently, destinations that benefit socio-economically and seek a share of a large, long-term market face intense competition (Wang and Krakover, 2008; Cronjé and du Plessis, 2020). It is therefore important for destinations to develop diverse marketing and promotion strategies to succeed in this competitive environment (Woyo and Slabbert, 2021). This is considered one of the fundamental ways to enhance competitiveness.

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Due to the large number of sources that make up tourism supply in a country, implementing effective marketing and promotion strategies for tourism is challenging. In particular, selecting which sources to use in marketing and promotion activities presents a major difficulty. However, in areas such as cultural tourism, which draw on history and social life, it is known that tourists' curiosity can be stimulated by various information sources without direct promotion. In this context, novels that address history, culture, identity, and other social elements stand out as written sources that increase tourists' interest in destinations (Şengel et al., 2019). Squire (1994) highlighted the importance of cultural tourism in his study on literary tourism and examined various aspects of cultural tourism within the context of literary tourism. Therefore, literature can be considered an important source for cultural tourism and plays a significant role in promoting destinations.

Based on this information, the study aims to identify the sources that constitute cultural tourism through the themes of culture and identity in Orhan Pamuk's postmodern novel "The White Castle." As postmodern novels address anti-modern topics and include subjects such as history and social values, "The White Castle" was examined with the expectation that findings relevant to the study's purpose could be identified. The study makes a unique contribution to the literature by exploring the interaction between literature and tourism, providing results specific to a particular novel and type of tourism. Furthermore, the study is significant for demonstrating the benefits that different disciplines offer in introducing tourism resources.

2. Conceptual framework and research question

2.1 Postmodern novel

In the postmodern approach, the individual is positioned in opposition to the modern. While defining his own correct path, he uses the contradictions and mistakes into which the modern individual has fallen as reference points, aiming to continue his existence without repeating them. In this context, the postmodern approach establishes a stance against the modern and seeks to present the formation of social norms and values through comparative evaluation (Güzel, 2019). Positioned against the modern, the postmodern perspective criticises certain values promoted by modernity. The postmodern counterpart to the indifference that modern thought attributes to the subject is tolerance. In this respect, while the subject in modernism can be considered politically conscious, in the postmodern understanding, the subject is considered conscious in matters related to himself. In the path that postmodernism outlines for the individual, it emphasises issues such as choice, individual participation, free expression, individual autonomy, and liberation, and does not require universal ideas, claims, or ideological evidence. Therefore, in postmodern thought, the individual prefers to avoid generalisable ideas and rules, comprehensive values and norms, and dominant thought systems (Rosenau, 2004).

Since postmodern literature and novels written in this context take a stance against modernism, one important phenomenon addressed in these works is history. These works are strongly influenced by historical sources. Unlike traditional novels, the treatment of history in these works is fictional rather than factual. Although history in postmodern novels is presented fictionally, it has fostered a strong interaction between new historicist theory and postmodern literature. For this reason, postmodern novels that focus on history are influenced by changes in the traditional understanding of history and develop accordingly (Ergeç, 2020). This can serve as an important tool for increasing readers' interest in history.

As in many other cultures, some postmodern novels by Turkish writers have explored events through the comparison of East and West. One of the main topics in this comparison is culture. The issue of culture is addressed in a multidimensional way and reflects a perspective that criticises Ottoman modernisation. In fact, when the subjects of 19th-century Turkish novels are examined, it is evident that the misconception of Westernisation is frequently addressed. The idea of Westernisation has often been interpreted as the adoption of a completely different and foreign culture by Turkish society. This has led to serious social debates, as these are two societies that have not undergone the same or similar modernisation processes with all their social dynamics and public institutions (Karatani, 2011).

In Turkish society, the concepts of the West and modernity are often viewed as complementary, or modernity is regarded as a fundamental and unchanging characteristic of the West. These two concepts

are consistently considered together, and there are no discussions about the existence of one without the other. Literature, in particular, strongly supports this view, and what is considered “modern literature” today has emerged from the “historical perspective” of the West (Bayrakçı, 2021). It is not possible to find a non-Western modern development in modern literature. Seeking the modern progress of non-Western societies here would not be appropriate, as the historical dynamics of societies differ, and this difference is especially pronounced between Western and Eastern societies. Indeed, to understand modernity well, it may be more effective to look for the origin of the concept in the Westernisation efforts of non-Western societies rather than among the similarities of Western societies (Karatani, 2011). On this basis, works that compare regions in terms of their cultural structures and identities are more effective in understanding the concept than works that evaluate both cultures separately.

2.2 Cultural tourism sources

In cultural tourism, which aims to introduce the cultural values, art, lifestyle, and traditions of a particular region, visitors experience local events, festivals, and arts unique to that area. This encourages interaction between tourists and local people. Additionally, cultural tourism is regarded as an important tool for preserving and promoting cultural heritage (Dunbar-Hall, 2001; Diaconescu and Schiopu, 2023). The resources of cultural tourism include museums, monuments, archaeological sites, festivals, and traditions. These resources increase the attractiveness of destinations and become focal points for tourists (Herrero-Prieto and Gómez-Vega, 2017). The curiosity these resources arouse in tourists acts as a driving force in the development of tourism activities.

In cultural tourism, identity and history play a significant role in preserving, promoting, and sharing a destination's unique cultural heritage with tourists. Cultural identity reflects the lifestyle and values of a community. Presenting these identity elements authentically in tourism allows tourists to develop a deeper respect for and understanding of the local culture (McIntosh et al., 2002). Mousavi et al. (2016) describe identity, considered an important component of the tourism industry, as an element that makes communities unique and culture valuable. In this context, identity is strengthened through cultural tourism, and various local cultures, histories, and values are introduced to tourists.

History, a key component of cultural tourism, allows tourists to understand the past, culture, and traditions of the places they visit. In this way, both the cultural identity and values of the destination are revealed, and the development of these aspects throughout history is demonstrated. The introduction of historical elements and the local population's sense of ownership of cultural heritage increase conservation awareness and enhance the effectiveness of sustainability (Lord, 1999). Furthermore, presenting the historical perspective through cultural tourism supports the preservation of this heritage by local communities and provides economic benefits. In this context, cultural identity and history are being reshaped, with various effects on local communities, particularly as a result of globalisation and societal changes (Urošević, 2012). History and identity provide broader frameworks that encompass many cultural elements.

Globalisation, which leads to the spread and homogenisation of cultural products and values, increases the need to protect the originality of cultural identities and can result in the formation of new cultural identities. In this context, while cultural tourism aims to promote and protect local identities, it also enables individuals to discover new cultural identities. Therefore, the role of local communities and cultural ambassadors is important in establishing a balance between cultural identity, history, and the protection and promotion that have evolved with globalisation (Tuncer, 2023). For this reason, studies on cultural tourism indicate that many different dynamics influence culture and that cultural tourism can be affected by each of these dynamics.

2.3 History and identity in the postmodern novel

Postmodern novels stand out as a literary genre that reconsiders issues of history and identity. In postmodern narratives, history is typically presented not as a fixed and objective reality but as a structure composed of subjective and multiple perspectives. These novels highlight the purposes for which historical events and narratives are used (Ryan, 1997). Unlike modernist novels, postmodern novels seek their own reality rather than pursuing absolute truth. Historical events and elements are frequently

incorporated due to the characteristic of intertextuality. However, in postmodern novels, history is treated similarly to science fiction. History becomes part of fiction, and a structure open to the reader's interpretation is created by including images in the narrative that are transformed into a game (Çoraklı, 2018). Furthermore, the role of narrative in determining the meaning and significance of historical events is emphasised in postmodernist thought. From this perspective, historians organise events within a narrative and attribute particular meanings to these events. This highlights that historiography contains subjectivity (Zagorin, 1999).

Issues such as history and identity in postmodern novels have been explored in various academic studies. In the study by Perez-Torres (1993), the novel analysed focuses on a dark period in history, highlighting the impact of history on individuals and the formation of identities. The characters attempt to find their own identities and voices as members of a society that has been differentiated and silenced within a historical context. Sayak (2018) evaluates the role of identity in the construction and interpretation of literary texts. In the postmodern novel, themes of existence, alienation, and escape are shaped around identity anxiety, which is linked to the search for self. The study also examines images related to the search for identity within the framework of the individual's dilemma of being oneself while confronting society. The practical reasons for the multi-layered narrative structure and the mental background of postmodern elements are discussed. Hariharasudan et al. (2022) examine research trends in postmodernism and present a general perspective. They emphasise that postmodern writing reaches its peak in novels through the use of postmodern techniques. The basic features of postmodernism identified in Paul Auster's *Glass City* (1994) and Metin Kaçan's *Ağır Roman* (1996) are explained through these dynamics. In these works, postmodern influences are examined through style and language, and the postmodern situation related to language, history, and reality is conveyed through language.

RQ: Is it possible to understand cultural tourism through the themes of history and identity explored in the postmodern novel?

3. Method

This study aims to determine the roles of literary works in cultural tourism through the themes of history and identity in postmodern novels. In postmodern novels, characters differ significantly from those in classical and modern novels. These novels avoid the idealistic, society-serving characters frequently found in traditional narratives. Instead, they focus on characters who are ordinary and weak in everyday life (Özot, 2014). Furthermore, in postmodern novels, fictional figures take on the role of heroes, while historical figures are transformed into fictional characters. Individuals who participated in significant historical periods and served as role models are depicted in everyday life with their personal identities rather than their historical ones. These individuals become part of daily life in the virtual universe created by the author and are rendered ordinary (İşiksalan, 2007).

Care was taken to select a job appropriate for the purposes of the study. Based on the evaluations, it was decided to examine the novel "The White Castle" by Orhan Pamuk, one of the youngest writers to win the Nobel Prize in Literature in 2006, within the scope of the study. This work is an important postmodern novel that presents a comparison along the East-West axis and allows for an in-depth examination of elements such as history and identity. Orhan Pamuk's novel, which enables a comparison of the East and the West on themes such as identity, history, religion, cities, language, destination attractions, nature, art, and gastronomy, brings historical figures and individual identities to the forefront. When examined in terms of cultural tourism, this work was chosen because it offers perspectives on how cultural elements such as history and identity emerge as touristic attractions and how identity is reconstructed in this process.

The study employed the autoethnographic method, in which the researcher serves as the subject and uses self-reflexive techniques to explore experiences. This approach provides insights into complex human behaviours and experiences, offering a qualitative data source (Philaretou and Allen, 2005; Çevik, 2018). The novel was read by the three researchers who authored the article, each at a different time. Based on their independent evaluations, they identified themes of history and identity that shape the culture depicted in the novel. These findings were then consolidated, and the common points identified by all three authors were determined. This comparison process is essential for ensuring the

reliability, consistency, and generalisability of the research findings. Additionally, by starting from the common findings identified by different individuals, the themes were evaluated in a broader context, despite the subjective nature of the autoethnographic method. The findings were reported and included in the research, categorised under the relevant cultural elements in the findings section. In terms of methods and findings, the study is exploratory, as it identifies elements that represent cultural tourism resources (Bennet, 2005; Canavan, 2019).

4. Findings

Cultural tourism is a multidimensional form of alternative tourism that draws on a wide range of resources. Alternative tourism provides an option to mass tourism, which is typically characterised by sea, sand, and sun. In this context, cultural tourism is the oldest and most comprehensive type of alternative tourism that can serve as an alternative to mass tourism. It includes tourism activities that differ from mass tourism, often referred to as traditional tourism, while also representing the most traditional form among these alternatives. There is a broad array of sources that constitute cultural tourism (Ivanovic, 2008; Zengin and Eker, 2014; Richards, 2018; Du Cros and McKercher, 2020). Many studies examine cultural tourism under four main themes: exoticism in time and space, tourism as a connection experience, the internal interpretation of the individual (Stendhal Syndrome), and the dilemmas of the tourist. In this study, cultural tourism is analysed in the context of history and identity themes (Salazar, 2012). As the evaluation is made in the context of postmodern novels, themes relevant to cultural tourism and addressed in such novels were selected. Additionally, quotations that may spark readers' curiosity and positively influence their motivation to travel to a destination were included from the novel examined.

History

The first topic in the novel addressed in relation to history is historical figures. Individuals who have played important roles in history are presented in the novel by their names, titles, or nicknames. The second prominent topic related to history is historical places. In this context, the novel features several significant locations in Istanbul. Another topic in the work connected to history is intangible cultural heritage, including special days or rituals rooted in history and distinguished by their traditional structure. Although these elements are also associated with identity, they are examined under the theme of history because of their deep historical roots. Some quotations related to these topics discussed in the novel are provided below:

.....*During Köprülü's five-year term as Grand Vizier, a great fire broke out in Istanbul (The White Castle, p. 7)*

Evliya Çelebi, whom he said he knew, may have (The White Castle, p. 8)

The presented to Mehmed IV between 1652 and 1680 (The White Castle, p. 8)

None of the books were found in the Topkapı Palace Library or there (The White Castle, p. 8).

The child sultan was watching us. (The White Castle, p. 13).

They took us to Galata and put us in the dungeon of the loyal pasha (The White Castle, p. 14).

I learned that pasha had sailed to the Mediterranean with his fleet (The White Castle, p. 16).

..... igniting the mixtures at night in Surdibi (The White Castle, p. 19).

Pasha said that he tried to remember my face, but the teacher's face came to his mind (The White Castle, p. 30).

In the evening, we loaded our vehicles into a car and went to the palace (The White Castle, p. 31).

..... they went to the primary school under those curious looks (The White Castle, p. 34).

..... Just like his late grandfather Ahmet I's grandfather Murat III applied 90 years ago and (The White Castle, p. 34).

..... they went to the Lionhouse in the carriages to the At Meydanı. The books that the sultan showed the teacher one by one to the columns of an old church were not found in the Topkapı Palace Library or (The White Castle, p. 34).

..... when she learned that the Janissaries were preparing for a rebellion (The White Castle, p. 37).

Kösem Sultan made a deal with the Janissary sorrows and set up a plot to kill the Sultan and his mother and replace them with Prince Süleyman (The White Castle, p. 40).

But the summer before Köprülü Mehmet Pasha became Grand Vizier (The White Castle, p. 43).

This man was a quilt maker (The White Castle, p. 49).

When we learned that he had slowed down his life in the Grand Bazaar, Unkapanı, that we had been collecting for the last month (The White Castle, p. 73)

..... and then the Ramadan and Bayram festivities were starting. Most of these festivities lasted for days, and they were filled with fatty meat and rice, and made from sugar and pistachios (The White Castle, p. 91).

.....Most of my days were spent watching the Oil Wrestlers who wrestled until they fainted, the acrobats who climbed the rope they stretched between the minarets of the mosque and danced with a stick on their backs, the acrobats who broke horseshoes with their teeth, knives here and there, the jugglers who brought snakes, pigeons and monkeys out of their robes, who made the cups in our hands and the money in our pockets disappear in an instant, the Karagöz and Hacivat I loved, with their curses (The White Castle, p. 92).

We were waiting for the last flickering lamp on the opposite shore of the Golden Horn to go out, for the sleep that never came to come, and for the morning call to prayer (The White Castle, p. 97)

Taking a boat trip on the Tunca and Meriç to watch the frogs, the storks that got injured while fighting with the eagles and landed in the Selimiye courtyard (The White Castle, p. 100)

..... when he learned that the captured Doppio Castle had angered the Sultan (The White Castle, p. 109).

Before the Sultan's armies went to Vienna, the jesters around him, angered by their defeats, (The White Castle, p. 114).

Identity

The novel is structured around a comparison that highlights contrasts along the East-West axis. It compares two cultures, emphasising differences based on identity. Using cultural comparison as a subject of tourism is common in the contemporary period. Researchers often travel to different regions to assess and evaluate identity-based differences. In this context, the novel provides evidence for each element that highlights identity, serving as a research theme beyond history. These elements include themes such as East-West, religion, language, cuisine, and art.

A. East-West

Upon these words, young people who were more interested in politics, violence, East-West, democracy, etc. were interested (The White Castle, p. 8).

When I returned to my country, I would tell everyone about this man who resembled me so much but never mentioned this similarity (The White Castle, p. 23).

..... would take my place and go to my country, marry my fiancée, and at the wedding no one would notice that it was me, while I was in a corner wearing a Turkish outfit and (The White Castle, p. 35).

So, "They look in mirrors from morning till night!" was the first time he was mocking what I had left in my country. I searched for a word that would hurt him in anger and said it without thinking and

believing it: Only a person could think of what had happened, but the teacher did not have the courage to do this. I was pleased when I saw his face contorted in pain as he wanted (The White Castle, p. 47).

..... wanted me to tell him what I would do when I took his place (The White Castle, p. 60).

.... so, I was someone else; he didn't even want to know who this someone else I was impersonating was (The White Castle, p. 77).

..... the sultan would also ask me how they lived there, in that country, in my old country (The White Castle, p. 95).

B. Religion

The Muslim slaves who were released from their chains were screaming with joy.

The other Christians who were put to the galleys immediately hated me (The White Castle, p. 13).

If I became a Muslim, they would immediately free me (The White Castle, p. 23).

.... The inconsistency in prayer times between mosques in Gebze gave Hodja another thought (The White Castle, p. 27).

Now you think, whether I become a Muslim or not, it is the same (The White Castle, p. 33).

..... I was afraid because I persisted in Christianity! He scolded me; if one wants to be happy here, one must become a Muslim, (The White Castle, p. 56).

Didn't Hazrat Omar also call Abu Ubaydah from Syria to Medina to protect his army from the plague? (The White Castle, p. 70).

..... He will go to Mecca and Medina, the closest places to Allah..... (The White Castle, p. 119).

C. Language

He would be happy to see that I was learning Turkish quickly. (The White Castle, p. 14).

I was only interested in the Arabic of the planets, and I was not going to warm up to them in that secret (The White Castle, p. 20).

We had crossed the Danube this time; we were in a Christian village again, but they spoke a language of Latin origin (The White Castle, p. 104).

..... We had come to a forested area where the villagers spoke a Slavic language (The White Castle, p. 106).

..... was speaking Turkish with his mistakes, but as soon as he entered my room he changed it to Italian (The White Castle, p. 123).

D. Art

A mother-of-pearl inlaid tray on a table Behind the table was a divan made of wicker (The White Castle, p. 24).

Since I was not used to sitting on the divans they had placed along the walls, (The White Castle, p. 19).

They went to At Meydanı in carriages, to Aslanhane. To the columns of an old church (The White Castle, p. 34).

He was accepted to Selimiye Madrasah (The White Castle, p. 50).

When he was in Edirne, when he was twelve years old, he used to go to Beyazıt Mosque Hospital with his mother and sister (The White Castle, p. 62).

There was also a pergola leaning against a fig tree, on clear days, Hagia Sophia could be seen from there, I would sit under it and daydream for hours, looking at Istanbul (The White Castle, p. 69).

..... *On the map of Europe, we were at the foothills of the Carpathians, decorated with pictures of deers and Gothic castles (The White Castle, p. 107).*

..... *The blue-winged bulls on the banks of the Nile, the pink cats, the clock tower in Vienna,* (The White Castle, p. 119).

Gastronomy/Cuisine

..... *there were peaches and cherries in the tray,* (The White Castle, p. 24).

I was able to eat a few bites of the bread and yoghurt that she put in front of me again (The White Castle, p. 24).

..... *after drinking Rakı or wine and listening to music for hours* (The White Castle, p. 92).

4. Discussion and conclusion

This study examines Orhan Pamuk's novel *The White Castle*, which is inspired by history and, starting from the East-West dichotomy, reveals cultural differences in the main elements that shape cultural identities. These cultural differences are sources of tourism, which began with modern society and is one of the most important phenomena of our age, and can be a significant source of motivation for tourists' destination choices. In their study, Şengel et al. (2019) emphasised the strong connection between destination choices, culture, and tourism. The settings of novels, the cultural values of characters, and the descriptions of nature in the works can influence readers' feelings of curiosity and discovery. Özdemir (2009) made a more specific assessment in his study, stating that romance novels use cities such as Paris and Budapest as settings, and thus the tourism image of these cities is shaped around the theme of love. This is important in showing the deep connection between tourism cities and the novels that focus on them. Thus, while readers may be inclined to travel to the locations where the events in the novel take place, a destination image is formed depending on how the cities are described in the novels.

Orhan Pamuk explores the cultural differences arising from the East-West dichotomy in *Beyaz Kale* (*The White Castle*) through two characters who exchange identities. The significance of the shocks and paradoxes these characters experience in a world to which they do not belong is embedded in the cultural codes centred on the East and West (Turkey-Italy). Elements that could serve as sources of cultural tourism in the novel first appear within the historical context. The novel contains many sections addressing historicity, particularly regarding people, places, and traditional culture. Numerous historical figures, locations, and titles – such as Padişah, Sultan, Grand Vizier, Evliya Çelebi, Selimiye, Hacıvat-Karagöz, Yağlı Güreşler, and Topkapı Palace – are featured in the work. Each becomes a historical phenomenon that can spark curiosity in the reader as part of the novel's plot. Mushtaq (2023) examines the East-West dichotomy in Orhan Pamuk's novel *Sessiz Ev* (*Silent House*), associating the East-West conflict with identity loss and personal confusion. The East-West dichotomy is analysed within the framework of identity search and cultural heritage. In this context, the novels discussed reflect the effort to balance individuals' cultural heritage with the modern world they encounter. The reinterpretation of cultural heritage within historical and geographical contexts is emphasised. Huisman (1997) offers similar evaluations in his East-West comparisons in the context of Salman Rushdie's novels.

Many sections of the work can serve as sources of cultural tourism and feature the theme of identity. In particular, the East-West contrast is clearly explored within the context of identity. The issue of religion, one of the most significant sources of cultural tourism, is strongly addressed. Discussions about religion are generally presented through Islam representing the East and Christianity representing the West, along with their respective values. The work also addresses language as a cultural value. The results indicate that languages such as Turkish, Latin, Arabic, and Slavic are identified. Raw materials or manufactured products related to another cultural element, culinary culture, are also included. Each of these factors is skilfully used to arouse the reader's curiosity. Vestrucci (2022) examines the complex relationship between languages and religions in his study. He states that different languages offer different ways of accessing the world and that language is an element of cultural structure in this

context. While religions and languages create meaning through each other, they gain significance within the cultural context and become subjects of cultural tourism by entering into a close relationship with culture.

The elements that make up cultural heritage and pertain to art history are among the most significant sources of cultural tourism. Although these values are recognised as the common heritage of the world, their historical origins and identities are rooted in specific regions. The findings of this study indicate that many elements related to art history are present in Beyaz Kale (The White Castle). These elements are generally shaped by parameters such as East-West and Islam-Christianity. Places such as Hagia Sophia are emphasised. In addition to elements from Western and Christian art, such as depictions of the Virgin Mary and church columns, elements from Turkish-Islamic art, such as mother-of-pearl inlay, sofas, and madrasahs, are also included. This multi-layered narrative addresses the East-West dilemma not only in philosophical and political terms but also in an artistic context. The novel explores in depth how cultures influence each other and how art reflects this interaction.

4.1 Implications

It is observed that cities rich in cultural resources generally stand out in literature and tourism. In this context, tourism sometimes draws from literature, while at other times literature draws from tourism. Özdemir (2009) highlighted this mutual interaction between tourism and literature in his study. The core of this interaction lies in the codes that shape culture. For novelists, choosing cities that are popular tourist destinations and rich in cultural resources as settings for their stories can increase awareness of both the literary work and the cities themselves. Busby et al. (2011) note that, in terms of city awareness, writers can enhance the visibility of cities by sparking readers' imaginations through the fiction and descriptions in their novels. Scherpe and Cohen (1992) examined the transformation of modern and postmodern city narratives and discussed how cities such as Berlin and Frankfurt, prominent in German literature, have influenced both literature and tourism. They emphasise that cities in literary narratives are no longer fixed but become variable and intangible.

The promotion of tourist destinations requires stakeholder participation and can be challenging due to costs. At this stage, it is useful to highlight literary works that help promote destinations. An important element in destination promotion is the descriptions found in literary works. Connell (2005) states that literary works play a significant role in promoting destinations and provides evaluations supporting this view. Vivid descriptions can offer rich, multi-layered destination experiences and reinforce the cultural identity of a place. Descriptions that help readers visualise the cultural, historical, and natural beauty of a destination make it more attractive. Hoppen et al. (2014) emphasise that the tourism potential of regions increases when the general characteristics and qualities of places mentioned in authors' works are described (e.g. Dickens–London, Wordsworth–Stratford). Otay Demir et al. (2022) focus on the role of literary texts in promoting destinations, highlighting emotional and experiential elements, emphasis on architectural and historical values, and storytelling. Literary works are considered a powerful promotional tool in shaping destination identity and conducting promotions. Additionally, cities can become more attractive through the descriptions in literary works. As a result, tourists may visit a destination or develop an intention to visit after reading such works (Herbert, 2001).

The places depicted in literary works significantly influence the formation of destination images. The locations that come to readers' minds can create specific perceptions and expectations. Włodarczyk and Duda (2019) state that novels, in particular, play a critical role in shaping destination images through literature. Such works, which make destinations appealing, provide readers with vivid images of history and nature. Literary works that influence perceptions of a destination also make its cultural heritage and identity more accessible. In this context, decision-making processes are highlighted as important factors in destination choice. Çimen (2013) emphasises that destination image plays a key role in these decision-making processes. Literary works are notable for shaping destination images and enhancing attractiveness by presenting elements that strengthen the destination's historical and cultural context. Pan and Ryan (2007) also highlight the impact of literary works on destination image and the role of destination image in tourists' decision-making processes, offering evaluations that support the conclusions presented in this study.

4.2 Limitations and Future Studies

Although the study provides important information about the roles of literary works in cultural tourism, it focuses on only one novel and the limited resources of cultural tourism. Considering the roles of literary works in shaping the image and promotion of destinations, it is recommended that future studies examine literary works in relation to various topics in tourism.

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