Investigating Literary Gaze through the Orchestra Model of Tourist Experience

Abstract

Purpose- Considering the diversity of literary sites, various needs and motivations of literary visitors, and the limited research on literary tourists' experiences, this study aims to explore the literary gaze at Hafez Tomb in Shiraz, Iran. Since the visitor gaze encompasses various dimensions of experience, this study connected the two notions to identify the components of the literary gaze and determine the attributes that best describe it.

Design/methodology/approach- Data sources include semi-structured interviews with visitors and user-generated content on Tripadvisor. The deductive thematic analysis and MCA analysis were used.

Findings- The findings revealed the multidimensionality of the literary gaze. The dominant factors that best describe the literary gaze at Hafez's tomb were the sensory component of the experience, including "seeing," "smelling," "hearing," affective including "anticipation," "joy," "trust," cognitive including "perceiving," "thinking," "learning," behavioural including "literary related," "general" and relationship including "tourist-companion," "tourist- tourist."

Originality/value- This paper utilised the orchestra model of experience to analyse the literary tourist's gaze. This modification could explain that the literary gaze has multiple dimensions and studying all the dimensions gives the literary experience greater significance.

Practical implications- Understanding the literary gaze can assist site managers and destination marketers in designing the literary experience and developing promotional strategies that reflect the multifaceted nature of the literary experience. Tourism authorities should identify and shape tourists' perceptions of literary sites to build the city's image and brand as a literary city.

Keywords: tourist experience; literary gaze; orchestra model of experience; thematic analysis; MCA analysis; Iran

1. Introduction

Urry first introduced the tourist gaze notion in the 1990s to describe visitors' experiences based on the mental pictures associated with their visit (Samarathunga et al., 2020). Urry contended that the tourist gaze is socially constructed and that visitors learn how to look at their surroundings (Chen & Xu, 2021; Samarathunga et al., 2020). However, due to criticism of the concept, he revised his theory. One of the most critical criticisms was focusing on the visual dimension of experience and neglecting the broader aspects (Samarathunga & Cheng, 2020). According to Perkins and Thorns (2001), the idea of the tourist gaze does not include the whole spectrum of visitor experiences. They developed a new metaphor for understanding the tourist experience: performance- which encompasses "the concepts of active bodily engagement, physical, intellectual, and cognitive exertion, and gaze" (Perkins & Thorns, 2001, p. 186). Following the criticism, Urry and Larsen (2011) suggested a "performance turn." Their revised theory discarded the previous focus on the tourist experience as a primarily visual and static concept. The tourist experience was conceptualised dynamically and involved multiple senses, feelings, and activities (Stone & Nyaupane, 2019). The emphasis in the performative approach is on doing rather than looking. Therefore, the tourist does not merely consume the constructed gaze; the tourist experience also influences the gaze (Samarathunga & Cheng, 2020).

Since the nineteenth century, literary tourism, which includes visits to places associated with literary works and their authors, has gained in popularity (Robinson, 2014). Literature has the potential to convert readers into visitors, thereby contributing to the economic growth of a destination (Busby & Shetliffe, 2013). Although research on this topic has recently increased (Brown & Gentile, 2015; Hoppen et al., 2014), there is a dearth of research, particularly in Asian countries (Hoppen et al., 2014; Yu & Xu, 2018). Additionally, while numerous studies have been conducted in the fields of cultural geography, history, literary studies, social sciences, and marketing, little research has been focused on the motivations and experiences of literary visitors (Brown, 2016; Brown & Gentile, 2015; MacLeod, 2021; MacLeod et al., 2018; van Es & Reijnders, 2016). Furthermore, in Asian countries where the study of literary tourists' experiences is gaining traction, more research has been conducted in China (e.g., Jiang & Yu, 2020; Wang & Zhang, 2017; Yu & Xu, 2018).

This study is theoretically anchored on the tourist's gaze (Urry & Larsen, 2011) and the orchestra model of experience (Pearce & Mohammadi, 2021) to connect the study's two key tenets. The orchestra model considers experience to include all conscious and retrievable personified and psychological aspects of an individual's environment (Pearce & Zare, 2017). As contemporary experience has multiple meanings, the orchestra model of experience (Pearce and Mohammadi, 2021) enables the dynamic interpretation of experience, overcoming the limitations of prior static models. Through its dynamic underpinning approach, this model contributes to comprehending the meaning of the literary tourism experience.

Despite Iran's rich literary heritage, its literary tourism research is still in its infancy (e.g., Torabi Farsani et al., 2018). Persian literature is one of the world's earliest forms of literature

(Azizi et al., 2020). According to Goethe, Persian literature is one of the four great canons of global literature. Iran produced numerous well-known poets, including Ferdowsi, Saadi, Hafez, Attar, Nezami, Rumi, and Omar Khayyam. Among Iran's cities, Shiraz is well-known as the city of poetry and literature (Torabi Farsani et al., 2018). Hafez is Iran's most popular poet. According to statistics, his tomb receives an average of 1.4 million visits yearly, more than any other historical site in Fars Province (*Fars Annual report*, 2019). As a result, the Hafez tomb was chosen for this study.

This study examines the literary gaze from the perspectives of inbound and domestic literary visitors. The study aims to identify the components and attributes of the literary gaze and determine the attributes that best describe the literary gaze at Hafez's tomb. It employs a mixed method to investigate the literary gaze from a dynamic standpoint. Understanding the literary tourist experience of the Hafez tomb may aid destination marketers and managers in developing place branding and tourist experiences using marketing tools.

2. Literature review

2.1. Literary tourism

Tourism and literature have long been intertwined, and literature-inspired visits have been associated with early forms of travel, especially grand tours. Although literary tourism is historically a European or English-speaking phenomenon, organised literary tourism is prevalent worldwide (MacLeod et al., 2018). Literature is a powerful tool that can turn readers into visitors to literary sites. As such, it contributes to a destination's economic development (Busby & Shetliffe, 2013). Robinson (2014, p. 1) defines literary tourism as "the production and consumption of places, landscapes, museums, historic houses, and graves associated with published creative writings and/or their authors." Brown and Gentile (2015) have proposed a typology of literary tourists: writers' birthplaces, writers' graves, writers' homes, fiction-related tourism, film-induced tourism, travel writing, bookshop tourism, and literary festivals. They concluded that the study of literary tourism typologies shows the diversity of literary tourists' motivations and experiences due to the cultural diversity of the present era and the expansion of the scope of literary tourism and its transition from niche to mass tourism.

Scholars place literary tourists on a range from literary pilgrims to general heritage tourists, depending on the strength of their visit purpose and their engagement with the selected activity (Hoppen et al., 2014; MacLeod et al., 2018). Despite the controversy among the authors as to whether literary tourists fall into the category of heritage tourists or have distinctive features that bring them closer to the literary pilgrims (Fawcett & Cormack, 2001; Herbert, 2001; Jiang & Yu, 2020), literary sites meet a variety of visitors' needs (Müller, 2006).

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2.2. Tourist gaze

The tourist gaze has been defined in a variety of ways by researchers (Samarathunga & Cheng, 2020), including collective gaze, romantic gaze (Urry, 1990a), local gaze, mutual gaze, family gaze, and female gaze (Samarathunga & Cheng, 2020). Recently, the notion has also been used to study tourists' experiences from various angles (Chen & Xu, 2021; Samarathunga et al., 2020; Schwarz, 2021; Stone & Nyaupane, 2019). Urry (1990b) believed that landscapes were the primary objects of the "tourist gaze" that shaped tourists' experiences of place. The "sense of place" that may develop during a visit to (or within) a landscape is an element of the visitor experience (Thompson, n.d.). Researchers conceptualise the sense of place with cognitive, behavioural, and emotional components (Lichrou & Panayiotopoulos, 2021) as a result of visitors' experience with the place (Jorgensen & Stedman, 2001). Regarding the multidimensionality of tourist gaze (Urry and Larsen, 2011), it can be argued that tourist gaze at a site generates a sense of place. Sense of place is a complex and multidimensional (Jorgensen & Stedman, 2001) interaction between people and places (Larson et al., 2013; Seamon, 2022). It is the result of the physical elements of a location, the feelings and meanings generated, and the activities and social interactions that occur there (Burrows et al., 2010).

This metaphor has not yet been developed from the perspective of literary tourism. According to Charapan and Mikulich (2019, p. 17), the literary tourist gaze is an "organizing principle that organises the semi-spiritual link between literature (a tale), a tourist, and a location." There is, however, a wide variety of literary interests, locations, and activities (e.g., writers' homes, birthplaces, graves, statues, events, tours, performances, trails, book towns, and museums) (MacLeod, 2021; Topler, 2016), as well as visitors with varying needs (Müller, 2006) and motivations (Brown & Gentile, 2015), and thus the characteristics of the literary tourist gaze will vary across sites.

Literary visitors with a collective gaze are described as mass tourists who visit the site out of curiosity, interest, or because of the pleasant environment of the site (Busby & Shetliffe, 2013). For these visitors, literary tourism is a social and collective activity they often participate in through guided tours (van Es & Reijnders, 2016). In contrast, literary tourists with the romantic gaze are more thoughtful and seek to gain emotional, educational, and authentic experiences. They know enough about the site and its unique values (Busby & Shetliffe, 2013). They have already read the author's works and tend to visit the site in solitude and experience deep emotions (van Es & Reijnders, 2016).

2.3. The orchestra model of tourist experience

The visitor experience is "an individual's immediate and ongoing, subjective and personal response to an activity, setting, or event outside their usual environment" (Packer & Ballantyne, 2016, p. 133). Pine and Gilmore (1999) identified four dimensions of experience: entertainment, education, escapism, and aesthetics. Based on their work, other scholars determined various dimensions of tourist experiences (Borrie & Roggenbuck, 2001; Kim et al., 2012; Packer & Ballantyne, 2016; Pearce, 2011; Richards et al., 2020). A holistic approach to the customer experience is widely recognised as essential for deepening our understanding of customer behaviour by recognising various components across the entire

range of the experience (pre-experience, experience, and post-experience) (Melvin et al., 2020).

Pearce (2011) used an orchestra analogy to describe how different components contribute to the totality of an experience (Packer & Ballantyne, 2016). An orchestra functions by integrating the contributions of many essential but disparate components. When all components are active, the result differs from when only a portion of the total contributors is active. The visitor experience is analogous to the music created by an orchestra with several contributing components. There are five contributing components (figure 1). The sensory inputs, affective reactions, cognitive skills to comprehend the environment, actions, and relevant connections that determine the participants' context are the five contributing components in the visitors' experience (Pearce & Mohammadi, 2021). The sensory component includes hearing, taste, flavour, fragrance, and touch. The emotional component covers both immediate emotions and the impact of memory after the experience (Zare, 2019). The importance of this component is that it considers all potential emotions, both positive and negative. The cognitive component comprises all the information processed throughout the encounter, such as comprehending the location, learning about the surroundings, recalling memories, etc. Since the tourist experience is a social activity, all ties to society and other companions may be classified as part of the relationship component. The behavioural component includes all actions, both particular and non-specific (Pearce & Mohammadi, 2021).
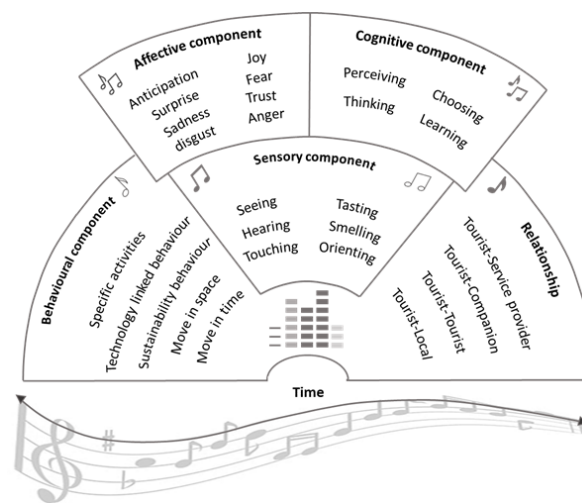

Figure 1. The orchestra model of experience
Source: Pearce & Mohammadi, 2021

Pearce and Mohammadi (2021) claim that the orchestra model of experience differs from the sociological models of experience that were introduced by Cohen (1979), expanded upon by Pine and Gilmore (1999), and given new life by Gnoth and Matteucci (2014). Instead of classifying the experience like the previous models, the orchestra model allows researchers to assess the strengths of the influences and reflect on the experience of participants in their own ways.

3. Method

3.1. Study context

Hafezieh, the unique mausoleum of the Iranian sonneteer Hafez Shirazi, is one of Iran's most popular tourist attractions. Ḥafeẓ (born 1325/26-died 1389/90 AD, Shiraz, Iran) is one of the finest lyric poets of Iran (Britannica, 2020, January 9). The monument is a dome with a large veranda with 22 columns, painted decorations, plaster, and tile work. This building has been constituted of two North and South courtyards separated from the hall. Also, the courtyard has beautiful gardens, an orangery, and rectangular pools (*VisitIran*).

Hafez was educated in a classical religious tradition and lectured on the Quran and other theological subjects. He is best known for his Divan (a collection of poems). There are numerous echoes of historical events throughout his poetry and biographical descriptions and details of life. His ghazal dealt with love and wine, motifs that lend themselves to the expression of Sufism. Hafez's poetry is marked by a commitment to humanity, contempt for hypocrisy and mediocrity, and an ability to universalise everyday experience (Britannica, 2020, January 9).

3.2. Conceptual framework

This study has two objectives: to identify the components and attributes of the literary gaze at Hafez's tomb; and to determine the attributes that best describe the visitors' literary gaze. The fully theory-informed study design (Varpio et al., 2020) has been employed in which the tourist gaze (Urry & Larsen, 2011) and the multidimensional orchestra model of tourist experience (Pearce, 2011) have been connected to inform the theoretical framework of the study. Since the new conceptualization of the tourist gaze is multidimensional and not limited to the visual aspect of the experience (Urry & Larsen, 2011), this article conceptualises the literary tourist gaze using the multidimensional orchestra model of tourist experience. The paper follows the mixed-model research choice, a category of mixed method research (Saunders et al., 2009), to analyze the qualitative data both qualitatively and quantitatively. Regarding time-horizon, this study is cross-sectional (Saunders et al., 2009). The conceptual framework is depicted in Figure 2.

3.2.1. Data collection

Data for this study comes from both primary and secondary data. For the primary data, semi-structured conversational interviews were used to identify the experience of the literary visitors. While most literary tourism studies have relied on contextual and interpretive methods, personal interviews can provide a better understanding of consumer experiences (Jiang & Yu, 2020). The interview was open-ended based on the orchestra model of experience components, which covers affective, cognitive, sensory, behavioural, and relationship levels of the experience. Our sampling strategy was a combination of opportunity sampling, in which the interviewer approached members of the target population who were available and willing to participate and judgmental sampling in which the interviewer

approached samples based on their demographic profile to obtain a heterogeneous and representative sample. We targeted a minimum of 30 participants to increase the confidence interval (Creswell & Creswell, 2018) and continued to data saturation. In December 2019 and January 2020, 37 visitors of varying ages, sexes, and levels of education were interviewed. Interviews were recorded where permitted and noted down by the researchers in other cases.
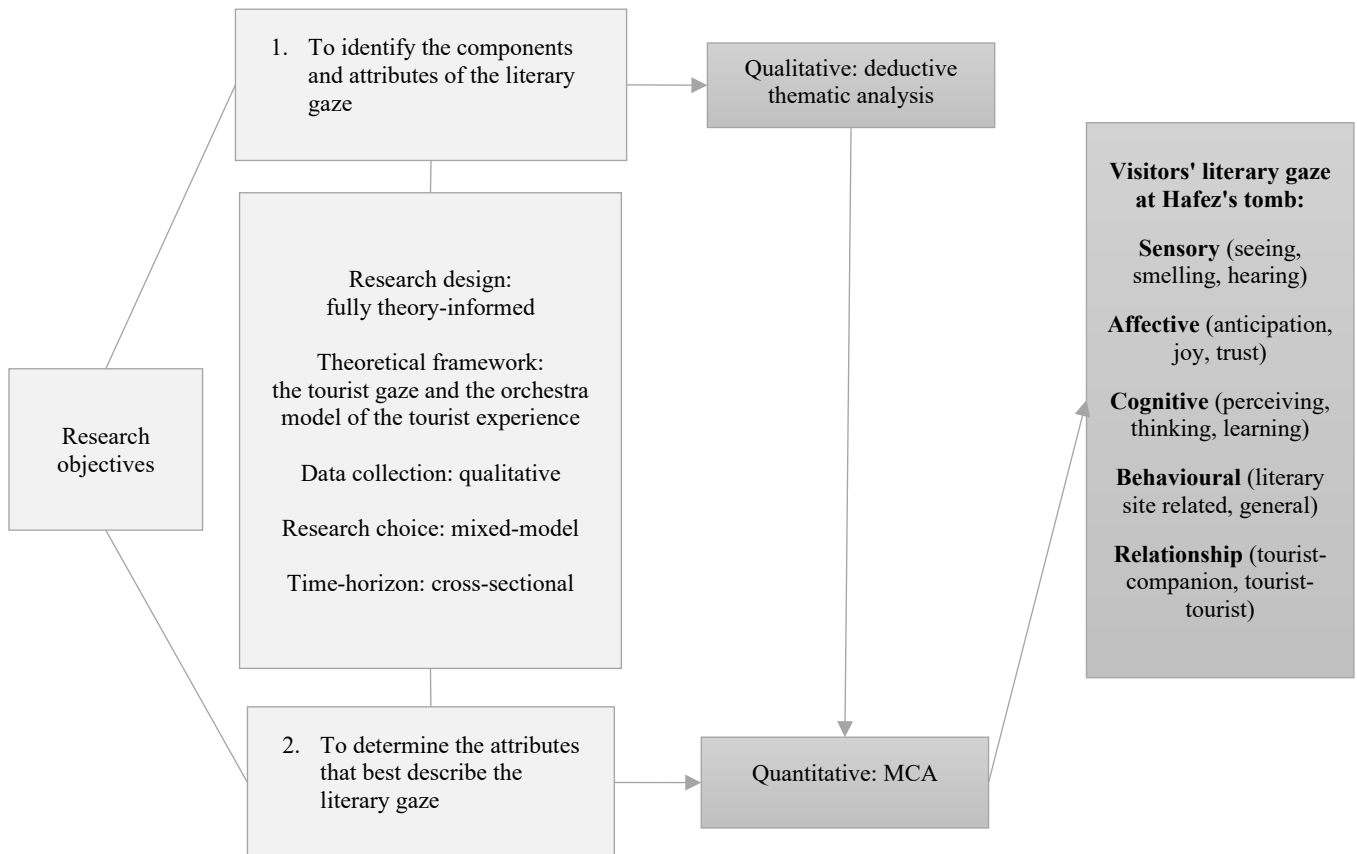

Figure 2. Conceptual framework (Authors)

Interviewees were 61.5% female and 38.5% male. Of the interviewees, 7.7% were aged 15–25 years, 69.2% were aged 26–45 years, 20.5% were aged 46–65 years, and 1% were aged 66

years and above. In terms of education level, interviewees were 33.3% PhD, 20.5% master's, 41% bachelor's, 2.6% diplomas, and 2.6% high school.

During the data collection process, we could not target any inbound tourists due to the sanctions and the COVID19 outbreak, so we had to rely on secondary data. The Tripadvisor comments on the literary site were chosen as the secondary data in this study. Since 2004, such online platforms have extensively been used in research and validated research findings convergently (MacLeod, 2021; Samarathunga et al., 2020). Consumer-generated online reviews accurately represent the experiences of the visitors (Lee et al., 2022; Samarathunga et al., 2020). In the last decade, researchers have realised the inherent value of user-generated reviews to understand the motivations and experiences of tourists and have widely used them in tourism research (Lee et al., 2022; MacLeod, 2021; Molinillo et al., 2016; Moreno-Gil & Coca-Stefaniak, 2020). Tripadvisor is regarded as the largest online travel review site and one of the most used and influential social media platform that is a credible source of information for travellers and researchers who trust the non-commercial, peer-to-peer nature of the information (MacLeod, 2021; Molinillo et al., 2016; Samarathunga et al., 2020). Measures such as having an important segment, a large number of members, and meaningful and community-driven comments can make an online community suitable to be studied (Perinotto et al., 2021). Therefore, Tripadvisor, with nearly 455 million unique visitors (Samarathunga et al., 2020), has more than 1 billion reviews and opinions from almost 8 million businesses and is available in 43 markets and 22 languages (Tripadvisor, 2022) fulfils these requirements (Perinotto et al., 2021). From January 2018 to January 2021, 142 comments (all available comments) were analysed regarding tourists' visits to the Hafez site.

3.2.2. *Analysis*

Deductive thematic analysis was adopted based on the orchestra model of tourist experience (Pearce, 2011) to identify the components and attributes of the literary gaze. To ensure the analysis's trustworthiness and neutrality, findings were cross-checked by two coders, and disagreements were resolved through a continuous comparative process (Zhang, 2021). The inter-rater reliability was calculated by Cohen's kappa coefficient (K), which was 0.96.

Multiple correspondence analysis (MCA) was used to determine the attributes that best describe the visitors' literary gaze at Hafez's tomb by combining primary and secondary data analysis. This multivariate technique is an extension of the principal components analysis (PCA), in which quantitative categorical variables are represented by indicator variables (Anzilago et al., 2018; Moreno-Pérez et al., 2017). To visualise the underlying structure of the dataset, MCA quantifies nominal data by assigning numerical values to the cases and various categories of the variables. The closer the category points are to one another, the more related the variables are (Moreno-Pérez et al., 2017; Ribbens et al., 2008). MCA aims to identify optimal quantifications for different dimensions in that variable categories are separated as much as possible from one another. The construction and selection of each dimension are done to preserve as much "inertia" (i.e., variability) of the entire data set as possible in the projection (Ribbens et al., 2008). Although MCA is regarded as an exploratory tool for a qualitative dataset, it can be a very effective and useful technique because, on the

one hand, it aids in revealing a visual representation of the semantic components of a concept in the form of a network and, on the other hand, it is not constrained by the researcher's limitations or prior hypotheses (Ali et al., 2018; Sobraske et al., 2013). For this study, the literary tourist experiences were defined as variables for MCA. They were placed into columns and individuals into rows. This interdependence and exploratory technique were used since it is considered appropriate for quantitatively examining multiple qualitative variables by capturing the existing patterns between category points and allowing their graphical representation through perceptual maps (Agapito et al., 2014).

4. Results

4.1. Literary Gaze: The Thematic analysis

4.1.1. Sensory Component

The location of this literary site has been characterised as "lovely," "pleasant," "cosy," "awesome," "clean," "marvellous," and "a piece of heaven" by visitors. Some have mentioned the beauty of the flowers and trees and tranquillity of the garden. Some have praised the tomb's excellent construction by citing its "symmetry," "centrality," "colours," and "night illumination." Some tourists were impressed by both the garden and the tomb. There are a few quotes from domestic visitors to show the sensory experience, such as: "A nice setting is created by several rectangular ponds scattered around the garden, as well as trees and streams," and "The architecture is fantastic and gorgeous, coupled with the lovely garden there," and "Orange and cypress trees as Shiraz emblems create the feeling of old neighbourhoods and buildings." In terms of the *smelling element*, the inbound tourists did not discuss their smelling experience, although domestic visitors noted the aroma of flowers, trees, soil, and rain, as well as the sour orange blossoms, which conjure the ambience of ancient buildings, old memories, and the smell of Shiraz. The *auditory element* is fulfilled by listening to Hafez's poetry performed at his tomb.

4.1.2. Affective Component

The anticipation element was almost strong among the tourists. Before visiting the site, most domestic tourists had expectations based on previous experience, shared knowledge, or advertisements. Some of them mentioned prior knowledge and interest in Hafez as visit prerequisites: "You should keep in mind that it is not a wonderful location to visit if you are not interested in Hafez," or "I felt like I had seen an old friend after a long time". "Some tourists, on the other hand, were *Surprised* by the number of people (particularly the younger ones) that visited the tomb, as well as how popular Hafez was: "It is beyond your imagination to see how significant Hafez is for Iranians" or "having the encounter exceeding expectations." Many experienced the *joy* and described the experience as "enjoyable" and "memorable." Others have derived pleasure from "closeness to Hafez" and "a sense of pride and connection with the country's history and literature. "Some people found *trust* in the site as they could "find peace" and "communicate with God." A few visitors characterised their experience as melancholy, recalling memories and missing all good days. Some visitors have

stated that they felt suspended and were ignorant of their surroundings or the passage of time: "Time flies here." One Turkish tourist stated, "I forget about everything when I go there." Only three tourists' expectations were not met. Because their anticipation was "to confront with a more magnificent structure," "to see people assembled and reciting Hafez's sonnets," or "to enjoy greater solitude," which resulted in *sadness*. Negative emotions such as *fear*, *anger*, and *disgust* were mainly absent.

4.1.3. Cognitive Component

Four components comprise the cognitive experience. One factor is how tourists *perceive* the location. According to comments and interviews, the majority of inbound tourists were unfamiliar with Hafez and viewed the site solely as a heritage site. Domestic tourists, likewise, have had limited access to literary and historical resources about the character and setting. However, Hafez has become an integral part of their culture. They frequently read or recite his poems individually or during Yalda night or Norooz (Iranian New year) ceremonies. Inbound visitors have been attracted to the Iranian people's affection, respect for Hafez, and admiration for him. Some comments as "This is a popular site for Iranians to pay their respects to their most treasured poet," "People in Iran admire him, he is known as the Prophet of Love, "There is nothing there but Iranians' affection for him. Additionally, they have compared his popularity among Iranians to Shakespeare and Goethe in the United Kingdom and Germany. Domestic visitors described Hafez as one of the most famous and popular poets of Iran and Hafezieh as one of the most visited sites in Iran. They have talked about the intimacy they feel with him, "visiting Hafez's tomb is like going to a friend's tomb."

Another measure that indicates how cognitively visitors are engaged on-site or afterwards is *thinking*. Inbound visitors have stated a desire for additional information about the site and poetic interpretations. They found the location to be a good spot for meditation and connection. Some domestic tourists have stated that when they cannot decide, they turn to Hafez's poems as they find solutions to their problems within poems. After visiting the site, some have wondered "why they know so little about him" and became interested in "interpreting his poems." Some visitors wanted to know how Hafez lived and in what context he had written the poems. According to several visitors, the site provides minimal information. They desired that Hafez's poetry to be translated, a play about his life to be produced, available literary tour guides to answer their inquiries, and spaces to be given to people to discuss poems and their meanings.

Another cognitive component of the experience is *choosing*, which examines the role of visitors in making decisions at various stages of the experience. Tourist showed their active role in choosing the site to visit. Many tourists have praised this location, calling it "a must-see in Shiraz" or "one of the greatest sites" they have ever seen. According to a German tourist, "if there is one reason to visit Shiraz, this (visiting Hafezieh) is an absolute must." A visitor from Mexico commented that "coming to Shiraz and not visiting the tomb of Hafez would be like going to Stratford upon Avon and not visiting Shakespeare house, or to Frankfurt and not going to Goethe's house."

Learning is one of the main factors identified on this literary site. Hafez's viewpoints on basic ideas like love, death, humanity, and ethics have been fascinating and inspirational. A visitor from Canada commented, "he wrote poems and talked about the joys of love and wine." Visitors have learned that art and a good reputation are the most enduring human legacy, "I learned that life goes on, but we must try to make a positive impact, no matter how small it will be (a tourist from Shiraz)". Visiting the site has helped some individuals learn about history, literature, figure, and the site's architecture.

4.1.4. Behavioural Component

By assessing the behaviour component of the literary tourist, two categories of *literary-related behaviour* and *general behaviour* are identified. As stated by domestic visitors, *literary-related behaviours* include visiting the tomb (or pilgrimage according to some visitors), paying homage to Hafez, and fortune telling with his book ("a tradition of asking a question and open Divan randomly to find the answer"), reading poems or other books, visiting the bookshop and buying literary or historical books, visiting other famous figures' tombs, listening to music, writing, painting, and participation in literary classes. However, inbound visitors often only visit the tomb. *General behaviours* include walking in the garden, photographing, going to the cafe, buying souvenirs and handicrafts, chatting with other visitors, and getting together with friends or family. Hafezieh is also known as a lovers' hangout because of his love poems.

4.1.5. Relationship Component

In this study, the *relationship* component was not as prominent as other components, and most tourists on this site chose to discuss and share their solitary experience with the location. Inbound tourists did not comment on companions. Some domestic visitors recommended visiting the site alone; others suggested visitation with a partner, family, or friends. Inbound visitors that visited the site with a tour guide were pleased and praised it as "A good guide makes all the difference to this tour," says a Chinese visitor. Some tourists have admired the friendly behaviour of the staff. Most visitors commented on how busy the place was, although they did not express dissatisfaction. Instead, they were pleased with the presence of other guests and the opportunity to converse with them.

4.2. Literary Gaze: The MCA Analysis

A two-dimensional solution was revealed after applying MCA to the 23 categorised variables and the process of optimal quantification. According to the criteria based on the notion that when the two first dimensions are predominant regarding the variance explained, and a third dimension does not seem to add more relevant information, two dimensions are enough to proceed with the analysis (Agapito et al., 2014). In the proposed model (Table I), the two dimensions explain 33.8% of the variance in the data. Other indicators are about the internal composite reliability, such as Cronbach's alpha, which in the first dimension accounts for 0.790 and in the second dimension load 0.761. A satisfactory level for Cronbach's alpha lies between 0.60 and 0.70 (Ali et al., 2018).

[INSERT TABLE I HERE]

The discrimination measures table (Table II) shows which variables best discriminate each retained dimension. The discrimination ratings higher than the mean, best discriminating each dimension, are highlighted in bold in Table II. The variable categories with larger values contribute the most to the definitions of dimensions.

[INSERT TABLE II HERE]

Sensory Experience such as "seeing", "smelling", "hearing", affective experience including "anticipation", "joy", "trust", cognitive experience including "perceiving", "thinking", "learning", behavioural experience including "literary related", "general" and relationship including "tourist-companion", "tourist- tourist" discriminate Dimension 1. Thus, impressions about the sensory, cognitive, and behavioural experience are prominent in this dimension. In turn, "touching-sensory", "tasting-sensory", "surprise-affective", "sadness-affective", "disgust-affective", "fear-affective", "anger-affective", "choosing-cognitive", "tourist-provider-relationship" and "tourist-local-relationship" are examples of experiences that best contribute to discriminating Dimension 2. The variation explained by dimensions 1 and 2 was 17% and 16%, respectively, yielding a total variance of 33% (Table II). This indicates that first dimension is the most important variable in explaining the tourists' experiences. The low variance observed appears to result from many variables or a consistent pattern in an individual's opinion expression. Even though the variances of two dimensions are small, this does not imply that MCA lacks explanatory power (Agapito et al., 2014).

While the table of discrimination measures indicates which variables best discriminate against each dimension, these indicators do not depict how the corresponding categories (absence/presence) are distributed along the dimensions. These relationships are revealed by the joint category quantification plot in which the variables are depicted. MCA plots are the better way of presenting information graphically. They can be interpreted by examining the distribution of variable groupings in space or by examining the factorial coordinates of the points representing the categories of the variables.

The Biplot analysis of Figure 3 reveals a strong correlation between the category points of experiences and their logical relationships. The category points closest to the origin, which corresponds to a higher response rate from participants, are perceiving for cognitive, seeing for sensory, tourist-companion for the relationship, and trust for the affective component. When the Biplot of Figure 3 is interpreted in terms of the distribution of category points along the axes, it is concluded that the sensory, cognitive, behavioural, and relationship categories are primarily distributed along dimension 1. Rather than that, there is a low degree of variability in variables along dimension 2.
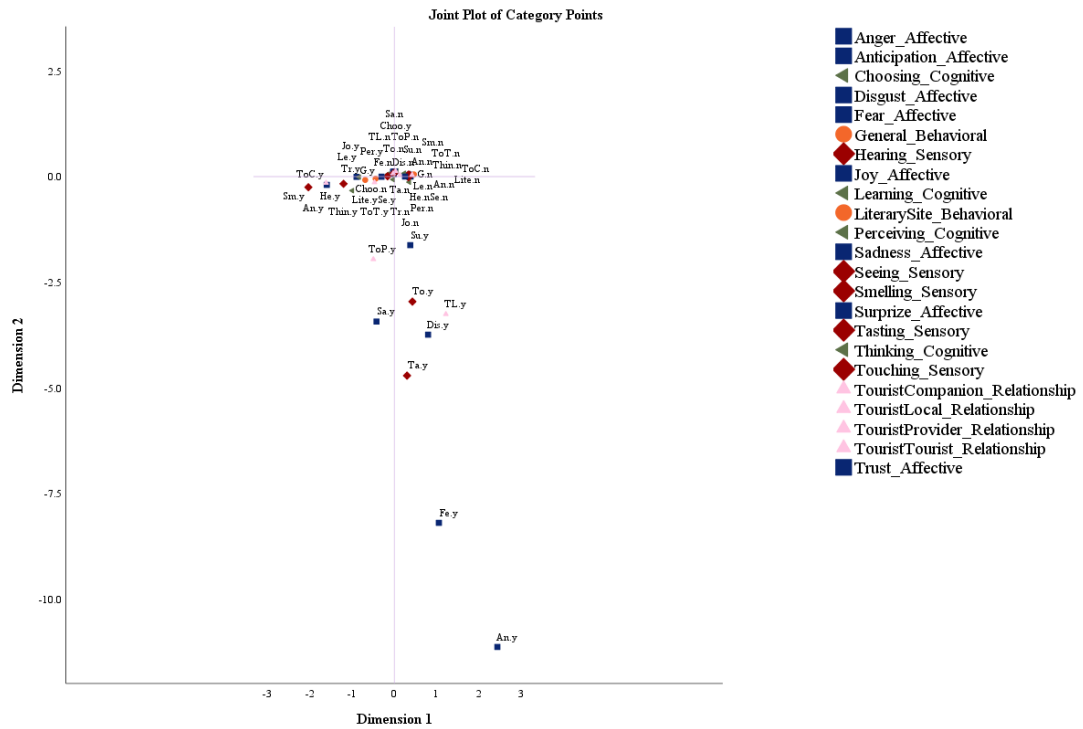
Figure 3. MCA plot of the components
(Note: "y" shows tourists' responses mentioned in their opinion; "n" shows the responses were not mentioned in their opinion)

5. Discussion

The findings generally confirm the multidimensionality of visitor gaze at Hafezieh literary site, which encompass sensory, cognitive, affective, behavioural, and relationship components. However, after performing MCA on all the accessed components from the thematic analysis, two dimensions were identified concerning tourist experiences in Hafezieh literary site. Results show that variables best discriminate to dimension 1. This is consistent with the assertion that the intensity of each experienced facet may vary across contexts or among different groups of people (Zhang, 2021). In conclusion, examining the various components of the visitor experience at Hafezieh literary site revealed that inbound visitors' experiences are more akin to "collective gaze," whereas domestic visitors' experiences fall between romantic and collective gaze.

Visitors described their *sensory experience* in three distinct ways: *visual, auditory, and smelling*. This study, along with previous studies (Brown & Gentile, 2015; Busby & Shetliffe, 2013; MacLeod, 2021), showed that Hafezieh environment's sensory properties have been appealing to visitors on their own, besides the literary and artistic connection. While admiring the pleasant environment, visitors may remember the associated literature, which can strengthen their emotions and insight regarding the aesthetic value of the place and may lead to other components of the experience, such as the cognitive one aligned with Zhang and Xu (2020).

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Joy, trust, and anticipation were the main components of visitors' *affective experience*. Emotional involvement is one of the critical elements of leisure and hedonic experience (Borrie & Roggenbuck, 2001), which may be remembered easily even if the detail of the experience cannot be retrieved (Kim et al., 2012). Visitors enjoyed being close to the writer by visiting the tomb. Visitors described their closeness as "peaceful" and "spiritual." Visitor perceptions are shaped by perceived trust, which encourages visitors to believe they will gain a "real" experience (Taheri et al., 2020) through meaningful objects and interactions with locals at cultural heritage sites. Although Pearce and Mohammadi (2021) define *anticipation* as the predicted and studied facet of the experience, it is not mentioned as one of the elements of the tourist experience in other frameworks (e.g., Packer & Ballantyne, 2016). Most domestic visitors have shaped expectations of their visit to Hafez's tomb based on their past visits or the information they collected through media, as stated by Kim and Ritchie (2014).

Perceiving, learning, and thinking were key components of Hafezieh visitors' *cognitive experience*. Inbound visitors saw Hafezieh as a normal heritage site, but domestic visitors' reverence shaped their perception of the poet. The respect, interest, admiration, and homage paid by Iranian visitors to Hafez drew their attention. Despite the orchestra model's categorization of perception as a cognitive experience, Packer and Ballantyne (2016) considered it a *sensory* experience. Embodiment theory states that tourists' sensory interpretation creates a cognitive experience. Therefore, they gain knowledge of the location's culture, way of life, and etc. (Tussyadiah & Zach, 2012). Domestic tourists visit the site to learn from Hafez's poems or to ponder deep questions. Although inbound visitors were unfamiliar with Hafez's poems, they mentioned the site as a good place for meditation and concentration. As Herbert (2001) and Brown and Gentile (2015) claim that visitors seek to connect their heritage experiences to their values and life meanings, findings showed how Hafez had inspired visitors and their perception of the meaning of life and death.

Regarding *behavioural experience*, inbound visitors toured the site as part of their itinerary or as one of Shiraz's attractions. They mentioned engagement with *general activities* like admiring the scenery, taking photos, and visiting the café. However, domestic tourists have been involved in some *literary site-related activities* as well. Domestic tourists also suggested designing spaces suitable for artistic and literary activities where visitors can get together, read poetry, play music, and have discussions and conversations. Using multiple senses allows visitors to "be there," which enhances their tourist experience beyond the visual gaze (Kim & Ritchie, 2014).

Social interaction is an essential element of memorable tourist experiences (Kim et al., 2012). The social aspect of the experience, i.e., sharing it with friends, family, or a partner, is an essential component of the experience, making it enjoyable (Wearing & Foley, 2017). The study site's visitors had different relational experiences. As Masberg and Silverman (1996) discovered at heritage sites, some people enjoy solitude while others enjoy being with others. According to Bu et al. (2021), literary places can attract new and like-minded visitors by holding events and festivals, such as a one-week event on Hafez day (October 12) or music events and performances to create a cultural atmosphere.

The practical implication of this study mainly targets urban and destination marketers and managers. Although the visitor gaze theory has not been developed for city branding, it may be applied in this field (Hospers, 2011). Due to the importance of the visitor gaze in shaping the destination image (Hospers, 2011; Stone & Nyaupane, 2019) and the role of famous figures and built environments as urban image carriers (Hospers, 2011), urban authorities should pay attention to the literary gaze at sites to build image and brand Shiraz as a literary city. On the one hand, the managers of Shiraz literary sites must shape or manipulate a literary gaze by managing the dimensions of literary experience at sites under the brand of Shiraz as a literary city. Besides, visitors' gaze should be formed through destination image conveyed by employing marketing tools. So that visitors know what to anticipate when they arrive. As a result, city branding can be a powerful tool for shaping the visitor's gaze.

On the other hand, tourists play an essential role in shaping the gaze in the digital era with the growing importance of Word-of-Mouth marketing through social media by posting their experiences in the form of texts, videos, photos, podcasts, and so on. Given tourists' agency in shaping the gaze (MacCannell, 2001) and the city's image and brand through their experiences, it is critical to identify the characteristics of tourists' experiences at literary sites. This enables urban and tourism managers to assess the extent to which visitors' literary gaze is consistent with the city's image as a literary destination, which managers seek to develop and reinforce.

Furthermore, the intangibility of literary sites necessitates the visitors' imagination and active participation, which can create an emotional and cognitive experience. Deeper engagement of visitors with their literary interests can strengthen the symbolic meanings and images of the place for them, which can be employed for sustainable place branding (Hoppen et al., 2014). However, available activities at the study site could not get tourists actively participating. They expected to gain more literary experience, that is, to learn more about architecture, the poet and his work, and to converse with knowledgeable people. Accordingly, two recommendations are made for practitioners.

First, a literary trail can be designed. This trail can include figures from Hafez's era like Shah Shoja Mozaffari, Khwaju Kermani, or Saadi, another popular Iranian literary figure, who influenced his work, and places like Roknabad spring mentioned in his poems. Such a marketing tool aims to educate visitors and make figures and locations associated with Hafez's poems more tangible. Second, a mobile application can be developed using augmented reality or interactive touch screens and on-site tour guides to provide information about Hafez, the tomb, and his poems. Interpretation is required in literary sites to attract more visitors and enhance their knowledge. Using mobile apps and storytelling through video and interactive activities, literary attractions can satisfy visitors' curiosity and desire to learn and increase their awareness of heritage conservation (Bu et al., 2021).

6. Conclusion

Identifying a dearth of research on literary visitors' experiences from the perspective of literary tourists and a multidimensional perspective, the study seeks to identify dimensions of the literary visitor gaze from the visitors' perspective through the multidimensional orchestra model of tourist experience. This study's contribution to theory is adopting the orchestra

model of experience to examine the literary tourist gaze. This modification could explain that the literary gaze has multiple dimensions and that studying all of these dimensions adds significance to the literary experience. This research could contribute to expanding knowledge by applying existing theories and frameworks to new contexts and examining phenomena using techniques from other disciplines (Busby & Shetliffe, 2013). This study investigates the literary visitor gaze in a new context. In addition, the majority of literary tourism research to date has employed qualitative research methods (Çevik, 2020; Marzal et al., 2020). In this study, MCA is used as an exploratory data analysis method to quantify qualitative data to determine the critical components and characteristics of visitors' gaze at the Hafez tomb. By employing MCA in this study, we can guide future research in utilizing it as a potent and useful method for revealing groupings of variable categories in dimensional spaces, thereby shedding light on their relationships.

Unfolding the dimensions of the literary gaze has important managerial and marketing implications and enables comparison between sites. Findings can help site managers design literary experiences and organise the site, and marketers develop their promotional plans to accommodate and fit the complex nature of the literary visitor's multidimensional gaze. Site managers and destination marketing organizations need to understand literary tourists' diverse motivations and experiences to develop strategies for these destinations to satisfy tourists and maximise the benefits gained by literary places. Additionally, considering the critical components of experience in site management and planning can significantly impact tourists' intentions to return and recommend the location to others.

Although we used a combination of qualitative and quantitative methods to address the study's limitations, there are still a few. Due to a lack of data on the online data collection source, the demographic characteristics of visitors were not examined in this study. On the other hand, understanding visitors' demographic characteristics can provide helpful information to site managers, and future research can focus on the effect of such factors. Additionally, the orchestra model neglects incidental relationships (or interrelationships) and interactions between experience components and attributes. However, this study establishes a foundation for further investigation of these interrelationships by identifying the components and attributes of literary experience (or gaze). So, future research can investigate the interrelationships between experience components to direct experience design. This study concentrated on the on-site experience, but the findings may vary in different phases of the experience.

Additionally, while the collected comments are based on the on-site experience, they may have been written sometime after the experience occurred, and the passage of time may affect the reality and authenticity of the experience. Future research could employ a phased approach. Besides, due to each literary site's unique features and differences in visitors' characteristics, decisions based on these studies are location specific. However, it is possible to research various aspects of visitors' experiences in various locations associated with other literary figures and compare the results.

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