

The Literary Heritage of Boris Pasternak as a Resource for the Project Management in Tourism

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Annotation. *The literary heritage of the territory is a symbolic resource that requires visualization in the form of literary routes, events, and museums. The literary heritage can change the image and socio-economic functions of the place and become the basis of tourism and recreation development. We observe it in the village of Vsevolodo-Vilva, Perm Krai. A Russian poet Boris Pasternak lived there in 1916 and his impressions of the Urals were reflected in his lyrics and prose. The events in the second part of the novel Doctor Zhivago unfold in the city of Yuryatin and the small town of Varykino, the prototypes of which are Perm city and the village of Vsevolodo-Vilva.*

When developing a tourism product, the works of literature are used in a pragmatic aspect. They map the space and help to identify future attractors, create memorial objects and develop scenarios for cultural events. A literary tourism product is characterized by the same stages of the development process that any commercial product goes through. Continuous project activities related to literary places and other cultural and natural resources integrated into a tourism product guarantee the sustainability of a new tourist destination.

Keywords: *literary heritage, pragmatics of literature, project management in tourism, literary mapping, literary tourism, product life cycle, Boris Pasternak, Perm Krai.*

I. Introduction

With tourism development as a global socio-economic process, attention is being paid to the pragmatic aspects of the literary heritage. If in the economic terms, the understanding of a work of literature is changing and it is often thought to be not only aesthetic value but a product for consumption and future use in socio-cultural life including tourism.

The literary heritage of the territory is a complex symbolic resource. On the one hand, it is an intangible heritage which contains the individual images of the space, and that is why it is related to the field of phenomenology. On the other hand, the life of any writer, as well as the events in their works of literature, usually take place in a specific geographical place and accumulate a significant part of geographical information [1,2]. The space reflected

in the works of literature has such attractive properties as the semantic richness and cognitive value.

According to the tradition of Russian cultural geography, there are several approaches to the definition of literary and geographical descriptions. Maksakovsky V.P. considers the literary descriptions of the space to be a *geographical plot* and notes that it can be presented in the two forms: general and specific [3]. The general form means that a typologized setting is depicted. The specific form means that a certain geographical place is portrayed. Zamyatin D.N. shows that qualitative geographical characteristics are used in literature while describing a place and the geocultural image of the space is being formed. The geocultural image of the space is thought to be a system of interconnected and interacting signs, symbols that clearly and simply characterize the territory [4]. Kalutskov V.N. notes that famous works of literature influence the conceptualization of the geographical space and provide the territory with a higher cultural status [5]. All three approaches indicate that literature enhances the attractiveness of the geographical place while interacting with it, and the literary places and geocultural images of them are the subject of the literary geography.

A variety of approaches to understanding of the literary and geographical plot helps us to identify the literary places, which include real objects and figurative phenomena: places of the authors' lives and their work such as houses, apartments, manors; travel routes of the authors; viewpoints from which setting in the fictional text was described; houses of characters and locations of the main events from the fictional texts; *Literary Nests* or locations of intense literary communities life; objects of the urban environment and tourism infrastructure such as monuments, thematic cafes, hotels, squares [6,7]. The potential of the literature and its ability to create literary places and geocultural images are actively used in tourism projects issues both in capital cities and in the provinces [8].

Next in the article we will consider how the literary heritage of Boris Pasternak has become the basis of project management in tourism for a decaying territory - the village of Vsevolodo-Vilva, Aleksandrovsky District, Perm Krai; what methods and resources have been involved in the tourism development process of remote places; what causes

the risks and what are the prospects for the further tourism development in the study area.

The research aim is to identify and analyze the development stages of the literary place from a location in a decaying settlement to an all-Russian attraction.

The research object is the literary heritage of Boris Pasternak as a symbolic tourism resource of the Urals.

The research subject is the project activities related to literary places.

The research hypothesis is that the geographical space reflected in the works of literature is an important tourism resource; in the case of progressive project activities, the literary heritage can change the socio-economic functions of the place and contribute to the formation of its tourism specialization.

The following research objectives would facilitate the achievement of the aim:

- justifying the mapping properties of the literature;
- identifying the literary places that appeared in the Alexandrovsky district under the influence of the works of Boris Pasternak;
- analyzing the implemented socio-cultural and tourism projects in the territory;
- identifying and characterizing the transformation stages of the decaying village of Vsevolodo-Vilva into a tourism attractor;
- examining the dynamics of tourist arrivals and tourist interest for the village of Vsevolodo-Vilva and its environs during 2012-2018;
- justifying the prospects for the further tourism development of the territory.

II. METHODS

There are many examples in the territorial marketing when a famous work of literature with a plot tied to a specific geographical location becomes a strategically important resource for the literary tourism, for example, Moscow of Michael Bulgakov, Petersburg of Fedor Dostoevsky, Paris of Victor Hugo. Sometimes the relationship between the text and the place is so clear that it requires visualization in the real space and becomes its material part: Sherlock Holmes's apartment on Baker Street in London, the route of the wanderings of Stephen Daedalus in Dublin. Complex historical and literary objects are enlisted in the UNESCO World Heritage, such as Kronberg Castle in Denmark (the scene of the Hamlet by W. Shakespeare), Archaeological Monuments of Troy (The Iliad of Homer). For the Urals, Boris Pasternak is one of the literary guides.

The ability of a well-known literary work to be a guide and to form associative landscapes, literary places, tourist routes is called to be the process of the literary mapping of space [9].

The literary mapping is a part of an interdisciplinary scientific field that is actively developing at the boundary between literature and humanitarian geography. The studies on the cultural and humanitarian geography of Gladkov Y.N., Lavrenova O.A., Kagansky V.L. play a significant role in its justification [10, 11, 12]. In Russian literature, several studies on the space and the text based on the methods of local-historical analysis are important to us [13, 14]. The methodological base of the project management in tourism also consists of structural-semiotic studies on the

local text [15] and spatial humanitarian studies (*spatial humanities*), which involve mapping and visualization of spatial data of the literary (or historical) text with further use in tourism products [16].

Speaking of the literary mapping, we consider the following processes: the author puts the plot in a real geographical location and, as a result, structures the location in a new way and enriches it with new meanings. The reader, getting into the prototype location, starts using the work of literature as an instrument or a guidebook. The local literary heritage that is thought to be a symbolic resource continues living in socio-cultural projects such as festivals, conferences, and excursions. The socio-cultural environment changes around the literary places, and new objects of tourism infrastructure appear. Thus the studying process of the literary heritage of Boris Pasternak gradually has led to tourism development in the north-eastern parts of Perm Krai.

III. DESCRIPTION OF THE STUDY AREA

Economic and geographic reference. Vsevolodo-Vilva is a mining village in the northeast of Perm Krai founded by the order of Prince Vsevolod Alekseevich Vsevolozhsky in 1811. The location of Vsevolodo-Vilva is shown on the map of Gornozavodsky tourist District, Perm Krai (Fig.1) Today it is the center of the Vsevolod-Vilvensky settlement with a population of 4700 people. The village has a considerable distance from the regional center (more than 230 km), but it is located near the regional highway: Perm - Chusovoy - Gubakha - Kizel - Aleksandrovsk - Berezniki - Perm, as well as on the line of the Gornozavodskaya railway Kizel - Solikamsk.

The geographical attractiveness of the territory is associated with the position at the boundary of the Ural marginal trough and the mountainous part of the Western Urals. The area is characterized by its landscape diversity. There low up to 380 m above the sea level peaks and bizarre cliffs can be observed (in the novel *Doctor Zhivago* they are called *sheehans*). The mountains are exposed to weathering, in the area there are more than two hundred grottoes and caves of various depths and heights. Minerals are represented by sedimentary and volcanic rocks such as salt, copper and iron ore, limestone and coal.

The economy of the mining village was agro-industrial in the XIX-XX centuries. There were the chemical enterprise Metil (2,200 employees in the 1970s) and the enterprise for the extraction of industrial limestone and production of refractory clay (Quarry-Limestone village, Ivakinsky Quarry Village, Ust-Igum Village). At the moment, there are no large industrial enterprises in the settlement. Today, Vsevolodo-Vilva is known to be a kind of experimental platform for the transition from an industrial economy to the service sector, particularly to tourism.

Historical and cultural heritage and literary places. The uniqueness of the village of Vsevolodo-Vilva is in its historical memory. The names of famous people from Russian history, science and culture are crossed there: Savva Morozov, Anton Chekhov, Boris Zbarsky, Boris Pasternak. The surroundings of Vsevolodo-Vilva were described with topographic accuracy in the novel *Doctor Zhivago*; the life of the Ural locals was captured in the prose *Lovers Childhood, Tale*.

Knowing these historical and literary facts, a group of philologists from Perm State University made their first expeditionary trip to the territory in 2003. The first visit showed that a holistic cultural (mining) landscape in the village had not been preserved. All around there were the ruins of the former industrial heritage: a dying plant, an abandoned park, the ruins of the governor's house where B. Pasternak lived half a year in 1916. The only living witness of that era was a century-old cedar, where a famous picture was taken with Boris Pasternak and Boris Zbarsky, the governor of the chemical plants.

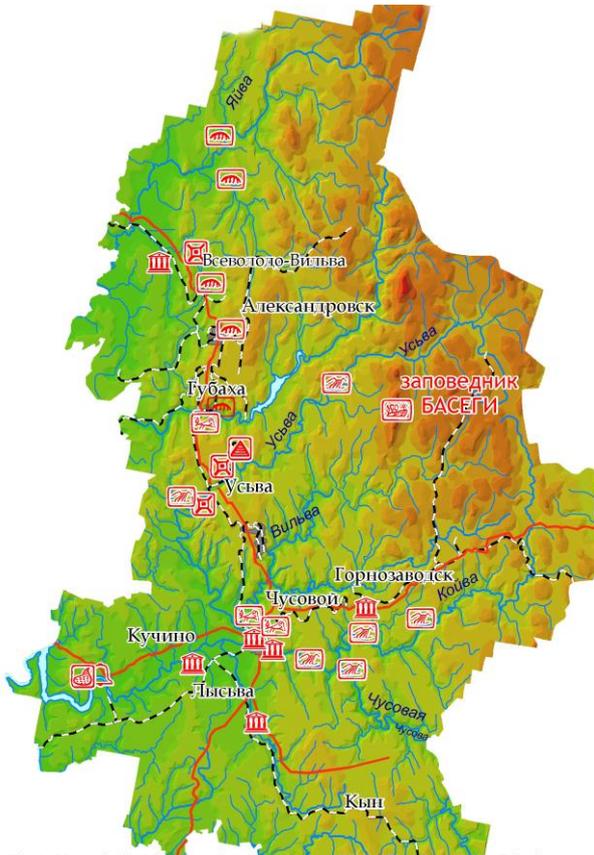


Fig. 1 Vsevolodo-Vilva on the map of the Gornozavodsky tourist district, Perm Krai by Myashlyavtseva S.E. and Firsova A.V.

There was nothing to attract tourists to this village, there were no sights or infrastructure facilities. However, there was one tourism resource – a literary and geographical phenomenon, which manifested itself in the context of literature and the local landscape. The industrial spirit of the territory was reflected in B. Pasternak's poem *The Urals for the First Time*, and coal was called to be the godfather of the Urals in his poem *Station*. A genuine literary location, the prototype of Varykino from the novel *Doctor Zhivago*, was found 12 km from Vsevolodo-Vilva in the picturesque point of Ivaka. The Ivakinsky landscape completely prototyped Varykino: "far ahead, at the end, the plain came up against the transverse ridge of a rising height. It stood across the road like a wall, at the foot of which a ravine or river could be surmised. As if the sky there were surrounded by a fence, with the country road leading to its gates. At the top of the rise appeared the elongated form of a white, one-story house." [17, p.243]. The Ural poetry and the novel *Doctor*

Zhivago became our guides in the surroundings of Vsevolodo-Vilva.

This ability of a well-known literary work to be a guide confirmed the hypothesis about the mapping function of literature. But the literary heritage of the territory required visualization. The leadership of the Perm Krai should justify the need to equip a memorial object, the Boris Pasternak Museum, whose art heritage would be able to create a new literary image of the region; and the tourism community should be involved in the development and implementation of excursion routes. The project of the cultural landscape revival *Perm Period of Boris Pasternak* was developed by a public organization the Yuryatin Culture Foundation. Further actions that took place in the village during the period 2003-2018 could be considered as an algorithm of socio-cultural project development in the territory with the literary resource.

IV. SOCIO-CULTURAL AND TOURISM PROJECTS ANALYSIS

The project activities focused on creating a literary attractor in the village of Vsevolodo-Vilva had several aims. One of the aims was to create a new tourism product. At first, it was important to declare the village to be a unique literary location. All further socio-cultural projects contributed to the cultural tourism development in this territory, so that is why they may be considered in the context of the tourism product life cycle theory [18].

1) Product design stage. It is the period of research and design, expeditionary and desk work. In 2003-2012 the Department of Russian Literature, Perm State University, organized five folklore and local history expeditions to the Aleksandrovsky District. The aim was to identify literary locations, investigate the literary heritage in the landscape and project excursion paths. It was possible to establish literary places thanks to the found postal letters in Vsevolodo-Vilva and the text of the novel *Doctor Zhivago*. The expedition resulted in articles, guides, photos and route maps.

2) The tourism product introduction stage. It is the moment when the product is released to its target audience. The promoting and forming of expert opinion were through the organization of international conferences, for example, *The Love of Space* (2006), *Cultural Centers in the Province: the Experience of Cartography* (2008). An important fact for a better understanding of Pasternak's art path was presented to Russian and international scientists: his solitude in Vsevolodo-Vilva helped the poet to understand himself, and the Vsevolodo-Vilva spring inspired him to create the lyrical masterpieces *Marburg* and *On the Ship*. The impressions of the poet's life in the Urals greatly influenced his works from the Ural poems and the novel *Luvers Childhood* to the novel *Doctor Zhivago*.

3) Tourism development or tourism routes projecting. It is the stage of appearance of the territory in the tourism market. There was the first experience of presenting the territory to international tourists in 2003. The literary route *Roman-Reise tour Doktor Zhivago* was developed because of the request of the travel agency Troika-Reisen, Moscow. Today, more than a dozen of local tour operators offer excursion routes *Across the Urals with Dr. Zhivago* to residents and guests of the region.

The aim of this stage was also to revitalize the cultural landscape, to restore the governor's house and open the museum, the House of Pasternak (a branch of the Perm Museum of Local Lore). Thanks to the scientific support of the head museum and its funds, the expositions *Green Living Room* and *Governor's Office* were created. In 2009, the museum website was launched, providing extensive historical and literary materials and information for tourists (dompasternaka.ru). Today the museum has thematic public pages on VKontakte and Facebook. The appearance of the museum in the remote village provided the territory with the status of a literary place.

4) Stage of growth. It is the stage of image events creation. At this stage, it is important to identify the target segment of the product and enter new markets. In addition to the school audience and specialists in philology, a group of people from art professions was supposed to be engaged. It was especially important to identify and form a creative community among the locals. In the project, the most promising method was the method of art industries that should be developing based on local resources (fire clay), historical tradition (pottery) and personnel (teachers of arts and crafts). The project of the folk crafts revival started in 2009. It resulted in the opening of the ceramic workshop *Artel* (2010) and the opening of *the Forge Shop* (2013). For today, the Clay Miracles education center is established in the village where more than 70 children are involved. Local masters realize themselves as artists, they take part in exhibitions and organize workshops for tourists. Guests of the territory have the opportunity to purchase authentic souvenir products. The festival *Terra cotta on Vilva* was an important tourism event in the village. It was created in the way of the art residence of local ceramists and artists from other regions of the country.

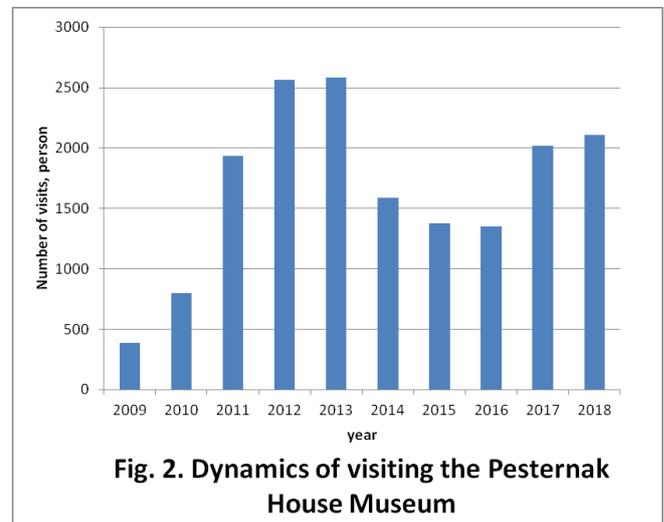
For the target audience of the museum (high school students), a regional conference *Pasternak Readings* was organized in 2012. The initiators were the local school, the local museum and Perm public organization *Aspectus*. The main idea of *the Readings* was the interaction with the literary heritage, creation of art laboratories for projects of audiovisual poetry, making illustrations for the works of B. Pasternak, and reading the poems and prose. One of the interesting results was a unique edition of the story *Lovers Childhood* with illustrations made by Perm schoolchildren. Over the 8 years of its existence, *the Readings* has become a real brand of the territory. According to the doctrine of the four brand dimensions, *the Readings* include a functional dimension (project participants acquire skills in working with the literary heritage); a social dimension (young participants get into the environment of soulmates); a mental dimension (the project emphasizes the humanitarian and humanistic orientation of its participants); a spiritual dimension (the mission of *the Readings* is the preservation and development of the literary heritage) [19].

5) Maturity stage. At this stage, the phenomenon of loyalty is manifested - a situation where guests of the territory and project participants are ready to once again take advantage of the offered products (this is confirmed by the presence of regular participants in the festival and conference). However, we observed that after the maturity

stage in 2012-2013 there was a gradual decline in the number of museum visitors (Fig. 2).

To avoid the recession stage, it is necessary to establish the right policy to improve and diversify the tourism products of the territory. In the case of the Pasternak House Museum, diversification is associated with the development of new exhibition sites and excursion programs.

In 2016-2017, the museum staff implemented *the Garden of the Poet Project* thanks to the grant support. A new exhibition was created based on the combination of plant crops and art objects. The exposition aimed to demonstrate the milestones of human life and the world of things that would surround each of us and inspire the poet. *The Garden of the Poet* allows visitors to perceive art as an act of interaction between the spiritual world and the natural world. The report on the opening of *the Pasternak Garden* drew the interest of the French television channel Arte. In 2018, a travel essay *Le Docteur Jivago, héros de l'Oural - Invitation au Voyage (Doctor Zhivago, the hero of the Urals - travel invitation)* was filmed.



In 2019, the museum project aimed at creating a new inclusive platform *The Garden of the Poet - Interaction* won the grant from the Presidential Grants Fund. In 2020, an inclusive landscape exhibition for visually impaired tourists will appear there. It will include seven authentic acoustic art objects that can demonstrate the artwork birth from the chaos of sounds.

In recent two years, the number of the arrivals at the territory has increased largely due to the emergence of new recreational facilities, for example, recreation centers around the Blue Lakes - unusual natural and technological objects in the limestone mining areas. The lakes have a depth of up to 70 m. and the turquoise color of the water. The interest to the lakes was estimated on the basis of counting the number of Internet searches in Yandex Wordstat. The study showed that in June-July 2018, the Blue Lakes took the fourth place in popularity and gave place only to the most famous sights of the Perm Territory such as the Khokhlovka architectural museum, the Kungur ice cave and the Belogorsky monastery [20].

V. RESULTS AND DISCUSSION

The authors of the article, who participated in the tourism projects of the literary attractors, state that the

tourist place creation experiment with the use of the literary heritage of Boris Pasternak as a major symbolic resource has appeared to be successful. The village of Vsevolodo-Vilva has appeared on the tourism services market and the map of cultural events. But the intangible symbolic resource of the territory requires constant support in the form of project activities.

Today, the socio-cultural rebranding program for the village that is considered to be a memorial and tourist center is hampered by a lack of organizing power and initiative for its further development. The project systematically needs both creative and financial support.

The project experts agree that the time has come to unite the various thematic components of the territory such as the literary memory of the place, art industries, natural and landscape sights, into a single tourism and recreation cluster in order to keep the arrivals constant and create the conditions for the tourism infrastructure development (food services, accommodation facilities, additional navigation instruments and new routes).

VI. CONCLUSION

The strategy for the further development of the village of Vsevolodo-Vilva as a literary place states the following objectives:

- establishing communication with the Ministry of Education of the Perm Krai and the Tourism and Youth Policy Agency to discuss the further development of educational tourism, school conferences, and local history camps.

- developing and implementing innovative ways of communication with the youth in the area of the museum and education programs and events; expanding the museum audience through inclusive tourism forms development.

- creating communities friends of the museum, whose initiative members can create and maintain new tourism products and cultural events in the territory.

- establishing communication with the World and Russian Museum Community through scientific and educational activities.

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