Pompeii as a Dark Tourism Site: The Frozen City

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Abstract: Dark heritage concept becomes more popular during the last years than before especially in the field of heritage studies. This widespread encouraged what is known as dark tourism. As it is going to be discussed in this paper, the dark heritage or tourism concept include any destruction, catastrophe, and death cases. Travelling for the purpose of seeing dead or death sites become very popular and carry a special type of interest. As seen in our presented case study, Pompeii is an attractive destroyed city which catches the attention of thousands of visitors who eager to travel to see the life in this site as it was. The site of Pompeii is a unique site in its components and catastrophic and sudden destroy by the eruption of Mount Vesuvius in 79 A. D. This in turn makes this site very remarkable and important dark heritage tourism site along with its importance to the scholars due to its richness that reflected the lifestyle of the ancient Romans. Among the aims of this study is to discuss the concept of dark heritage and tourism and its importance to the recent tourism programs and heritage studies shedding the light on the site of Pompeii as very successful and important model for dark tourism in Italy.

Keywords: Dark Heritage, Tourism, Pompeii, Interpretation

1. Introduction

Studies of dark tourism tend to emphasize death as a major theme; It is clear that reducing the feeling of dark heritage to the fascination with death and the macabre is too toned down. Indeed, one of the potential benefits of the dark heritage concept is that it allows the pursuit of heritage values beyond the traditional framework of heritage thinking. However, understanding the reasons for the appeal of dark heritage remains a common theme and central challenge for dark tourism and dark heritage studies. For example, dark heritage has been used as an umbrella term for several related concepts related to the dark, macabre, harsh and even painful elements of cultural heritage.

Cultural heritage studies tend to prefer or highlight the huge events aesthetically eye-catching stays of the past; While dark heritage comes in many forms and dark heritage grasps the significance and meanings of heritage that hurts, negative and unpleasant things inherited from the past and have an impact on the present in several forms. Thus conceived, the idea of dark heritage represents an attempt to establish a more balanced understanding of how the past is present in the present. Dark heritage can also refer to several ignored important sites and materialises inherited from the past. It embraces the present and the past with clear and less sophisticated than a traditional discourse on heritage. Usually, dark heritage hugs the cultural major conflict events.

2. Historical Background

Dark tourism appears to have originated with Malcolm Foley and J. John Lennon as a means of recognizing to know why people visit heritage sites connected with the atrocity is it for remembrance, education or entertainment [1]. Philip Stone was influenced by these and other scholars and developed a spectrum of dark tourism, in which individual attractions may exhibit different degrees of darkness (Figure 1); Yet, several factors affect the extent of the tourist attraction to the dark places may include such variables as authenticity and the availability to commoditize dark sites to touristic consumption [2].

The darkest places are those with the worst tourist infrastructure and the worst atrocities associated with them; therefore, the death camps are said to be the darkest of these sites [3]. Dark legacies can be seen in the larger local, regional or national historical context. The labelling of these

places as dark tourist spots depends on how dark they are. The difference between an ordinary site and a dark one is defined by the darkness of the location, with darker sites such as genocide sites and death camps on one side of the spectrum, in places such as the battlefield - seen as profound legacy experiences that don't specifically focus on death itself.
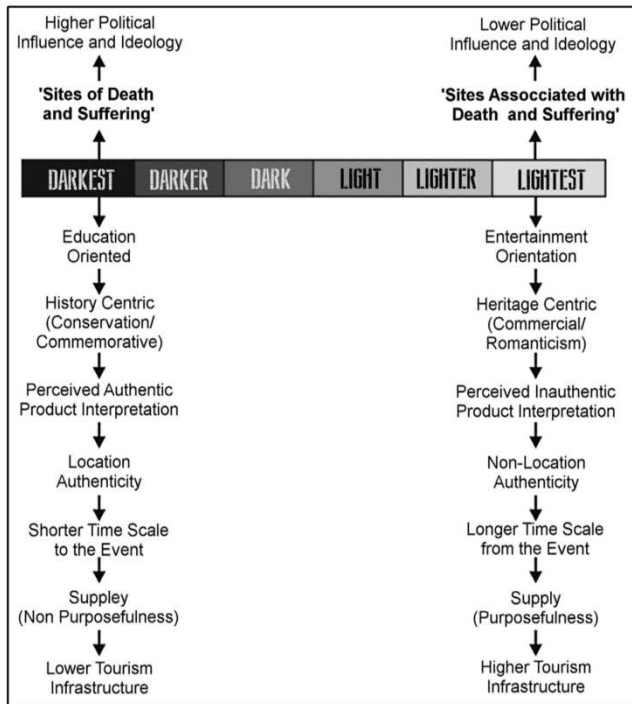

Figure 1. *Dark tourism spectrum: perceived product features of dark tourism within a "darkest-lightest" framework of supply [2].*

Furthermore, the catastrophic events that create this kind of dark tourism such as volcanic eruptions can lead to the formation of dark heritage sites like our presented case study of Pompeii [4]. Memorial events are considered part of national and individual intangible heritage, but at the same time, they have dark attributes that make them related to dark heritage events. Therefore much overlap between difficult, disputed and dark heritage, although - inspired by the term dark tourism or dark heritage as it is now understood, there is always an element of physical conflict, destruction or other atrocities, which may include physical violence or specific event-related to the place.

Thus, a dark legacy is always in dispute and hard, but legacy tough and disputed are not necessarily always dark. In a recent review of dark tourism research over the past two decades, Duncan Light suggested some conflation between dark tourism and related terms such as dark heritage tourism and dark heritage [5]. However, some scholars are said to lean towards the more specific term dark heritage rather than dark tourism in acknowledging that "dark" heritage sites are not only of tourist value but also have human aspects and national values. For example, dark heritage practices may also include the collection of war-related materials [6].

3. The Levels of Dark Tourism

1. The core product (what the customer is actually buying).
2. The tangible product (an entity which customers buy to meet their needs).
3. The augmented product (the total product package including all the tangible and intangible additional services and benefits which the customer receives) [7].
4. The above aspects are just one aspect that depends on the individual's psychology that governs human traits such as ethics, education, empathy, and curiosity, which motivate the individual to visit dark sites to move the dark tourism sector forward [8].

4. Dark Heritage Definition

It is defined as the heritage that hurts or recalls past events and is not easy to be reconciled with visitors' values and experiences. Dissonance occurs at a specific time or place [9]. Dark heritage cannot become a universal heritage because of dissonant interpretations. Tunbridge and Ashworth state that atrocity heritage is both a highly marketable combination of education and enjoyment and a powerful instrument for the transference of political or social messages [10].

4.1. Dark Heritage as Part of the Cultural Identity

Dark tourism meets the needs of modern tourists with unique and impactful experiences. Places associated with tragic events are gaining popularity around the world. Dark tourism focuses on locations related to the past, death and tragedy that have happened. The popularity of dark tourism depends on the number of tourists who choose to visit the dark side of history. However, motivational factors may include the desire to explore unfamiliar or paranormal locations or for educational purposes.

Dark Tourism is a new approach that may offer a new lens to analyses related issues such as national or cultural identity, politics, education, economic development, mourning and remembrance from a national perspective [11]. According to Harrison, heritage has focused on the dominance of tangible objects and buildings at the expense of intangible cultural values. But, we must shift our focus, even temporarily, from tangible objects to the emotional quality of the intangible heritage that touches our entire lives better understand ourselves [12].

4.2. Interpretation of Dark Heritage

A lot of communication techniques can be utilized to present different messages to the visitors, so interpretation becomes important to the dark tourism industry [13]. Dark tourism is an innovation in archaeological and touristic areas as it helps in re-imagining the objects. Usually, it can symbolize the direction of community culture, which makes it very important to put this type on the international tourism agendas. Therefore, death storytelling is carried out in dark

tourist destinations through a formal interpretation. Moreover, dying can use for educational purposes, remembrance, demoralization and historical representation. Consequently, Dark tourism can be implemented inside the Dark Sites and presented to different visitors through multi scenarios.

Interpretation can be simply defined as "The art to explain the significance of the place to its visitors highlighting the need for its conservation." The heritage interpretation is of great interest. Thus, it helps turn historical resources into products. Therefore, it is important to note that cultural heritage is not a resource in itself but its interpretation in particular. Stone suggests that within contemporary society, people regularly consume death and suffering in touristic form, seemingly in the guise of education and/or entertainment, in a Disney-like setting, visitors to the Holocaust Memorial Museum in Washington, D. C. receive an ID card which matches their age and gender with the photo and name of a real Holocaust victim. This pseudo victim enters a personal ID into monitors throughout a guided tour to see how their real-life counterpart is faring. At the end of the tour, the visitor discovers whether the holocaust victim lived or died; this attempt to manipulate emotions is part of the push and pull to these dark sites [14].

"In the context of heritage places, attention to the emotional content of a visitor experience has been described as hot interpretation to distinguish it from the detached and primarily cognitive approach that heritage interpretation has traditionally emphasized. But, in hot interpretation, emotional engagement is seen as a way of challenging visitors to reconsider their values, preconceptions and beliefs [15]. A visit to the Holocaust Museum profoundly affects people, especially survivors or their loved ones. While touring the Holocaust Museum, the visitors encounter piles of bodiless shoes and empty suitcases. "These hot" objects, then, can be made to speak emotionally due to their high capacity for personification" [16]. In dark tourism, it appears that in order to entice 'dark tourists, a hot interpretation is preferred.

4.3. The Soft Power of Dark Heritage

Public diplomacy is sufficiently fulfilled by promoting definite cultural products (music, literature, fashion, etc.) or by being run by cultural institutions such as museums, orchestras, and opera houses. The idiom of cultural diplomacy is often used [17]. Cultural diplomacy relies on a network of state-independent (often state-funded) institutions to interact with foreigners, and memorial museums in dark heritage sites provide one property of such institutions. So, there is a consensus that it is most effective when doing it in dark heritage places to reflect a positive image of where these sites are located even if it's not related to the event itself. The management and presentation of such heritage are often discussed in terms of the role of these sites in the national memory culture, conceived in terms of the national communities attempt to manage its own identity in positive and productive ways, even in the face of such dark histories [18].

Nevertheless, insufficient emphasis has been given to how managing such a site can contribute to our involvement with other parts of the world. In addition, some states have attempted to establish and maintain relationships through heritage diplomacy. Other authors have investigated the consequences of (failed or successful) management of dark heritage sites [19] in the context of location branding [20]. They also note that debates over commemorating sites of battles or atrocities can act as a catalyst for reconciliation between States or even disputes diplomatic. Nevertheless, the relationship between the management of dark legacies and the mobilization of soft power [21] in the framework of international relations will take into account the many potentials of such sites and the relationship between them. Dark Legacy contains much potential for contributing to the soft power of the state, that defined as the ability of a state to influence and attract communities in the world in several beneficial ways.

Therefore, she recognizes that sites of war and atrocities are not just a threat to urban and national strategies by providing a new theoretical framework for many forms of soft power that these sites can promote. Attempts to establish an agenda, but as a potential resource for investigating different types of soft power initiatives. While the heritage managed at these sites may refer to horrific acts of violence and human suffering, there are several potential benefits to display and promotion. Diversify these venues in multiple ways to attract different types of foreign audiences but use a holistic approach to understanding the nature of these initiatives in terms of motivation and outcomes. Finally, what we will call the "domestic dimension of soft power [22] in terms of the relationship between domestic memory culture and internationally projected image. As will become clear, although these various potentialities of soft power concerning dark heritage sites can be isolated for classification and analysis, they also interact and, in an ideal scenario, become mutually supporting; but this by no means rules out the possibility that different soft power priorities might come into conflict at such sites, particularly given the multiple actors involved at multiple levels. In this context, soft power means the ability to attract stakeholders, draw attention to the site, and address their ideas about the role of historical events taking place there and the expectations of possible visits are concerning the potential competition for local needs.

4.4. Cultural Values of Dark Heritage

What is dark tourism? And why does this social phenomenon matter so much in regards to the revived geography of memory [23]? How can places of death transmute into places of commemoration, veneration and collective place identity? How can dark tourism transform a death site into a visitor site to satisfy the needs and demands of the stakeholders? Dark tourism is not a new concept, but researchers have much to learn from scholars as to why the research on this topic is especially thin in the intersecting fields as cultural anthropology and heritage studies.

Also, the early examples of death-related tourism may be found in the patronage of Roman gladiatorial games, attendance at medieval public executions, or perhaps in the guided morgue tours of the Victorian period.

Thus, travel to sites of death and suffering may simply be an old concept in a new world [24]. A debate over the nature of tourism at these controversial sites has cultivated a call for academic discourse in a variety of different disciplines. Yet, it can prove difficult when scholars cannot seem to agree on a definition of 'dark tourism,' on what connects 'dark tourists' to a place, or what role academics may play in the public representation and consumption of death in our contemporary society. Between 1995 and 2000, three new concepts were introduced into heritage tourism research: the first is Dissonance Heritage, defined by Tunbridge and Ashworth [10] which refers to different individuals possessing causes with controversial interpretations of the meaning and relevance of past events. According to Sharpley, the term dissonant heritage has been used when particular stakeholders believe that the heritage of atrocity has become distorted, displaced or disinherited [25].

Isaac and Çakmak discuss the motives of visitors and management strategies to the atrocities scene and explain how these motives and strategies differ among the three groups of victims, perpetrators and bystanders [26]. Heritage sites are spaces that are continuously negotiated, constructed and reconstructed into meaningful places through ongoing human action and interaction. Likewise, the concepts of Thanatourism and Dark tourism have introduced tourism as an attraction to visit tourist destinations related to recent and past death and disaster incidents besides focusing on the attraction to the sites which have real or recreated death and suffering [27]. Dark tourism takes travellers to "Macabre" cemeteries visits and disturbing experiences, also known as black tourism or grief tourism which is defined as a type of tourism that involves travelling to historical sites associated with death or tragedy. So, Atrocity tourism increases contact with horror and suffering and may make it more normal or acceptable, rather than shocking and unacceptable [28].

5. Definitions of Dark Tourism (See Figure 2)

The idiom "Dark tourism" was presented by J. Lennon and M. Foley and is depicted as "the attraction of visitors to tourism sites associated with recent and historic incidences of death and tragedy" [29]. As stated by Seaton, "dark tourism" is "the act of travel and visitation to sites and exhibitions which have real death or suffering as a principal theme". Additionally, dark tourism spots are those that relate to death, whether the destinations are linked to untimely or violent deaths [30]. The Institute for Dark Tourism Research (IDTR)'s Dr. Philip Stone opened the world's first academic Center into the depicted object, saying the idea of tourists heading to sites considered more "macabre" often could help to see how society felt about dying. "Dark tourism can

enlighten an understanding of how contemporary societies deal with and represent their significant dead. Dark tourism is concerned with death and dying through its social scientific study, dark tourism tells us more about life and the animation.

Furthermore, dark tourism involves travel to places connected with death and agony. It is also the concept which has become more widely practiced both in the academic literature and popular media. It is first appeared on the Leisure, Tourism Database in a volume from 1997 which edited by Foley et al. There are handful records from the late 1990s, and the concept was introduced with more details in the book "Dark Tourism: The Attraction of Death and Disaster", edited by Lennon (2010). Black or dark tourism known as tourism that includes travel to places historically associated with death and tragedy, derived from the ancient Greek word Thanatos for the embodiment of death. Recently, it was suggested that among the tourists' reasons for visiting a main attraction of dark site is its historical value at sometimes, while rumors and mysterious stories can attract those tourists more than historical value at other times.

Dark tourism is the act of travel and visitation to sites, attractions and exhibitions which have real or recreated death and suffering. This is not a new phenomenon as for many years dark tourism has been a part of our fascination. Now, however, we seek it for very different reasons, and it has become an essential part of the ever-expanding dark tourism sector. Dark tourism is also defined as "visiting places where notable tragedies or deaths have occurred in history and leaving an impact on our lives".
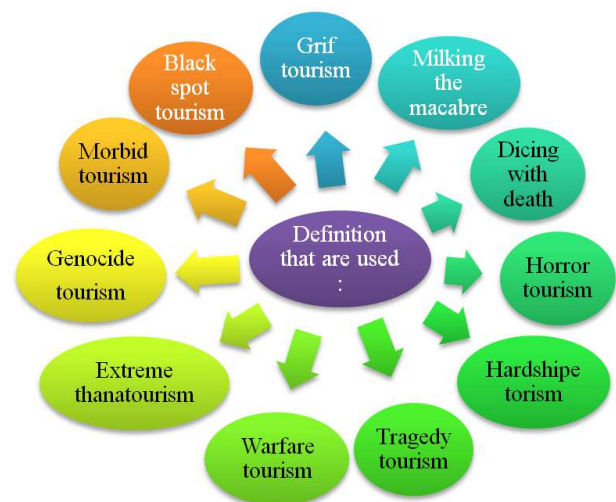

Figure 2. *The different definition of dark, niche tourism [28].*

Motivations of Dark Tourism
1. Search for novelty, identity, horror, nostalgia, knowledge, empathy, and sense of social responsibility.
2. Interest in mortality and heritage, violence and suffering, curiosity, adventure, and self-understanding.
3. Look at it and believe: (Participants are interested in seeing the site because they need to believe that such atrocities actually happened).

4. Educating and Apprehending (Participants' Interest in Enlightening About World War II and Auschwitz Atrocities) [31].
5. Known death tourist attractions (general interest in death sites, willingness to see actual locations and feeling empathy for victims).
6. Emotional heritage experience (the desire to connect with his/her heritage and have an emotional experience), [19].
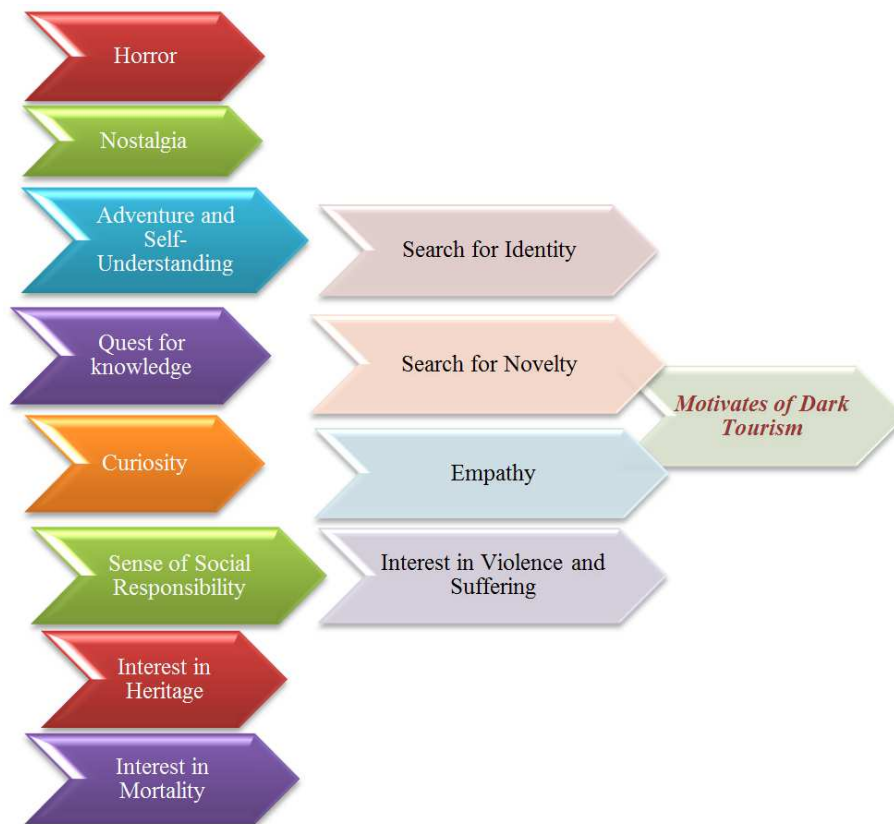

Figure 3. *Dark Tourism Motives [32].*

6. The Reasons for Visiting Dark Sites

1) Places like graveyards can be attractive and promising areas for possible retrospective and spiritual purposes.
2) Thrills and risks take attract tourists who like adventure, excitement and curiosity [33].
3) Need to be familiar with the knowledge of sites that have experienced living tragedies such as genocide. Furthermore, curiosity about places plays a key role here.
4) Self-discovery and knowing about these sites to brag about later in social gatherings [34].
5) Desire to visit places that have immortal memories related to humans or even stories of haunted mansions etc.
6) Additional religious causes.

7. Relation Between Dark Tourism and Heritage Tourism

Cultural values dominate history, heritage, and the demoralization process. Frequently, for political, economic, and nationalistic purposes, those in power determine which and how stories will be construed. This alone can create contestation between the dominant, official narratives and local or individual narratives as they dispute the past. Survivors and victims' themselves do not always agree on the intangible heritage shaping of memory. To comprehend tourist motivation at sites of dark tourism, it is imperative to understand the demoralization and commemoration process of such sites, how and why they were initially constructed.

Not all sites of death, disaster, and destruction are memorialized, nor do all sites evolve into tourist destinations. Much of this commemoration is shaped by cultural values. Dark tourism can also be associated with heritage tourism, so it's not the place where tragic events happened, but the place where it can have a big impact on history. Empathy may be one of the most important aspects of getting a visitor to experience a story that may have happened in a particular place.

This area is still being explored to understand why people are motivated to visit dark places. Besides, the descriptive conceptualization of dark tourism encompasses tourist attractions that are most often considered and classified as heritage sites. This is particularly true for what Miles termed darker conflict sites (e.g., battlefields of the two World Wars)

and darkest camps of genocide (e.g., Auschwitz, camps in Rwanda and Kosovo). Hence, it is suggested here that an alternative approach to the understanding of the tourist experience at sites of death should draw on heritage tourism studies [35]. Chen support this idea when they note that dark tourism sites—like heritage sites—involve ideological and political issues [36].

The rationale for drawing on heritage tourism studies also rely on the fact that sites presenting death and atrocity have been previously studied as dissonant heritage; heritage that hurts or difficult heritage [37]. Literature centering on visits to heritage sites may allow a more meaningful understanding of tourist experiences at dark sites. Specifically, such literature recognizes the multifunctional nature of sites presenting death, rising from the various symbolic meanings of the death on display. For example, sites presenting death are captured as a place for remembrance, mourning, a space for a spiritual experience, demonstration of national identity, educational experiences, or simply a random stop [38].

8. Branding Dark Tourism Through Dark Heritage

The researcher may want to examine whether dark tourism is something that is in vogue since the tour companies have only recently latched onto the concept of taking visitors on tours of dark places. Research could be conducted with tour companies who offer such tours. Is this a fad or is this a paradigm shift in tourism? Is this a fad or is this a paradigm shift in tourism? Can it be considered the 'dark tourism' experience over a lighter, brighter experience? What fantastic bits of information could glean from tourists who have paid to walk in the footsteps of Jack the Rippers? What can be learned from tourists who request to stay in the room where Lizzie Borden's stepmother was murdered with an axe? What can we understand about the motivation of visitors to Arlington Cemetery? Does dark tourism appeal to a greater audience than culture tourism? Enhance, branding can deliver more than a strong tourist dimension. It can also create a premium for international business and redefine how the country's citizens, and the world, perceive it. Every country is a brand, by either default or design [39]. Nation branding is a crossroad. As a result, national brands still face serious challenges, from open opposition to cynical public scepticism.

Worrying is that the nation branding does not exist it is a hazardous fable. Countries, with their culture, colour, warmth, and history, make strong brands. In addition, connect the mythical to mementoes and memories [40]. Foods, languages, histories, art, and more are the essence of a nation`s culture and identity. Branding helps to create product identity easily, this would help to increase the markets share. The Powerful Culture Brand is the customers' impressions as a journey of creating powerful positive experiences in the minds without changing. Images, stories are the most potent sources of brand culture to communicate and spur our imaginations. To build a powerful brand; you should define who are you, what are your values, meanings, beliefs, product, which value does it give to the customer, who is your crowd and what is your relationship with your users.
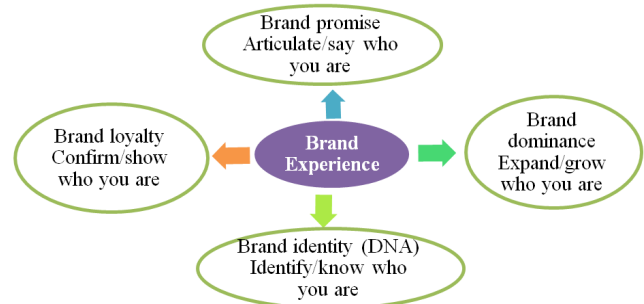

Figure 4. Brand Experience [41].

Interpretation is an important component of the management and presentation of places of death and suffering. Interpretation of dark sites for multiple audiences requires different interpretive strategies that emphasize different messages and perspectives, so it may be difficult to interpret a site in an acceptable way to all parties. Another debate focuses on the potential of interpretation to engage visitors emotionally rather than cognitively. An alternative perspective emphasizes that, like any cultural text, visitors can read a dark site in a multitude of ways depending on their own experiences and positions [42]. This means that visitors can make their meanings at a dark site and that there can be a multitude of interpretations of such a site. Storytelling is a powerful tool to build and develop an identity through brand content and attract new visitors [43]. The best thing to do is to be engaged, to share stories and communicate them. In this regard, some items should be considered:

1. The audience has to feel the stories (Anger, happiness, moody, joy, sadness, etc.).
2. Tell stories by getting involved; make listening to them interesting.
3. Have one clear point that is communicated aligned with your DNA.
4. Make users a part of your story or make it easy for them to identify themselves.
5. Make it easy for people to tell your stories to others.

Branding success means a unique message to the tourist, giving him the feeling of uniqueness and an unrepeatable experience. Brand categories assigned to sanctuaries have a dramatic impact on visitor numbers and serve as a valuable differentiator. Cities, regions and states around the world are facing intensifying competition between travel destinations, reflected in different regions by tourists, visitors and populations. Economic and cultural globalization and competitiveness have increased professional interest in applying branding principles in the tourism industry to develop destination brands.

World heritage sites belong to all the peoples of the World; irrespective of the territory on which it locates them [44].

The world heritage brand heightens the international profile of properties and creates a unique point of differentiation. It established the world heritage brand in 1972 when UNESCO ratified the World Heritage Convention. World heritage not only represents a top brand based on the outstanding universal values of such sites and their potential appeal as tourism assets but also remains the highest accolade any protected site can receive. The brand values of world heritage originate from its brand equity, high media profile in many countries, its value within particular international circles and from the rigorous selection process, creating the ultimate in exclusivity among protected site brand categories.

The definition of a brand includes, in varying degrees, the mental or intangible aspects of the brand besides the consumer emotional experience. Definition acknowledges both the tangible and intangible elements that comprise a brand. Often the brand is used to attract international and domestic visitors [45]. The base function of heritage branding is to illustrate the main characteristics of the heritage destination and to develop the site identity and image over time in the minds of visitors and other stakeholders. Brands play a role in communicating, identifying and facilitating the interpretation of product information by consumers, helping to build a relationship of trust. They can also serve as a social business card expressing a certain group. So, premium brands can even engender a sense of distinction and prestige. Moreover, a brand message must simply catch the audience's eye and imagination.

9. Dark Tourism Worldwide

Dark tourism is spread worldwide; there are various dark tourism sites across all over the world, some of which are listed below [46]:

1. Concentration and Annihilation Camp in Auschwitz (Poland).
2. Ground Zero–The National September 11 Memorial (USA).
3. Dow Hill in Kurseong (India).
4. Hiroshima Peace Memorial Park (Japan).
5. Dracula's Castle – Bran Castle (Transylvania).
6. Island of the Dolls (Mexico).
7. Jack The Ripper (London).
8. Kuldhara (India).

In general, dark attractions include museums, slums, historic sites, graveyards, war scenarios, and areas of catastrophic accidents. Dark tourism brings past events to life and reflects its historical image. The dark tourism sector tends to entice a lot of individuals to spread the concept of dark tourism, as visitor feedback symbolizes some places as particularly interesting [47].

Dark Tourism Site Classification
1) Preliminary sites such as Holocaust camps, and famous people's death sites.
2) Secondary sites commemorating tragedies and death.

Sites of death have been seen as places of mourning and remembrance; they receive random visits and present spiritual experiences, educational experiences, and work as a demonstration of national identity. Dark tourism can also attract the commercial sectors in this field. Also, many organizations are interested in developing dark tourism products with their portfolio of entertainment [48].

10. Pompeii Between Past and Present

Pompeii as an archaeological site is the longest continually excavated site in the world with too many resulted archaeological findings. That's why; every step in the development of the science of archaeology was tested out in Pompeii with mixed results. For the early archaeologists, the city's final days were the primary draw before the disaster, which revealed buildings and streets as they stood at the time of eruption [49]. The archaeological site of Pompeii is influencing the formation of the recent city of Pompeii in a direct or indirect way as Pompeii is representing the past and the present at the same time. It is a vital historical site in heritage industry with large daily numbers of visitors who wanted to see the daily life as it was [50].

It is surprisingly happened that the city of Pompeii is still inspire scholars and visitors after more than two centuries of excavations. Walking between the houses and in the streets of the old city of Pompeii, visitors can see private houses, bars, and brothels and imagine the style of life of this old city with its vivid colours and enhance visitors' excitement of the ancient Roman life that cannot be found anywhere else, (Figure 5). Moreover, this city is offering a spiritual meaning for its visitors by enhancing the feeling of God punishment on the debauchery of its people [51].

Figure 5. Streets and houses of the city with its vivid colors, After: Souzan, 07.2016.

Since its discovery in the eighteenth-century, the city of Pompeii is presenting the extraordinary proximity between present and past of the site after being hidden beneath layers of volcanic debris waiting for its discovery to reflect an entire

image of ancient Roman society. The catastrophic and sudden explosion of the city left us a vivid picture of life like presenting bread as it was just baked, meat put upon the dishes and wine petrified in the bottles. Hence, the individual of the eighteenth-century who encountered the ancient city of Pompeii were overwhelmingly inspired by this vivid image and the proximity between its past and present [52].

10.1. The Eruption of the Mount Vesuvius

Pompeii is an ancient Roman city that was completely destroyed as a result of the eruption of Mount Vesuvius volcano; (Figure 6) in 79 A. D, [53]. It is located in an area which is full of inhabitants on the flanks of the volcano. This mount was a very dangerous form throughout its history as it is located in a very busy area with millions of citizens in addition to its frequent eruption that destroyed the surrounding area. Mount Vesuvius has been erupted in 1944 and sent its lava into the town of S. Sebastiano causing the death of around 40 people. It was also erupted in 472 A. D., 1631 and in its famous eruption in 79 A. D, which destroyed the city of Pompeii. The volcano was and still a dangerous factor in the surrounding area as it showed frequent small eruptions, large explosive eruptions, while nowadays it is in a long repose which reflects that it is may be in a closed vent condition [54].

Figure 6. Mount Vesuvius, Italy. After: https://thetourguy.com/travel-blog/italy/pompeii-amalfi-coast/mt-vesuvius-everything-you-need-to-know/.

Unfortunately, Mount Vesuvius volcano succeeded to bury the city of Pompeii and Herculaneum in less than 24 hours under many layers of ashes that protected them thousands of years. Their hide for long time fortunately offered a safe and protected discovery that astonished scholars about the facts they discovered later regarding the ancient Roman cities [55].

10.2. Virtual Pompeii

Due to the importance and richness of the site of Pompeii, the British museum presented its project "Pompeii Live" exhibition on 18 June, 2013, (Figure 7). This project was distributed to more than 300 cinemas around the UK and Ireland. It was a 90 minutes broadcast exhibition that reflected the life and death in Pompeii and Herculaneum. This project presented the Life and Death in Pompeii where the visitors were keen most of the time about how the life in Pompeii was in reality. It was the first manifestation of museum-based event cinema. Hence, museums started to

look for digital media as an important platform to continue and develop cinema in museums as a key for interpreting collections in an innovative way that re-contextualize objects and tell stories about them. This way is a challenging method to speak about collection and share knowledge about it.

Figure 7. The advertisement of the broadcast. After: https://www.empirecinemas.co.uk/?page=synopsis&filmid=3449.

The Pompeii live gave the opportunity for wider distribution of knowledge about the Life and Death of this city in a new context where information can be widely distributed and collections and objects can be re-contextualized [56]. Moreover, further projects were keen to bring Pompeii to live like the "Virtual Theatre District of Pompeii" project which reconstructed the grand theatre of Pompeii. This project is distinguished by musical compositions inspired by Ancient Greek and Roman music of Pompeii as Greek music occupied an important place in the Graeco-Roman culture [57].

10.3. The Archaeological Site of Pompeii

Located in Italy near Naples' Bay is one of the most prominent archaeological sites in the world. Pompeii is the site which appeared in 1748 and continued with the same importance till present times as a unique open air dark tourism site [58]. The UNESCO world heritage property includes three archaeological areas of Pompeii, Herculaneum and Torre Annunziata with a number of ancient villas in the area. These sites were excavated and become accessible to the public and come to life again after their long bury as remarkable residential and commercial areas [59]. Pompeii becomes an archaeological site, (Figure 8), after its discovery since two and a half centuries [60]. The Roman city of Pompeii was buried and disappeared as a result of Mount Vesuvius volcano clouds and ashes until it was accidently discovered in the mid-1700s.

The archaeological site of Pompeii fascinated its visitors as it is very important witness to the art, architecture, and society of the ancient Romans. The importance of the site of Pompeii extended to include countless numbers of writers, musicians, and artists as an effective inspiration site, [56]. It

is considered one of the most famous sites not only in Italy, but also all over the world. The approximately 44 hectares of its site is now a UNESCO World Heritage Site since 1997

due to its importance as a vivid and unique reflection of the Roman style of life in a certain part of history which is not existing any were else [61].

Figure 8. The archaeological site of Pompeii. After: Souzan, 07.2016.

10.4. Human Remains as Part of Pompeii Dark Heritage

Figure 9. Fossilized human remains. After: Souzan, 07.2016.

The discovery of the ancient city of Pompeii resulted in the excavation of many artefacts, statues and human remains. These remains were excavated attached to marble, bronze and other materials that emerged from the eruption of Mount Vesuvius, (Figure 9). The discovered human remains moved the city of Pompeii from being only obscure realms of historical narratives to its embodied form. The discovered objects and human remain of the sites offered a completely new sense of the past [62].

The human remains of Pompeii are presenting a major attraction for the site visitors' as we as humans are being sensitive and emotional. Among the fascination factors about the human remains of the site is that it preserved the victims in their living context for almost more than two millennia since the eruption of Vesuvius. This living image left us diverse positions ranging from the humblest to the most substantial within its almost intact structures. Not only that, but also it preserved the most negative positions of human bodies that clearly reflect their case and a full image upon their death. The site is offering an accessible context to these bodies rather than any other site because Pompeii is a complete aboveground site which allows visitors to imagine its lifestyle in a convinced way due to its real context [63].

Not only are the onsite human remains of Pompeii the only evidence of the bodies' features of the ancient Romans, but also the remains that had been found on the tombs of the city. These tombs are different from any other tombs as they presenting a transformation of a real objective of their building. This transformation happened when the original inhabitants of Pompeii tried to escape from the eruption of Vesuvius to the side streets on which the tombs were located. They were seeking to hide inside the entrances of the tombs

and between their internal rooms not knowing that it will be their final destination and bury instead of the real bodies these tombs were intended for [64]. For years, people have been fascinated by places that have stood against the time, despite their unhappy past. Nowadays, many people might interest in the dark travel, which can be defined as travel to places that have been determined to have a historical connection to a natural disaster or disaster such as war zones or nuclear explosion sites. Ultimately, it may not be to everyone's taste, but dark travel attracts thousands of people at least today, where visitors, for example, come in great numbers every year to visit the site of Pompeii with its dead bodies in particular [65].

11. Conclusions

Dark tourism is a mirror to mortality in different ways, an urge to see and feel a place that has been subject to disaster shorthand by months of media coverage is perhaps understandable. Most important is to touch the memory of people who have gone and look at ourselves. When tragedy meets tourism; Pompeii was a dark tourist site long before the expression of "dark tourism" appeared. Dark tourism can be loosely termed among the difficult heritage expressions existed and founded itself on the grand tours of young European nobility in the 18th century.

It was a phenomenon that was rising among those dark tourists who want to venture to the fallout zones as Pompeii. It seems simple, the reason why so many people died and an entire city was buried for hundreds of years when Mount Vesuvius erupted, is hard to believe that such factor caused so much death and devastated, leaving behind a well-preserved

Roman city. As you can see, there are so many interesting facts about Pompeii; it is definitely worth a visit, especially for those interested in history and archaeology. No trip to Italy would be complete without going back in time and visiting this ancient Roman city, admiring life in Pompeii.

Technology has played an important role in recent years in site marketing. Furthermore, Pompeii has been featured in the media and filmmakers for many years. Besides the book entitled "The Last Days of Pompeii" in 1834, which was made into several Italian films as well as British and French films. Pompeii has also appeared in video games, TV shows, art exhibitions and more. Dark tourism plays an important role in bringing the past to the present for several purposes such as learning, seeing, presenting difficult cases or problems softly and gently. Moreover, it is considered the identity of the community and a part of history. Pompeii is a driving force behind the economy of the nearby town of Pompeii as many residents are employed in the tourism and hospitality industry, serving as taxi or bus drivers, waiters, or hotel staff.

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