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## Subverting the Thana-Capitalist Logic through Counternarratives: Yun Ko-eun's *The Disaster Tourist*

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### Abstract:

This paper analyzes Yun Ko-eun's eco-thriller *The Disaster Tourist* (2020) as a critique of disaster tourism and its intersection with thana-capitalism, a system that exploits death and suffering for economic gain. The novel follows Yona Kim, an employee of Jungle, a travel agency that curates disaster tours, as she is thrust into an ethically corrupt scheme to manufacture a disaster for profit. Set in the fictional Mui, a remote island devastated by environmental collapse and conflict, the narrative explores the moral and social implications of turning tragedy into entertainment. The paper discusses how Yun's use of metaphors and symbolism in the novel illustrates the socio-environmental injustices perpetuated by the normalization of disaster tourism, where human life is subordinated to economic calculation. The planned sacrifice of local residents to revitalize Mui's appeal as a tourist destination is framed as a necessary sacrifice for economic survival, exemplifying how death and destruction are commodified within neoliberal, neocolonial capitalism. The paper argues that *The Disaster Tourist* functions as a counternarrative that exposes the ethical implications of disaster tourism while challenging the normalization of violence and exploitation inherent in thana-capitalism. Through its darkly satirical and haunting portrayal of this system, the novel serves as a powerful critique of contemporary capitalist practices and their socio-environmental consequences.

**Keywords:** Disaster Tourism, Thana-Capitalism, Dark Tourism, Eco-Thriller, Neoliberalism.

### Introduction

In Yun Ko-eun's (2020) eco-thriller *The Disaster Tourist*, translated from Korean into English by Lizzie Buehler, the protagonist Yona Kim is a mid-level employee at Jungle- a travel agency

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in Seoul that turns catastrophe into vacation packages- “something exotic, the spirit of adventure” (Yun, 2020, p. 96). She specializes in curating adventure packages to places ravaged by natural or man-made disasters. Jungle sends tourists where tragedy has struck, and Yona is the one who scouts the wreckage, calculating its potential for profit, transforming the “frequency and strength of disasters, and the resulting damage to humans and property” into “colourful graphs” (Yun, 2020, p. 6).

After a decade in this morally murky role, Yona’s career begins to crumble. Pushed aside on key projects and enduring the lecherous advances of her boss, she’s ready to walk away. But instead of accepting her resignation, Jungle offers her a seemingly harmless assignment: a company-paid *working holiday* to assess the viability of one of their least popular destinations—a remote island called Mui, located off the coast of Vietnam. Disguised as a tourist, Yona joins a group of travelers on a disaster tour. The experience is meticulously curated—suffering is served up like entertainment, followed by spa treatments and luxury dinners. They observe the lives of locals from a safe distance, perform token acts of charity to “do good for the local community” (Yun, 2020, p. 36), and retreat each night to beachfront bungalows where “a guest ... use[s] more water per day than all the houses on stilts together” (Yun, 2020, p. 65). But Mui, once scarred by environmental collapse and tribal conflict, no longer offers the visceral punch Jungle promises. The disasters are too old, too quiet, too polished. Even the highlights—a sinkhole-turned-lake, a dormant volcano—feel like “less than thrilling” (Yun, 2020, p. 52) letdowns.

Then things go off script. Yona is accidentally left behind when the tour ends. With no way back and no help from Jungle, she becomes entangled in a sinister plot orchestrated by a shadowy corporation called Paul. Paul’s plan is to manufacture a new disaster to reawaken Mui’s appeal, while sacrificing the lives of local residents. As Yona is drawn deeper into this morally grotesque scheme, the novel slips into Kafkaesque territory. Blending satire, psychological drama, and a haunting critique of disaster capitalism, *The Disaster Tourist* is a darkly compelling exploration of exploitation disguised as adventure—and one woman’s reckoning with the monstrous machine she has helped keep running.

This paper examines the troubling and unequal socio-environmental realities caused by the normalization of disaster tourism as both a material and a relational problem through the specific narrative example of *The Disaster Tourist*, while claiming that such a narrative and its narrative strategies are key tools in critiquing or even dismantling of a thana-capitalist logic. The thana-capitalist logic relies on the presumed, unquestioned, and unjustified privilege of an elite few, which inherently leads to the exploitation and destruction of both non-human nature and marginalized, low-income human populations- mostly in the Global South. This occurs through neoliberal and neocolonial capitalist practices that are fundamentally exploitative and harmful. In *The Disaster Tourist*, the value of human life is subordinated to economic calculation. In Mui, “traffic accidents are the most common cause of death” (Yun, 2020, p. 132), with most drivers choosing to flee the scene; a character explains matter-of-factly, “people sacrifice each other to save money” (Yun, 2020, p. 132). The normalization of hit-and-runs on the island reflects a society where death is not just a consequence of neglect, but a byproduct of a system in which preserving capital outweighs care and accountability.

The planned mass murder of local residents to revitalize Mui’s appeal as a disaster tourism destination is justified with this chilling logic: “Some people will die because of the sinkhole, but others will live because of it .... The sinkholes were like a lifeboat, he said. If you wanted to make things fair in an emergency, no one would be allowed to sit in a lifeboat while others drowned.” (Yun, 2020, p. 154) This justification exemplifies thana-capitalist logic by framing engineered death as a necessary sacrifice for economic survival. The “lifeboat” metaphor for the sinkhole reveals a cold cost-benefit rationale in which human lives are expendable for the perceived greater good of market viability. It normalizes disaster and death as merely tools of profit, equating fairness not with preventing harm, but with accepting selective (and *strategic*) loss as inevitable in sustaining capital flow. After all, as one of the

characters note, “the lack of a few characters wouldn’t stop the gears from changing” (Yun, 2020, p. 167).

Yun’s eco-thriller speaks directly to present concerns and tensions regarding disaster tourism, as well as mobility practices that characterize what Maximiliano E. Korstanje (2016) has coined thana-capitalism. Thana-capitalism refers to an emergent class of “death-seekers” (Korstanje, 2016, p.5) who consume the spectacle of the disaster by visiting spaces of mass death and suffering. Such context inevitably invites questions of vulnerability, violence, and injustice. Through the use of extended metaphors and symbolism to fictionalize and expose socio-environmental injustices, Yun Ko-eun’s fiction provides a specific counternarrative example that directly addresses the problem of disaster tourism, exposing and possibly defying its thana-capitalist logic.

### The Problem of Disaster Tourism

Often framed as a subset of dark tourism, the phenomenon of disaster tourism has been the subject of increasing academic attention (Dhiraj et al., 2024; Korstanje, 2016; Tucker et al., 2017; Wright & Sharpley, 2016; Zhang, 2021). In the aftermath of the 2009 earthquake in L’Aquila, Italy, for instance, researchers observed that “the city immediately became a disaster tourism destination”, drawing visitors who were “attracted to the horror of the destroyed city” (Wright & Sharpley, 2016, p. 5). Such instances illustrate a broader trend: disaster zones are becoming increasingly popular among tourists.

Much of the scholarship on this topic, particularly studies that focus on tourist motivations and experiences, situates disaster tourism within the wider discourse of dark tourism (Biran et al., 2014; Prayag et al., 2020; Yan et al., 2016). This body of work commonly explores how disasters—both natural and man-made—are repackaged as ‘dark’ tourism products. As Biran et al. (2014) note, “many disaster sites, such as New Orleans after Hurricane Katrina and Ground Zero after 9/11, have become popular tourist attractions” (p. 2). Likewise, Yan et al. (2016) argue that “in contemporary society, tourists are increasingly visiting sites that commemorate natural or man-made disasters, such as sites of human death due to earthquakes, tsunamis, war, political conflicts and other macabre events” (p. 108).

However, the conflation of disaster tourism with dark tourism has not gone unchallenged. Some scholars, including Wright and Sharpley (2016), caution against assuming these two forms of tourism are inherently synonymous. In particular, the tendency to define disaster tourism through a wholly negative or morbid lens has been scrutinized. Prayag (2016), for example, critiques the field’s “morbidly focused” attention on emotions such as “anger and fear,” suggesting that scholars often overlook the potential for such sites to generate positive emotional responses (p. 155). Similarly, Bowman and Pezzullo (2010) argue that “what one might imagine as ‘dark’ can also contain the seeds of hope and radical social and political change” (p. 191).

Proponents of slum tourism, arguably an iteration of dark tourism, have linked slum tourism to poverty relief. Slum tourism promoters, tour providers, as well as tourists claim that this form of tourism contributes to development in slums by creating potential sources of income and other non-material benefits (Frenzel, 2013, p. 117). In this argument, slum tourism proponents tap into the claim that tourism can be a solution to underdevelopment and poverty, framing tourism as a modernization strategy for developing countries (Frenzel, 2013, p. 118). In recent years, however, such arguments have been frequently contested and critics have pointed to the limits of tourism as a development and anti-poverty strategy (Scheyvens, 2011; Hall, 2007). Also contradicting dark tourism’s role in poverty relief, Yun’s *The Disaster Tourist* (2020) puts it quite plainly:

This travel programme wasn’t bringing as many benefits to Mui residents as the manager had boasted it would .... Some residents had hoped to get richer when the island became a tourist destination, but nothing about their living standards improved;

only restrictions increased .... If an outsider came to Mui and spent five thousand dollars on his or her holiday, only one percent of the money would trickle down to people here. (p. 145)

As shown by the stark economic imbalance, disaster zones are repackaged as spectacles for consumption—given the high “demand for disasters” (Yun, 2020, p. 110)—while the local community in Mui remain structurally disempowered, that is, further entrenched in precarity under the guise of economic opportunity.

Experiences at dark tourism sites have been recognized as complexly layered and distinctive (Farrelly, 2019); while acknowledging the interpretive multiplicity of such contentious tourist practices—as Bowman and Pezzullo (2010) describe, “the multiplicity of tourist performances at sites that induce acts of remembering death” (p. 193)—this article adopts a more specific framing. Given the particular way disaster is storied in *The Disaster Tourist*, the analysis that follows will approach dark tourism exclusively as a form of morbid consumption rooted in a pleasure-seeking ethos, where tourists visit spaces marked by mass destruction, death, and mourning in pursuit of voyeuristic gratification and entertainment.

### Thana-Capitalism and Geographies of Racial Vulnerability

In the novel, the local resident, Luck calmly recounts the death of Chori, a child laborer on Mui:

Eventually, a pile of tourists’ luggage fell on hardworking Chore and crushed him. It was a pointless death. On his last day, Chori had carried sixty kilograms- an easy load compared to the burden of being a poor child on Mui. (Yun, 2020, p. 141)

This poignant incident underscores the brutal irony of Chori’s death: not by natural disaster, but by the literal weight of tourism—an industry meant to *revitalize* Mui. The eight-year-old boy’s death by tourists’ luggage symbolizes how the lives of the island’s poor are devalued and expendable, reduced to laboring bodies beneath the burden of others’ leisure. The contrast between the physical weight he carried and the metaphorical burden of poverty highlights how structural violence, not accident, is what ultimately crushes him.

A similarly harrowing example from the novel reveals how even children’s suffering is commodified for tourist consumption—and how quickly that manufactured pain becomes expendable once it loses its appeal:

[A] boy who made the most pitiful expression when he cried was suddenly ‘selected’ to work at the tourist homestay village. The child cried day after day, and tourists aimed their cameras at him. As he grew older, the tears he had produced so easily started to dry up. And so he was, of course, thrown out. (Yun, 2020, p. 142)

In the novel, the use of specific metaphors, symbols (including Paul, the mannequins, and the crocodiles), and the explicit verbalization of the value assigned to the lives of racialized others exposes the prevailing thana-capitalist logic characteristic of neoliberal capitalist systems.

#### 1. Paul

In *The Disaster Tourist*, Paul exemplifies an ethical void. David Bevan and Hervé Corvellec (2007) argue that “corporations, being deprived of body, can hardly be regarded as moral subjects in a Levinasian sense” (p. 209), since Levinasian ethics insist on the carnal, face-to-face encounter with the Other as the foundation of moral responsibility. A chilling embodiment of thana-capitalism, Paul is a faceless, bodiless corporate entity that evades moral accountability precisely because it lacks the somatic presence necessary for ethical relation. Though not a specific, nameable person, Paul operates with omnipotent control, mapping out territories, regulating movement, and determining who belongs where—especially enforcing the exclusion of locals from tourist zones. Its yellow trucks, visible everywhere on weekdays, become visual markers of domination and erasure, even participating in lethal acts like a hit-

and-run that Yona witnesses, underscoring the normalization of expendable lives under capitalist enterprise.

As Yona reflects, “Paul was connected to everything here .... She couldn’t erase the suspicion that she’d fallen into the grips of an organisation as disconcerting as Jungle” (Yun, 2020, p. 92). The phonetic slip from “Paul” to “foul” captures her growing awareness of how deeply embedded and ethically corrupted this corporate entity is, which mirrors the dehumanizing force of Jungle, her own employer. Paul, like Jungle, exists as a network of power without a face, one that profits not in spite of suffering, but because of it. This logic reaches its grotesque peak in the planned sinkhole disaster, where “this land Paul had purchased would be covered with the golden eggs of tourist cash” (Yun, 2020, p. 126). In this imagery, Paul’s speculative investment in death translates directly into profit, revealing how landscapes of tragedy are transformed into lucrative commodities under thana-capitalist logic. Even the hierarchy of power is described like a predatory system: “It was like a food chain: the manager stood behind the writer, and Paul lurked behind the manager” (Yun, 2020, p. 162). Paul is not only a participant in exploitation but the silent apex predator benefiting from all tiers of the chain. This metaphor evokes the doctrine of social Darwinism, where only the most powerful survive and thrive, while the vulnerable are consumed or sacrificed, thus reinforcing a brutal logic in which inequality is naturalized and systemic violence is framed as an inevitable part of economic order. As Korstanje (2021) concludes in his article “From the Risk Society to Thana Capitalism,” capitalism should be understood not only as an economic system but also as a cultural project—one deeply rooted in the doctrine of social Darwinism (p. 91).

Yet the all-powerful Paul is also paradoxically absent: “Ask Paul,” said the figure. “But Paul doesn’t actually exist—didn’t you know that?” (Yun, 2020, p. 174). This illusion of presence-without-personhood reinforces how corporate power under thana-capitalism thrives—untraceable, unaccountable, and terrifyingly intangible. Paul represents the ultimate neoliberal machine: everywhere and nowhere, profiting off loss, and evading all responsibility. In Levinasian terms, Paul is terrifying precisely because it cannot *face* the Other—it has no face at all. Its inhuman abstraction allows it to perpetuate harm without responsibility, serving as a potent symbol of how thana-capitalism turns systems into predators and people into data, labor, or debris.

## 2. Mannequins

Paul’s plan to use actual dead bodies of the poor as *mannequins* serves as an unsettling metaphor for the objectification of marginalized bodies under thana-capitalism, where even death is not a final escape from commodification. The corpses of the impoverished, stripped of identity and agency, are collected, preserved, and repurposed as props in a fabricated tragedy designed to generate emotional impact—and ultimately, profit. The scriptwriter, Mr. Hwang, assigns dramatic narratives to the dead bodies, casting them as “co-workers and relatives and lovers” (Yun, 2020, p. 122), whose roles will unfold according to his prewritten disaster script. As Yona observes the bodies being transported, her reaction captures the grotesque dissonance of this scene: “It was hard to believe that the objects being moved before Yona’s eyes were once living beings. They looked like merchandise” (Yun, 2020, p. 134). This metaphor crystallizes how thana-capitalism reduces human life to marketable spectacle, turning once-living people into consumable *objects* in a macabre performance of suffering. The dead are no longer mourned—they are displayed, curated for maximum effect in the disaster tourism narrative.

The writer overseeing the fabrication gleefully acknowledges this disturbing logic: “The mannequin method was used often when fabricating emotional stories. ‘You might say I’m killing a man twice, but I see this as more of a resurrection’” (Yun, 2020, p. 131). This justification highlights how death is not only exploited but repackaged as engaging content. Calling it “resurrection” perverts the idea of giving life; here, it means reanimating the dead

only to be re-killed in service of a scripted disaster. The bodies are recycled for capital gain, their humanity erased in favor of emotional manipulation and spectacle. The setting intensifies this horror: the crematorium where these bodies are stored “look[s] more like a large supermarket” (Yun, 2020, p. 133), an incongruent detail that underscores the full assimilation of death into the capitalist economy. The transformation of a site of mourning into a site of transaction highlights how grief itself is streamlined, packaged, and sold as another product on the shelf.

This symbolic use of mannequins underscores the core violence of thana-capitalism: the transformation of marginalized lives—and deaths—into tools of economic value. Whether alive, dying, or already dead, these individuals are not treated as people but as assets, shaped and reshaped to fit the needs of a disaster capitalist system that thrives on crisis (Klein, 2007).

### 3. Crocodiles

In the novel, the so-called *crocodiles* serve as a haunting symbol of the victims of thana-capitalism—those rendered subhuman, invisible, and disposable in the pursuit of capital. Relegated to makeshift floating homes offshore, excluded even from the island’s margins, these impoverished individuals are not just abandoned by the system; they are actively targeted by it, marked for death in Paul’s orchestrated disaster to revitalize Mui’s appeal to disaster tourists. Their dehumanization is evident in how they are cast in the fabricated *performance* of the sinkhole tragedy without consent or recognition. Under the false promise of official residence permits, Mr. Hwang and the manager lure them to gather around the sinkholes, where they will ultimately be buried alive on the scheduled date. As one character chillingly reveals: “Everyone assigned the parts from Crocodile 70 to Crocodile 450 is going to die for nothing. These crocodiles don’t have lines. They’re not even practising; they’re just going to die” (Yun, 2020, p. 158). The crocodiles are stripped of voice and agency, denied even the dignity of acknowledgment in the scripted spectacle of death—they are, quite literally, expendable casualties.

The metaphor deepens when Yona asks, “What kind of lines would a crocodile have?”—a rhetorical question that underscores how deeply their humanity has been denied. In the thana-capitalist framework, they are not seen as people, but as mere obstacles to be “cleaned up” (Yun, 2020, p. 158), liabilities whose existence threatens the smooth functioning of the capitalist machine, as symbolized by Paul. The manager’s casual reference to them as “crocodiles” and his complaint that “Mui isn’t big enough to house these crocodiles” (Yun, 2020, p. 158) reflects a violent logic of spatial and social exclusion: their presence is incompatible with the sanitized, curated image of the tourist paradise.

It is only after they die that the crocodiles are briefly acknowledged as people: “Only after the crocodiles die are they treated like people. They’re being sacrificed for this awful tragedy” (Yun, 2020, p. 159). This posthumous recognition serves as a satirical critique of a system that only values human life when it can be commodified—when death itself becomes a product to be sold. The crocodiles’ fate embodies thana-capitalism, under which lives are assigned roles in a deadly spectacle of loss that fuels Paul’s economic gain. In this way, the crocodiles are more than victims—they are symbols of systemic disposability, revealing how thana-capitalism turns the most vulnerable into silent props.

### Decolonizing Solidarity and the Mangrove as Commons

The main example of decolonial solidarity in the novel happens at the commons of the mangrove forest. The mangrove forest is a place that “represents a rejection of everything that is hegemonic and dominated by capital relations” (Yun, 2020, p. 29)—directly opposing the thana-capitalist logic. Notably, it is “the only place of Mui that Paul’s trucks couldn’t access” (Yun, 2020, p. 155). As mentioned in the previous section, the truly impoverished don’t live on the island of Mui at all, but are relegated to living on floating homes offshore. Called *crocodiles*, these destitute people are forbidden to go into the tourist areas from Monday through Saturday, so as to keep those places satisfactorily sanitized for the public eye. At the end of the novel, these so-called crocodiles constitute “most of the survivors”, who “were



discovered in the mangrove forest” (Yun, 2020, p. 189). Heeding Luck’s warning, the destitute, “like real crocodiles” (Yun, 2020, p. 190), hid out in the mangrove forest as the tsunami hit Mui:

When the wave hit, the ancient trees of the mangrove forest wrapped their roots around the crocodiles to protect them, and as dawn came, the crocodiles realised they constituted the majority of the island’s survivors. (Yun, 2020, p. 190)

The novel’s ending depicts a tsunami wiping out almost the entire population of Mui, save for the ‘crocodiles’ who have found refuge in the mangrove forest—“There was no distinction between tribe or class. Tangled together, the people with closed eyes said nothing” (Yun, 2020, p. 188). Mr. Hwang realizes—too late—that the real world is “racing ahead of” his planned disaster scheme and that things have already gone awry (Yun, 2020, p. 166). The carefully scripted narrative of capital is ultimately overtaken by the unexpected force of the tsunami that fateful morning.

This ending resists neoliberal narratives of survival (or success) that are typically marked by competitive individualism and meritocracy, or governed by capitalist hierarchies (Cruz, 2021; Markovits, 2019; Piketty, 2020; Rottenberg, 2018; Sandel, 2020). Instead, it imagines a model of resilience rooted in interdependence, communal care, and a rejection of hegemonic structures. The survivors practice a kind of “queer horizontality” as they “envision relations and connections through a rich sense of the indebtedness that emerges from acknowledging shared vulnerability and forms of interdependence [or indebted responsibility]” (Brady, 2022, pp. 29–30). The mangrove forest, as “a healing forest” (Yun, 2020, p. 155), becomes both literal and metaphorical ground for this kind of relationality. It is no coincidence that the people who survive are not those with access to wealth, infrastructure, or power, but rather the most excluded—those forced to live on the margins (quite literally offshore).

By heeding the local, Luck’s warning and seeking refuge in the mangrove forest, the ‘crocodiles’ act out a kind of communal reciprocity—not in the form of transactional exchange, but in an ethic of mutual indebtedness. They trust the forest, and in return, the forest *holds* them, its ancient roots physically and symbolically wrapping around them in protection. The novel cryptically asserts that “The forest could hide many things” (Yun, 2020, p. 189), thus alluding to its agential nature. This act evinces a decolonial alliance—a solidaristic relation between people and place, between the dispossessed and the disavowed ecology that itself resists commodification, as the mangrove forest is the only place on Mui where Paul’s trucks cannot access.

What’s more, the crocodiles’ transformation from the most ostracized class to the majority of the island’s survivors is a radical inversion of social order—one that destabilizes normative assumptions about who matters, who deserves to die, and how survival is achieved. The crocodiles survive together, not by ascending capitalist hierarchies, but by engaging a horizontal mode of care and rootedness that contrasts starkly with the extractivist logics of thana-capitalism. By amplifying voices of suffering, the novel’s ending challenges norms that prescribe who is deemed worthy of mourning and how mourning should take place: “The survivors didn’t have lines to remember .... They had no rehearsals and no compensation, but their stories flowed to the ocean like blood from a head wound” (Yun, 2020, p. 190). The crocodiles’ stories are not polished narratives commodified for tourist consumption or institutional recognition; they are bloody truths, irrepressible and visceral. The image of blood evokes pain and immediacy, while the ocean signifies both vastness and collective memory—a kind of aquatic archive for the marginalized. The metaphor reflects a non-hierarchical, non-capitalist form of storytelling that echoes the survivors’ mode of survival itself. Just as their stories are unpaid and unrehearsed—refusing the logic of commodification—their survival in the mangrove forest is not orchestrated by state infrastructure or market systems, but by communal care, shared precarity, and attunement to the land.

## Conclusion

The novel closes poetically with the image of Luck disappearing into the mangrove forest:

So deep that no one could follow him. Down a road so narrow that no camera shutters, no newspapers, no news of any kind could chase after him. As he walked, unseeable stars in Luck's head flickered on and off and on. (Yun, 2020, p. 197)

This final image is not one of escape, but of quiet resistance—a withdrawal from the structures of surveillance, commodification, and narrative control. The mangrove forest, portrayed throughout the novel as a commons, becomes here a possible threshold to another kind of future: one that cannot be captured, sold, or consumed. The flickering “unseeable stars” in Luck's mind suggest imagination—an insurgent hope that outpaces capital's reach. The mangrove forest as commons is more than part of the setting in *The Disaster Tourist*. It is a living metaphor for queer, decolonial world-making, where survival and healing are possible through relationships that honor fragility and the refusal of dominance. The novel's epilogue title, “Mangrove Forest,” then stands as a subtle affirmation of this alternative future—one shaped not by conquest or accumulation, but by shared vulnerability and a radical openness to the other.

In the novel, the intentional use of metaphors, symbols (including Paul, the mannequins, and the crocodiles), and the portrayal of the mangrove as commons constitute practices of resignification surrounding thana-capitalist norms. At the novel's dramatic climax, the crocodiles—outcasts of Paul's capital and sole survivors of the massive tsunami—are granted a chance to rewrite disciplinary norms and imagine new possibilities for political and cultural life. As “their stories flowed to the ocean like blood” (Yun, 2020, p. 190), and with the protagonist Yona dead toward the novel's end, the narrative closes not with redemption through capital or tourism, but with the raw, uncontainable force of alternative world-making. By decentering human exceptionalism and reimagining relations between the dispossessed and their environment, *The Disaster Tourist* resists the death-driven logics of thana-capitalism. Instead, it gestures toward an ethic of solidarity, collective survival, and ecological entanglement—countering disaster not with spectacle, but with a fragile, insurgent hope.

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### **Bio-Note**

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