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A Study of Suicidal Themes in Selected American Novels: A Durkheimian-Barbaglian Reading

Saeed Ur Rahman

PhD Scholar at Qurtuba University of Science and Information Technology, Peshawar (Pakistan). Email: sesedu7@gmail.com

Muhammad Ismail Wali, PhD (English)

Associate Professor of English (Rtd)

ABSTRACT

This study investigates suicidal themes in American novels: *All the Bright Places*, *everything i never told you*, and *I Was Here*. These novels were selected for their in-depth portrayal of suicidal themes and their potential to provide insights into the cultural, sociological, and psychological elements influencing the protagonists' suicidal ideas and choices. The objective of the study is to explore the suicidal themes as portrayed in these American novels and to match them with their parallels in the prevailing societal narratives surrounding suicide and how these narratives intersect with discussions on well-being and quality of life. The study begins with the introduction to focus on providing a detailed background to the concept of suicide as theorized by Durkheim and Barbagli. The introduction is followed by a comprehensive literature review on suicide from different theoretical perspectives critiquing psychological, social, and cultural factors of suicidal behaviours with a focus on Durkheimian and Barbaglian theories in order to strengthen the conceptual background of the study. Literature review follows research methodology to foreground Durkheimian and Barbaglian notions of suicide to prepare for the analysis and discussion of suicidal themes as depicted in the novels. With a phenomenological approach in the background, the research focuses on a close reading of fictional texts from a Durkheimian-Barbaglian perspective. The findings suggest that loneliness, societal pressure, and mental health disorders are crucial factors in the depiction of suicide in the selected American novels.

Keywords: Suicide in Literature; Durkheim; Barbagli; Phenomenology; American Fiction and Sociological Criticism

INTRODUCTION

Background of the Study

Suicide is a worldwide public health problem, accounting for approximately 800,000 demises per annum, making it one of the principal causes of death globally (World Health Organization, 2019). The intricacy of suicide requires a multidisciplinary approach to research, surrounding factors like psychological, sociological, biological, and environmental. While noteworthy steps have been made in knowing its causes and peril factors, suicide remains stigmatized and under-researched occurrence in many parts of the ecosphere (Turecki & Brent, 2016).

Theoretical frameworks for thesis, such as the Interpersonal Theory of Suicide (Joiner, 2005) and the Stress-Diathesis Model (Mann et al., 1999) offer understanding into the



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fundamental tools that contribute to suicidal ideation and commission. Risk causes are multidimensional, comprising mental health disorders, drug abuse, socioeconomic factors, and genetic tendencies (O'Connor & Nock, 2014). Moreover, defensive factors such as social care, access to mental healthcare, and operative managing policies have been shown to lessen suicide danger (Franklin et al., 2017). Regardless of enlarged awareness and deterrence efforts, suicide rates remain high, demanding additional empirical research to develop targeted interferences and policies. This explores the causes of suicide risk and stoppage policies through an interdisciplinary lens. By assimilating epidemiological data, psychological theories, and sociocultural viewpoints, this research strive for to contribute to the discourse on suicide deterrence and mental health support.

Suicide is a grave but avoidable public health anxiety at the global level, viewing pertinent geographical variances (Bertuccio et al., 2024). Suicide, defined as the deliberate and self-inflicted act of ending one's own life, includes a variety of behaviours ranging from ideation and planning to practical attempts. Fixed in emotional, psychological, social, and existential distress, the complicated nature of suicide emphasizes its status as a cultural product, requiring an understanding within the context of socio-cultural standards and attitudes specific to each community. This complex phenomenon's complicated relationship between psychological, social, and emotional dimensions represents a major public issue. In fiction, suicide surpasses age boundaries, gender boundaries, and class boundaries, revealing itself as a distressing theme throughout the history of literature. Despite its permanent presence in literary narratives, the subject of suicide has received limited scholarly attention, highlighting the necessity for a broad exploration of its various leading causes and implications.

Statement of Problem

Suicide has become an increasingly social issue in recent years, necessitating knowledge and practical preventative measures. This thesis attempts to explore how suicide themes are portrayed in the setting of American novels in order to add to the growing body of knowledge on suicide. The novels *Everything I Never Told You* (2014), *I Was Here* (2015), and *All the Bright Places* (2015) are the specific subjects of the study. Suicide has been examined from a variety of perspectives in literature; there is still a lack of scholarly knowledge regarding how suicide is portrayed in contemporary American novels. This study focuses on the literary works stated above to enlighten the complex aspects of suicide by utilizing the stories and personas these writers have to deal with.

This study assesses the selected novels that embody and contradict the Durkheimian and Barbaglian theories of suicide. Through an examination of how literary depictions align with or deviate from these theoretical frameworks, the research aims to deepen the understanding of suicide in the context of American culture and society. Finally, by providing a more comprehensive knowledge of suicide and guiding the creation of support networks and prevention strategies, the study hopes to significantly contribute to psychology, sociology, and literature. The researcher also shows whether the characters commit suicide because of external or internal conflict. The researcher studies the selected American novels that contribute to the prevailing societal narratives surrounding suicide.

Research Objective

To investigate the suicidal themes portrayed in the selected American novels with their



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parallels in the prevailing societal narratives surrounding suicide and the way these narratives intersect with discussions on well-being and quality of life.

Research Question

What suicidal themes are portrayed in the selected American novels with their parallels in the prevailing societal narratives surrounding suicide, and how do these narratives intersect with discussions on well-being and quality of life?

Rationale

The researcher has narrowed down the list of novels to three. They are *All the Bright Places* (2015) by Jennifer Niven, *I Was Here* (2015) by Gayle Forman, and *everything i never told you* (2014) by Celeste Ng. The rationale for selecting these novels is that all of them have characters who committed suicide. The works were written by American novelists who published them between 2000 and 2015.

Despite the growing conversations around mental health, there remains an apparent knowledge gap concerning the specific role of contemporary American novels in shaping and reflecting societal narratives on suicide, particularly about discussions on overall well-being. This study seeks to address this gap by providing an exploration of how literary works contribute to, challenge, or mirror prevailing attitudes toward suicide, thereby advancing our understanding of the interaction between literary mental health discourse and societal perceptions. This study is positioned at the intersection of literature, mental health, and societal narratives, intending to fill current knowledge gaps and offer understandings that inform academic and societal conversations on this serious issue.

Delimitations

The study is delimited to American novels: *All the Bright Faces* (2015), *everything i never told you* (2014), and *I Was Here* (2015). Furthermore, the study is delimited to the suicide theories presented by Durkheim and Barbagali.

Significance

The study provides insights into the human experience. It helps the readers understand the complications of mental health, emotional struggles, and the various individuals who face such challenges. By investigating these themes in American novels, readers will gain awareness. Through such study, readers will understand more about factors of suicide and the tough times in one's life. It makes the readers feel sympathy and kindness towards the affectees who might be going through similar situations. Furthermore, it helps the readers learn more about these issues and how people see them. It becomes easier for readers to understand, talk about, and avoid such societal catastrophes.

Furthermore, the study contributes to a broader awareness of societal attitudes towards mental health over time. The portrayal of suicide in American novels reflects an increasing awareness of such issues in society. This study can have practical implications. After conducting the study, the researcher will be able to give practical shape to the current study by forming an NGO or foundation for the benefit of humanity. It assists readers and society in reducing acts of self-harm. The researcher also analyzes how American novels shape the perceptions of those who self-harm themselves.

LITERATURE REVIEW



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A study gathers viewpoints from academics that *Le Suicide* is still significant as it is taught at the universities and students gain benefits from studying it (Pickering & Walford 2000). *Le Suicide* is still pertinent over a century after it was first printed. Though rising divorce rates are connected to higher suicide rates in many states, family associations continue to be a defensive aspect against it. Likewise, there is still a connection between financial circumstances and suicide, particularly joblessness and social inequality, both of which are revealing of more general problems with social incorporation and elimination (Kołodziej-Sarzyńska, et al 2019).

Durkheim's *Le Suicide*, which observes how people interact to society through self-destruction, is still observed as a revolutionary work. He offered insights into social integration and regulation by questioning why suicide occurs, what causes it, and why it varies among societies. His work is still observed as significant contribution to humanity (Durkheim, 2005). Durkheim's *Le Suicide* studies the multifaceted connection between individual and society via the phenomena of self-destruction. He provided insights into social integration by posing an interrogation of why suicide occurs and why its rates vary depending on the condition (Lester, 2001). According to Durkheim, higher suicide rates result from critical circumstances of regulation (anomie or fatalism) or integration (egoism or altruism). A closer look, however, displays that egoism and anomie overlap and that altruism and fatalism are inappropriate, reducing Durkheim's four categories to a single fundamental cause (Johnson, 1965).

By extending it into a comprehensive anthropology of suicide, Barbagli's *Farewell to the World: A History of Suicide* revisits the long-running sociological discussion on the reasons of suicide. His work, which hints Western attitudes towards suicide from the Middle Ages to the current, integrates cultural and historical viewpoints in contrast to traditional sociology. Barbagli offers a dual paradigm that connects cultural interpretation with definite social study by combining sociological and epidemiological data with anthropological sources, such as religious writings and travelogues (Bonazz, Leonini & Rositi).

Watt (2010) analyse Barbagli's *Congedarsi dal mondo* (2009) from both Western and Eastern perspectives. Barbagli's emphasis on St. Augustine's role in the Christian stigmatisation of suicide is questioned by Watt, who focuses on the West. He preserves Durkheim's enduring classification while approving Barbagli's criticism of Durkheim. Speaking to the East, Fisch criticises Barbagli's classification of sati as suicide rather than murder as well as the simplification of many acts of self-destruction. Both see the work as a insightful and advanced influence, despite criticisms.

Finch, Hannah, and Alaska come from dysfunctional households and receive little attention and care that family members ought to provide (Rajesh & Baby, 2024). A study conducted in 2022 shows Violet from the 2020 movie *All the Bright Places* helps as a principal point for the inspection of posttraumatic stress disorder (PTSD). The main goal is to pinpoint the origins and consequences of Violet's PTSD wisely. With a descriptive qualitative methodology, the data, which include statements and actions, are analyzed using Davison's conceptual framework and Spradley's "Participant Observation" theory. The results point to psychological features as potential causes of Violet's PTSD, with modifications to her thinking, feelings, and behaviour patterns among the effects noted. At the same time, a different area of study emphasizes *All the Bright Places*, a book by Jennifer Niven, with specific care for Violet Markey's character growth. She is described as a round figure in the research, which also discovers the subtleties of her character development and reveals the conflicts she faces. It explores Violet's journey from a closed, scared, and uncreative person to an additional driven and open-minded person.



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The analysis highlights Theodore Finch's critical function as a motivation for Violet's character growth, offering a sophisticated understanding depicted in the story (Suminar, 2022).

Another study states that a person's psyche comprises three different yet linked components. They are memory, illness, and symbols (Deepika & Bhuvaneshwari, 2024). The human mind is the greatest mystery yet to be unravelled and explored entirely (Rajesh, & Baby, 2024). Another study explores Elena's conflict in Ng's *Little Fires Everywhere* and shows how events dissolved and solved clashes. It explores the complex relationship between the character's life events and conflicts Ng (Hopia, 2024). The same is happening to the novel's protagonist, everything i never told you.

Another study was conducted in which Semino and Short (2004) model checklist was used for categorization. 520 of the 564 sentences taken from the novel were found to be presentations in the speech form, and 44 were in the thought style. The study used a hybrid technique to examine data using the Semino and Short (2004) model. The outcomes show that the everyday speech presentations in the book are Direct Speech (DS) and Free Direct Speech (FDS), representing that the author gives the characters authority. Presentations of speech styles prevail in the book, with indirect speech (IS) receiving the least consideration. Presentations of thinking modes are less common; the most common type, Free Indirect thinking (FIT), shows the characters' continuous internal dialogue. Future repercussions point to the possibility of doing comparative research on mental processes and speech modes and utilizing the Semino and Short (2004) model to inspect gender inequalities between characters (Khan & Sajjad, 2023).

Research gap

The chapter discusses scholarly works regarding the portrayal of suicide in literature, discussing how different texts represent suicidal ideation and commission. Moreover, it criticizes research on the social, cultural, and psychological determinants of suicidal behaviour, with prominent areas of research need. The literature review positions the study in the context of current academic work, illustrating the requirement for more research on suicide in selected American novels. It assesses the selected novels that embody and contradict the Durkheimian and Barbaglian theories of suicide. Through an examination of how literary depictions align with or deviate from these theoretical frameworks, the research aims to deepen the understanding of suicide in the context of American culture and society.

RESEARCH METHODOLOGY

Research Design

The research is qualitative. Qualitative research investigates issues relating to understanding the experiences and meanings that influence people's lives and social environment (Fossey et al., 2002).

Research Philosophy

The philosophical locale of the thesis is phenomenology. The term phenomenology occurs in a confusing abundance and range of qualitative studies and publications (Manen, 2017). Edmund Husserl presents this philosophy at the start of the twentieth century. Phenomenology includes examining the various dimensions inherent in people's knowledge.

Sources of Data



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Data collection is required for conducting research. Primary data is the first-hand information (Rabianski, 2003). The researcher has taken primary data from selected American novels whereas secondary data is taken from research articles, magazines, newspapers and news, etc.

Analysis Technique

Understanding a manuscript at the six key levels is not just a theoretical exercise, but a practical tool for interpretation. They are as follows: The semantic level concerns the meaning of individual words and provides a foundation for interpretation. The syntactic level demonstrates how the arrangement of words in sentences modifies meaning, guiding the reader's understanding. The thematic level explains how broader notions or themes shape readers' understanding, helping to uncover the deeper layers of a text. The iterative level studies how the patterns and repetition of a text create sense, providing a method for text analysis. The generic level serves as a reminder that numerous genres affect readers' comprehension, offering a lens through which to view a text. Finally, the adversarial level demonstrates how theory, politics, and history can modify understanding of a text, showing the practical application of the Model in interpretation (Greenham, 2018). The researcher interprets the selected passages through this model.

Theoretical Framework

The researcher uses Émile Durkheim and Barbagli's theories. The selection is because Durkheim pioneered the suicide theory in 1798, whereas Barbagli's work was published in 2015. The study covers the features of the two theorists on American novels.

Suicide is an every situation of death causing straight or ramblingly from an optimistic or damaging death done by the prey themselves and which attempts to crop this result (Durkheim, 1798). It is clear from the definition of Durkheim that suicide is a conscious act, and the person concerned is fully aware of its consequences. It means that the person who shoots himself to death, drinks severe poison or jumps down from the 10th storey of a building is fully aware of the consequences of such an act. Durkheim used several statistical records to establish his fundamental idea that suicide is a social fact and that social order and disorder are at the very root of suicide. Abraham and Morgan have pointed out that Durkheim used statistical analysis for two primary reasons: (a) To counter theories of suicide based on psychology, biology, genetics, climate, and geographic factors and (b) to support his sociological explanation of suicide with empirical evidence.

Suicide is not an individual act or a private and personal action. It is caused by some power over and above the individual or "super-individual" (Durkheim, 1798). It is not a personal situation but a manifestation of a social condition. He speaks of suicidal currents as collective tendencies that govern some weak people. The act of suicide is nothing but the appearance of these currents. Durkheim has selected the instance or event of suicide to demonstrate the function of sociological theory. He wanted to know the reason people commit suicide, and he thought that explanations focusing on the psychology of the individual were insufficient.

Another theorist whom the researcher has selected is Barbagli. His book *Farewell to the World: A History of Suicide* not only seeks to turn attention away from the social emphasis of Durkheim's analysis towards a thought of the role of the cultural, but he also challenges its Western-centered approach by attempting to present a worldwide history of suicide. This book is one significant addition to the growing body of literature on



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suicide. Suicide in whatever form for whatever purpose has generated intense debate among people of all races and classes as well as among intellectuals (Asakitikpi, 2017).

Why Durkheimian-Barbaglian Framework?

Suicide in the selected novels is depicted as being influenced by social prospects, household burdens, cultural pacts, and emotional fitting, in addition to being a personal or psychological act. Durkheim's theory is particularly relevant here, as it demonstrates how individuals who feel limited or incompetent due to their social backgrounds are more prone to self-destruction. The characters in the selected novels, who grapple with fragmented relations and loneliness, find their circumstances mirroring Durkheim's classifications.

Barbagli's contribution enriches the cultural-historical interpretation of suicide. He argues that communal mechanisms alone cannot fully explain suicide, as human perceptions of suicide are shaped by their cultural background, moral beliefs, and symbolic understandings. This perspective is highly relevant to the selected novels, where suicide is depicted in various ways, such as a symbolic act of mental exhaustion, a perceived escape, or a response to disappointment and failure. By integrating Durkheim and Barbagli's theories of suicide, the study thoroughly explores the cultural meanings that characters use to articulate their grief and the structural-social variables that contribute to suicide behavior, creating a comprehensive and confident analytical framework.

DATA ANALYSIS

“My arms are outstretched as if I’m conducting a sermon and this entire not very-big, dull, dull town is my congregation (Niven, 2015, p.4).”

Suicide is portrayed in the selected text as the result of internalised pressure, long-standing, and emotional segregation. Finch often meets social, cultural, or household backgrounds that fail to admit their psychological grief, making them feel unnoticed. This replicates prevalent societal narratives that often associate suicide with disgrace, silence about psychological health, and the hope of preserving external normality in the appearance of internal discomfort. By highlighting the role of emotional support, expressive communal influences, and the acknowledgement of mental distress in upholding an acceptable life, it aligns with discussions about wellbeing and quality of life. When these requirements are not met, wellbeing decays, and life is seen as meaningless, highlighting society's obligation to acknowledge personal anguish.

The description of extended arms preaching a sermon in a dull town symbolizes the existential struggle of the person to discover purpose and meaning amid the limits of their daily experience. Furthermore, preaching a sermon is an effort to elevate life above its ordinary state and give it meaning and direction. The syntactic level of Greenham's (2018) model focuses on the way the words are arranged into phrases and sentences. Syntactically, the sentence is in fragmented form which shows fragmentation of a society. Furthermore, semantically the word “dull” represents the gloomy atmosphere of the town whereas thematically, the tone of the speaker is sad.

People who want to commit suicide have a dearth of interest in life and the world (Barbagli, 2015). In the given text, the setting of a minor, dull town shows the character's sense of alienation from their surroundings. The passage encapsulates the tension between the subjective search for meaning and the objective limitation of the world, emphasizing the existential inherent in human illness.



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“Because we all have to die someday. I just want to be prepared.” This isn’t the reason, of course, but it will be enough for him. The truth is, there are a lot of reasons, most of which change daily, like the thirteen fourth graders killed earlier this week when some SOB opened fire in their school gym, or the girl two years behind me who just died of cancer, or the man I saw outside the Mall Cinema kicking his dog, or my father (Niven, 2015, p.12).

The notion that suicidal ideation normally results from prolonged experience of pain and moral disappointment is replicated in the passage, which depicts suicide as a response to accrued emotional burden rather than a single reason. Finch reckons unstable causes, such as domestic grief, represent how consciousness of more extensive social strength blends with individual grief. It is important to empathize with the individual's grief, as it plays a significant role in suicidal ideation. The disgrace around suicide is emphasized by the requirement to explain wanting to end one's own life. These dynamics share discussions about wellbeing and quality of life because they indicate that social surroundings and personal involvement both impact mental health; in the absence of support and emotional safety, a person's quality of life, failures, and suicidal ideation become more probable.

According to Greenham's Model (2018), the passage can be studied through an iterative process of close reading. Words like (die, killed, opened fire, died of cancer, " and " kicked a dog) show the state of hopelessness of the speaker. These motifs and recurring images relate to death and hopelessness. Furthermore, with the help of the adverbial level, the researcher has come to know that the speaker has a mental illness.

The events recorded, including the fire at the school, the girl's cancer diagnosis, and seeing animal abuse (Niven, 2015), are instances of how society has broken down and become less normative. These happenings weaken morality and social cohesiveness, making people feel cut off from and alienated from their community. In addition, the character's tense connection with father and other individual actions add to her sense of loneliness. From a phenomenological locale, the individual understands these actions in a subjective way, which shapes their conception of life and death. The text highlights the interaction between social dynamics and human viewpoints by enlightening how societal effects and personal challenges intersect to affect suicide ideation.

In Lydia's honor, the school has closed for the day, and Lydia's classmates come, lots of them. Looking at them, James and Marilyn realize just how long it has been since they've seen these girls: years (Ng, 2014, p.59).

In the light of Greenham's (2018) model of close reading, adverbially, the passage shows social and cultural norms of the contemporary society in America. There, suicide has a negative influence on society and families, causing unrest and grief-stricken effects. The realization of James and Marilyn's long-standing distance from Lydia's peers shows loss, grief, and shame. The school has been closed for a day in honour of Lydia's memory. This collective grief emphasizes the interconnectedness of people and the enduring effects of disasters, highlighting the need for support networks to prevent similar occurrences in society. These statements show the importance of community bonds in preventing or lessening the suicidal effects.

Barbagli (2015) claims that weak social relations can increase vulnerability and strong social ties can operate as protective factors against suicide. According to the extract, Lydia's commission of suicide has glowed a group response from her peers and school, emphasizing the importance of the community coming together to mourn and admit the loss. Discovery of James and Marilyn, which they have not exposed to Lydia in years,



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depicts decline in the communal ties that attach their family members to one another. Such breakdown might have added to her isolation.

Through exploration of Barbaglian theory, the closing of the institute and the gathering of classmates are instances of the hidden communal bonds within the community that appear at hard intervals. It depicts how critical it is to have compacted relations in order to give emotional assistance to stop suicide. The passage shows an implicit criticism of the absence of participation. It states that preserving interactions within families are necessary to prevent such catastrophes.

Humans who have frail social interactions may be more probable to commit suicide because they may not have the backing society that comes with having strong communal bonds (Barbagli, 2015). Similarly suicide of Lydia draws attention from the neighbourhood shows how much her act of suicide commission touched people in her immediate locality. It shows that she has committed suicide because of the lack of social assistance from community.

Thematically, response of Jack to investigations related to Lydia offers a multifaceted viewpoint on the likely causes of her mental sufferings. Regarding whether Lydia seemed unhappy on Monday, Jack says that Lydia was "always upset" (Ng, 2014, p.67). She gives several reasons, including her parents, leaving her brother for college, and her grades. This shows that Lydia was going through an emotional disorder, which could point to fundamental mental health conditions like depression. Jack's comment shows Lydia's continuous distress, which includes pressures from her studies and family transitions, such as her brother leaving for college.

Jack's tone of indifference and dismissal when asked about their emotional health of Lydia, "How should I know?" conveys that Nath was doubtful Jack had murdered her. This also shows that Lydia had no safe space to discuss her emotions. The way Jack responded, "Lydia was always upset" (Ng, 2014, p.67), together with his cold manner, shows Lydia's social surroundings and suggests that her emotional desires may not have been met to the extent possible.

Jack's absence of a consoling answer shows his lack of interest in her and support, which would have made Lydia feel alone and hopeless. This lack of support is critical because suicidal ideation and behaviour are influenced by social isolation and the perception of a lack of support. Jack provides an analysis of the psychosocial factors that may have affected her mental health by describing her emotional state and the actions in her life. Her psychological state shows that she is victim of both ideation and commission of self-harm. With the help of Jack's commentary, the text shows mental issues and her possible causes of death. This highlights the importance of knowing the mental situation in which suicidal ideation occurs. Lydia's emotions over her weak grades due to which her family visit college indicate corrosion in her social assimilation. Her sorrow shows makes her more stranded because of a conceivable collapse in social standards as well as a dearth of care. It supports theory of Durkheim which states that the degree of communal integration and domination affects rates of suicide. Theory of Durkheim states that often suicide occurs when humans do not have solid communal bonds, it can cause emotional state of desperateness and isolation.

Thematically, her sorrow is depicted in a way that cooperates with the leading narratives in society about suicide, especially those that deal with the unfamiliarity of psychological problems. Behaviour of Jack towards her mental state shows significant social arrogances that may lessen mental health concerns. Her problem of family prospects and educational burden is alike to the burdens placed on youth by society to achieve education and live up to household standards. Such limitations can deteriorate mental



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stability and increases the danger of suicide. To know her life requires discussions on wellbeing on the earth. Her mental state shows that if she is left untreated, it could have an undesirable effect on Lydia. To solve this issue, it is mandatory to seek communal provision to her, as is shown by the pioneer of suicide theory. Thematically, the text shows connections between social features and subjective experiences that can increase commission of suicide.

Investigation of Fiske, an officer, regarding Lydia's loneliness causes James to contemplate Lydia's social segregation in school, where she and her brother, Nath, were the only Orientals. In the light of Greenham's (2018) model of close reading, thematically, the images of "fish-pale and silent and staring" (Ng, 2014, p.110) highlight Lydia's sense of alienation, which visualizes her isolation. James's hesitancy and frequent use of "loneliness" (Ng, 2014, p.110) express his rising awareness of her loneliness and his regret. Marilyn's response, which emphasizes Lydia's brilliance and workload at school, is a mark of denial and a desire to paint Lydia in a favourable light. This diversion shows a failure to identify Lydia's emotional state, which might have prevented her from getting the needed help.

In the light of Greenham's (2018) model of close reading, thematically, Lydia's emotional disorder is brought to light when the younger officer asks about self-harm or indications of grief, which directly leads the conversation to the subject of farewell to the world. Marilyn's sincerity and concern about not believing it all indicate her guilt and possible comprehension of missing signs. According to Durkheim, egoistic suicide is committed by those individuals who tend to shut themselves up within themselves. Such individuals feel affronted, hurt and ignored. Despite Lydia's seeming ability, her family was unaware of isolation, eventually leading to her terrible choice. The text reveals Lydia's secret sadness and the crucial signs of her emotional anguish through imagery and dialogue.

The extract from the novel explores the issue of suicide by examining its fundamental causes and complications through a combination of structural features and language tactics. It is significant to address the social causes of suicide (Broadbent et al., 2023). Unsaid anguish is revealed as the characters' inner thoughts and comprehensions naturally develop according to the dialogue-driven format. Fiske, an officer, provokes reflection on James and Marilyn through frank questions regarding Lydia's loneliness, which forces them to face realities regarding Lydia's emotional condition. The family is forced to confess possible indicators of suicide ideation they may have missed when the younger officer questions them about depression and self-harm, which returns the discussion to the main topic. This linguistic approach, which asks pointed questions, successfully highlights the difference between Lydia's exterior actions and her internal conflict.

Generally, the verbal techniques and textual organization combine to illustrate the difficulties in identifying and dealing with suicidal themes. The images and inquiries draw attention to Lydia's pain and the need for emotional assistance and understanding.

From a Barbaglian perspective, the extract highlights the interplay of individual psychological distress and social factors contributing to Lydia's suicide. According to Barbagli's theory, a combination of social link degradation and personal suffering often leads to suicide. In the light of Greenham's (2018) model of close reading, thematically, As one of the few Asian students, Lydia feels alienated at school, and her loneliness and sense of not belonging are heightened by the description of "fish-pale, silent, and staring" (Ng, 2014, p.110) features. Her social isolation causes her psychological distress, which is reliable with Barbagli's focus on the value of social support and integration.



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In the light of Greenham's (2018) model of close reading, thematically, the text clarifies how her parents, Marilyn and James, know about her emotional needs. It reflects a cultural inclination to ignore or misunderstand the emotional comfort of people who appear to be externally successful. James discovers Lydia's loneliness too late. Marilyn's focus on Lydia's academic insight rather than her emotional health perpetuates cultural narratives that associate success and productivity with wellbeing. This diversion raises the belief that emotional pain cannot exist while one is busy or successful. This narrative intersects with broader societal discussions on mental health and suicide, highlighting the often-missed marks of distress in high-achieving individuals. Such disgrace attached with psychological illnesses can hinder open discussions and rapid answers, especially in educational areas. The text depicts suicidal themes through the lens of social isolation and misunderstood emotional distress, reflecting societal narratives that prioritize external success over internal well-being.

I scan the replies. There are more than a dozen of them. They are so warm, welcoming her to the group, congratulating her on being brave enough to admit her feelings, telling her that her life belongs to her and it's hers to do with as she pleases. And it's the oddest thing, because even though I know what these people are congratulating her for, my first reaction is pride. Because these people met my Meg; they're seeing how amazing she is (Forman, 2015, p.105).

This excerpt demonstrates the ways cultural narratives surrounding suicide often conflate authorization with self-expression. Suicidal ideation is validated online, showing a cultural move in which genuine interference is substituted with frankness. This shows how digital empathy can unintentionally regularize desperation rather than endorse genuine remedial and support, reflecting broader discussions about wellbeing and quality of life.

Phenomenologically, this extract shows suicidal ideation and the social justification that might accompany it. The responses specify actions towards suicide by approving one's control over life and death. The speaker's diverse feelings of consciousness of the underlying seriousness draw attention to the tension that exists between appreciating Meg's value and understanding the way towards suicide. The confirmation of her feelings activates Meg because social approval lowers the apparent barriers to suicidal behaviour. Young people are especially prone to these kinds of influences because age influences identity formation.

In the light of Greenham's (2018) model of close reading, thematically, congratulations of the group reveals the one-sided perspective of those suffering from melancholy, who may feel satisfied in their detachment from life; the emotional ups and lows experienced by bipolar individuals resonate with pride and despair of the speaker; Meg's lack of longing for life and societal validation show the mental struggles Barbagli links with suicide risk. Using a portion of Barbagli's theory of suicide, the selected text suggests that Meg's situational suicidal ideation can be linked to mental illness, specifically depression. The selected text thematically illustrates suicidal themes through the affirmation of autonomy over life. This is consistent with social narratives that uplift self-determination even in the face of suicide. The way the group supported Meg's emotions is similar to modern discourses that view suicide as a person's right to decide their destiny, often ignoring fundamental mental health issues. This relates to general conversations on well-being and life quality since the peace-making tone disguises Meg's genuine distress and presents it as empowerment. These social narratives can restrain the



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necessity of involvement and hearten risky thinking while passing for individual initiative.

All_BS: Yes. So many taboos in our culture, starting with death. It's not so in other cultures that see it as part of a seamless cycle: birth, life, death. Similarly, other cultures view suicide as a brave and honorable path to life. The samurai Yamamoto Tsunetomo wrote: "The way of the warrior is death. This means choosing death whenever there is a choice between life and death. It means nothing more than this. It means to see things through, being resolved." I think you have the warrior in you, Firefly (Forman, 2015, p.112).

This text shows how suicide can be idealized by social narratives, which depict it as courage or honour rather than desperateness. The discussion replicates cultural treatises that conflate courage and self-destruction by making position to the samurai code. It draws consideration to how such lookouts might twist concepts of wellbeing and quality of life, modifying suicide rather than addressing psychological suffering and the need for helpful support.

The difference between societies that take death as a normal part of life and those that stigmatize it highlights how crucial social norms are in giving people direction and support. In the light of Greenham's (2018) model of close reading, thematically, the reference to Yamamoto Tsunetomo highlights a combatant mentality that values decision-making and determination, inferring that these cultural backgrounds give people authority. In the absence of these values, hope diminishes, resulting in gloomy and lonely thoughts that may ultimately lead to suicidal ideation.

Phenomenologically, the text shows disparities in how different cultures see suicide and death. How taboos are acknowledged in one culture yet accepted in another shows how social norms influence individuals' personal experiences. Yamamoto Tsunetomo's quote highlights the need for commitment to decision-making and determination, as well as the idea that empowerment can come from knowing one's association with death. This viewpoint encourages deeper reflection on the actual experiences related to life, death, and human action.

The selected text shows how cultural attitudes and societal settlements influence the perspectives of people about suicide and death. According to Durkheim's theory (Durkheim, 1897), societal integration and regulation influence suicide rates. Cultures that admit death as a normal part of life may foster resilience. The allusion to Yamamoto Tsunetomo's warrior mentality suggests that death is socially acceptable and is even depicted as a noble decision. In contrast to societies that stigmatize suicide, this acceptance might reduce feelings of loneliness, which can have an impact on decisions and the mental health of humans.

In the light of Greenham's (2018) model of close reading, thematically, the explicit causes of suicidal ideation in the text contain the cultural taboos surrounding death, which create isolation. Implicitly, accepting death as part of a natural cycle in other cultures recommends that societal norms can influence individuals' perceptions of life and death. The idea that suicide is a bold decision proposes that people can feel stressed to think about committing themselves in the face of severe existential problems or a lack of support.



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CONCLUSION

Findings: The societal dynamics and personal experiences have been portrayed by applying Durkheim's theory of suicide through a phenomenological paradigm. Generally, the verbal techniques and textual organization combine to illustrate the difficulties in identifying and dealing with suicidal themes. The images and inquiries draw attention to Lydia's pain and the need for emotional assistance and understanding. The text depicts suicidal themes through the lens of social isolation and misunderstood emotional distress, reflecting societal narratives that prioritize external success over internal well-being. These narratives contribute to the ignored mental health struggles that can lead to tragic products, underscoring the need for an understanding of well-being and quality of life that includes emotional and social support.

Suicidal themes are portrayed in the text through Lydia's intense identity issues and loneliness. Her sense of isolation is enhanced by her consciousness of her racial difference, which is highlighted by Jack's comments and her limited social links. Her social isolation is further highlighted by remarks about her loneliness, lack of friends, and standing out in class.

The text employs structural and verbal strategies to depict suicidal themes by contrasting past and present emotional states. The narrative explores suicidal themes through Lydia's loneliness, emotional strain, and feeling overtaken by her family and expectations of society. Her struggle is an image of cultural narratives in which people, especially those who are marginalized, see suicide as a way out of impossible situations.

The stigmatization of mental health and societal judgment is used in the text to highlight suicidal themes. Meg's death is enlightened as the result of her estrangement, and the conduct of people towards mental illness is an image of a more significant social unease with mental disease. The way the group supported Meg's emotions is similar to modern discourses that view suicide as a person's right to decide their destiny, often ignoring fundamental mental health issues. This relates to general conversations on well-being and life quality since the peace-making tone disguises Meg's genuine distress and presents it as empowerment. These social narratives can restrain the necessity of involvement and hearten risky thinking while passing for individual initiative.

There are numerous ways in which these notions relate to conversations about welfare and quality of life. First of all, anxieties regarding the quality of life following such calamities are raised by the protagonist's experience with catastrophic loss and survivor guilt. Trauma can have a permanent influence on a person's mental and emotional health, making it difficult for them to lead happy lives and form meaningful relationships. Additionally, the protagonist's battle with hopelessness and despair emphasizes how serious it is to treat mental health conditions and offer support to people who are in mental distress.

Conclusion

The conclusion of the study reveals the complex connection between mental distress, social alienation, and suicidal ideation as they are depicted in selected American novels. Based on Durkheim and Barbagli's theory of suicide, the analysis shows that characters like Finch, Lydia, and Meg often show emotional isolation, meagre social integration, and a lack of self-control. It shows their critical social ties. The thesis shows that humans like Lydia, Finch and Meg face mental issues. These characters have loss of control over their lives. They fight with their inner selves which show the social dispositions that compel them to commit suicide.



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The selected American fiction not only shows the communal and mental reasons of suicide but it also disapprove the shortcomings of society in speaking on social ties and psychological issues. The study shows the need for psychological support systems in order to reduce the influence of emotional segregation.

Lens of Durkheim and Barbagli is used to explore selected American texts as it links out-of- date and contemporary lookouts to explore the thorough knowledge of suicide. The former offers an essential framework for exploring the ways psychological segregation and condensed social amalgamation effect ideation and commission of suicide. The findings explore that American characters like Finch and Lydia fight because of loss of social standards. Furthermore, it shows that they were the victims of anomic and egoistic suicide.

New insights of Barbagli heighten Durkheim's theory by speaking of existing social matters, with growing individualism and problems of mental health. He focuses on psychological disease, emotional impartiality, and social responses that interrelate deals of urbane viewpoint for investigating character like Meg, who struggle with social isolation.

Recommendations

These novels can be examined with the help of forensic theories to find the mental, ecological, and social causes that conclude in main occurrences. Through this lens, the researcher can study historical, cultural or mental issues of the victims. It would suggest a comprehensive renovation of the narratives. Furthermore, these novels can be studied via ecological perspectives because they are not yet explored from eco-critical perspective.

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