The Dark Tourism of the Bosnian Screen. Edward Alexander. 2015. Gosport, Chaplin Books.

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For some reason, which is very difficult to explain here, dark tourism has changed the ways tourism is globally conceived. The apollonian sense of beautiness, which characterized classic tourism, sets the pace to new morbid forms of consumption, which rests on the figure of death as main commodity to exchange. Over recent years, some academicians argued polemically that the needs of consuming the others´ death are culturally enrooted in the ancient days of humankind or at the least in the sedentary cultures. To validate their theses, these scholars insist in the fact that pilgrimage seems to be the clear-cut proof dark tourism was practiced in times earlier than modernity. Likewise, the theory of Dark-Tourism-as-Heritage postulated the importance of considering heritage as the key factors towards the process of thanaptosis, which is previous to the formation of dark tourism sites. We hold the opposite diagnosis, by confirming that dark tourism practices are the sign of a new stage of capitalism, where death is globally exchanged as the main commodity. The concept of dark tourism accelerated rapid changes towards more virtual forms of gazing as virtual tourism or war-tourism, where visitors should move in dangerous or risky conditions.

At a closer look, dark tourism studies seem to be new, but not dark tourism practices, adds Edward Alexander in his book *The Dark Tourism of the Bosnian Screen.* Beyond the attraction, what this book shrewdly discusses is the endless obsession for cultures and mankind for suffering and death. One of the aspects that make dark tourism a difficult object to grasp is the multiplication of spaces and sites some of them even theorizing on events of different natures (in comparison with other decades). This suggests that there is a clear obsession for consuming death, which dates back to postmodernity. Still further, while the term is widely used through the media academicians have interrogated on the use of dark as an ethnocentric discourse, which is enrooted in the slavery. Whatever the case may be, dark tourism today oscillates from camps of mass death as Auschwitz towards spaces affected by natural disasters such as Fukushima, New Orleans or Sri Lanka. Other additional problem highlighted by the author consists in the trivialization of the events which are commoditized by the sites of dark consumption. This point has been observed by ethical philosophers for more than thirty years. This interesting book centers on the films and Bosnian imaginary respecting to the interethnic conflicts between Serbians, Bosnians and Croats in the former Yugoslavia. The cinema industry in Bosnia and Herzegovina portrayed a mono-ethnic Bosnian character after 90s decades. Most likely, the multiethnic quality of Bosnian Cinema noted prior 90s sets the pace to more stereotyped and unilineal forms of consumption, resulting from Bosnian nationalism. The war not only accelerated a serious fracture with other ethnicities but prompted the adoption of documentaries retreating the horrors and cruelty of the war. Paradoxically, while many directors left the country towards safer places, further attention they pay to the Bosnians and Croats´ rivalries.

Alexander´s book reveals not only the intersection of mediated –fabricated- identity with dark tourism but the fluid spectrums of intensity the phenomenon takes. Equally important,

one might speculate that after a siege as Bosnian suffered, the infrastructure and cultural industry would be completely effaced. Despite the ebbs and flows Sarajevo faced, Bosnian cinema surprisingly became in a source of awards and recognition in the world. Only to mention some of them as Dino Mustafic, Lidija Zelovic and Emir Kusturika among others, gained further fame than their colleagues in the post Yugoslavia. Alexander says likely this does not happen lest by the European morbid obsession for gazing victimhood. Dark tourism, in this context, was conducive in engaging global spectorship to recreate the borders of a new Bosnian nationalism, which far from being based on historical facts appealed to emotional arousals.

As the previous argument given, this account coincides with the lines of investigation in R. Tzanelli in her book *Thana Tourism and Cinematic Representations of Risk* and Maximiliano Korstanje in *The Rise of Thana Capitalism and Tourism* –both publications under the auspices of Routledge UK. While the former ignited a hotly debate on the role of European Paternalism to blame others by the reasons that led them to exploit the economic resources of the periphery, the latter signals to the emergence of a new stage of capitalism, which is based on extreme competence and social Darwinism. Both agree, or at least toy with the idea that gazing the others´ death corresponds with a new tendency that deserves to be placed under the critical lens of scrutiny.

Even, in a seminal work which entitles *Heritage that hurts,* Joy Sather Wagstaff (2016) claims that originally the traumatic events –e.g. the attack to World trade Center- activates a dormant sentiment of solidarity with the victims, but once the needs of heritage is introduced by politicians the solidarity is emptied and replaced by an ideological discourse, aimed at blaming others or imposing one-sided explanations of the facts. Last but not least, *The Dark Tourism of the Bosnian Screen* inscribes in a critical book, which calls into question the advances of the specialized literature towards the consolidation of the Heritage of Dark Tourism.

References

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