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Ranaji Deb

ACADEMY OF PERFORMING ARTS IN PRAGUE

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**Representation of Suicide Across Media
& Cultures**

Ranaji Deb

Thesis advisor: **Tomáš Dvořák**

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Ranaji Deb

Vedoucí práce: **Tomáš Dvořák**
Oponent práce:
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D e c l a r a t i o n

I declare that I have prepared my Master's Thesis independently on the following topic:

Representation of suicide across media and cultures.

under the expert guidance of my thesis advisor and with the use of the cited literature and sources.



Prague, date: May^{the} 4th, 2020

Signature

Warning

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Abstract

Objective of this thesis is to explore the phenomenon of suicide through various forms of representation across media and popular culture. To establish context, we begin by understanding the (self) construction of identity from a sociotechnological sense and how the proliferate visual culture affects our life expectations. Thereafter an attempt is made to trace the origins of suicidal representation across various art forms while dissecting the semiotics and context associated with events in antiquity, which might have a bearing on how we understand the topic today. Correlations between mythologies, artistic expressions and culturally linked traditions are subsequently outlined and a contemporary albeit fragmented version of perception is assessed through hashtags on popular social media platforms. In conjunction, stock photographs and non-professional image uploads are analyzed through computer vision vis-à-vis my own perceptions to uncover trends and unstated associations in the content we are consuming. Concluding remarks are intended towards asking understated questions rather than an attempt to reconfigure the meaning of voluntary death or being a discourse on universal representation.

Keywords: Suicide, Visual Representation of Self-Killing,
Stock Photography, Psychiatry, Taboo

Abstrakt

Cílem této práce je prozkoumat fenomén sebevraždy prostřednictvím různých forem jeho reprezentace v médiích a populární kultuře. Práce usiluje o pochopení (sebe)konstrukce identity ze sociotechnologického pohledu a s ohledem na to, jak proliferovaná vizuální kultura ovlivňuje naše životní očekávání. Je vedena snahou vysledovat původ reprezentace sebevraždy napříč různými uměleckými formami a zároveň rozebrat sémiotické a kontextuální souvislosti starověkých událostí, které mohou mít vliv na to, jak chápeme toto téma dnes. Práce také nastiňuje korelace mezi mytologiemi, uměleckými projevy a kulturně propojenými tradicemi. Současná, fragmentarizovaná verze vnímání je hodnocena pomocí hashtagů na populárních platformách sociálních médií. Stock fotografie a amatérské snímky jsou analyzovány pomocí počítačového vidění vůči mému vlastnímu vnímání, aby se odhalily trendy a skryté asociace v obsahu, který konzumujeme. Závěrečné poznámky se soustředí primárně na kladení dříve zanedbávaných otázek, spíše než na pokus o překonfigurování smyslu dobrovolné smrti nebo na diskurz univerzální reprezentace.

Klíčová slova: Sebevraždy, Vizuální znázornění vlastní-zabíjení, Stock fotografie, Psychiatrie, Tabu

Introduction

"There's ways of killing yourself without killing yourself."

- John Travolta as Tony Manero, 01:52:01, Saturday Night Fever (1977)

The notion of self harm is based on understanding and assimilating complex emotions and while the theme of death and identity has fascinated specialists throughout history, it stands to reason how matters related to a combination of both would draw focus through literary and artistic means. However there seems to be a skew of representation in literature as compared to visual forms. Literary texts have dissected this topic from a medical, philosophical and fictional standpoint, while the visual representations seem to only scratch the surface of what happens to a person before, during or after. Statistics associated with suicides are often misrepresented due to associated stigma. Visual representation across stock images express the feeling of shame and guilt, while photographic projects focus (mainly) on survival stories of "attempts". With the increase of social networking and live streaming platforms, cases of publicly projecting the process of ending lives have arguably raised levels of apathy in viewers. A cultural exploration reveals that there has been vilification and glorification of suicides throughout history. Self-termination of life due to personal reasons is seen as moral or psychological weakness, whereas self-sacrifice for the collective good of community or salvaging self respect is labelled as heroic. The verbiage and precursors associated with self harm is quite intriguing to note as the popular parlance refers to the act of suicide as "committing"; similar to a criminal act or perhaps an act of commitment. The crucial question one must ask is, do such representations act as a deterrent or end up increasing the void growing within a person contemplating his/her life's worth? Does the act of instigating suicide have a similar bearing with medically assisted euthanasia?

From an academic and a personal point of view, the current version is directed towards analysing the works of academicians and artists with previously conducted research around similar themes, which include

drawing correlation between readily available mediums like photographs and films. Art forms which allude to suicide and appear as physical objects like sculpture, paintings or frescos are much more difficult to access and are analysed through mediations by means of photography. This thesis aims to widen the understanding of suicidal representations which are sometimes blatantly and often silently incorporated in our existential narrative. I hope the text will be a step towards understanding my own motives or actions and providing groundwork for further research on (artistic) representation of sensitive and taboo topics which have the potential for drastically impacting lives.

The Pursuit of Happiness

"It's true. I've - often thought - of taking my own life. It's... it's disgusting. It's degrading - and - it never ever changes."

- Ingrid Thulin as Karin, 01:09:15, Cries & Whispers (1972)

Most of us have at some point in our lives wondered about the purpose(lessness) of existence. It doesn't take extensive research to realize that such meanings are subjective and vastly differ for each of us. At times of extreme distress such explorations are more pronounced as noted by Viktor Frankl in his experience of surviving the holocaust. Frankl who was a practicing psychiatrist before being sent to the concentration camp continued his profession as a therapist, while he lived there for three years. A pursuit of meaning rather than happiness is what defines human freedom and existence, Frankl writes in his book 'man's search for meaning'¹. His perspective of being indebted to the world war for enriching knowledge of psychopathology of masses of people physically trapped inside a concentration camp alludes to a sense of attitude which turns suffering into self directed meaning. Frankl mentions that "the salvation of (hu)man is through love and in (self)love. Man can preserve a vestige of spiritual freedom, of independence of mind, even in such terrible conditions of psychic and physical stress". The one consistent trait which seems prominent across his analysis of fellow prisoners is the ability to choose one's attitude in any given set of circumstances, to choose one's own way by finding signs and meaning in chance occurrences and (artistic) expressions. Frankl finds a sense of meaninglessness associated with living in the past while denying opportunities at present. What opportunities will arise out of an entire planet self reflecting in isolation? What enrichment would we as humanity gain out of collectively being a prisoner in our own minds, while simultaneously being free to realize our individual paths?

¹ Viktor E. Frankl, *Man's Search For Meaning*, New York, Pocket Books, 1988. ISBN: 9780671667368.

While attaching meaning to human life might sound like a philosophical question, attaching meanings to images are of a more personal nature. According to Paulhan, people attach their own meaning to images which might seem infinitely rich and exceptionally meaningful for the person assigning or receiving them – but puzzling to an outsider for their banality². With such a large discrepancy between perceptions is it possible to arrive at a universal language of images generating meaning that's equally perceived across cultures or time? Ansel Adams believed that photography was one of the means of achieving ultimate happiness and faith³. He was however unable to juxtapose happiness with the rise of social media, cell phone cameras and volume of images associated with the twenty first century. How does one arrive at a singular, all encompassing definition of "authentic happiness"? The theory of happiness in positive psychology according to Seligman dissects this complex feeling of authentic happiness through four core positive human emotions: love, interest, joy, and contentment⁴. While Ryan and Deci define happiness in terms of hedonic and eudemonic perception. The former dealing with sensory perception generated from external stimulus and the latter relates to meaning of life and its potential; usually associated with autonomy, personal growth, self-acceptance, life purpose, mastery, and positive relatedness⁵. Can such diverse emotions be associated with active and passive forms of photography? Living in the era of mass production and consumption, (how) do images play with our psyche and construction or reinforcement of identity? As we continue this spiral towards the twenty second century, perhaps the focus of visual culture should be towards identifying and raising questions rather than pursuing solutions or visual cluttering.

² Jean Paulhan, *The Flowers of Tarbes or, Terror in Literature*. Trans. Michael Syrotinski. Chicago: University of Illinois Press, 2006.

³ Ansel Adams. *Ansel Adams: An autobiography*. New York, Hachette Book Group, 1985. ISBN: 978-0-316-43701-1

⁴ Martin Seligman, "Authentic happiness: Using the new positive psychology to realize your potential for lasting fulfillment". New York: Free Press, 2002.

⁵ Richard. M. Ryan and Edward. L. Deci, "On Happiness and Human Potentials: A Review of Research on Hedonic and Eudaimonic Well-Being," *Annu. Rev. Psychol.*, Feb 2001. vol. 52, no. 1, pp. 141–166.

This seemingly immeasurable pursuit of “the” purpose fascinates me from a sociological, artistic and psychological standpoint. Each one of us is pursuing short or long term goals which arguably enables the construction of meaning. Construction of identity plays a similar role in reinforcing said meaning and identifying the various pressures of conforming to societal expectations. According to Abiala and Hernwall, postmodern identity is a fluid, non-stable and nomadic representation ⁶. Our social and cultural identities are under constant transformation, which is subject to the continuous influence of events and people around us. When it comes to the notion of identity on social media, previous research has suggested that identity remains fluid and that there are multiple dimensions that come into play. Young states that, “there is widespread consensus that online social networking sites are a relevant and valid means of communicating identity and exploring impression management and indeed impression management appears to be one of the main functions of social networking sites” ⁷. Young discusses how these identities are moulded through features on social media applications, all of which are purposefully curated by each individual in projecting a “best version of themselves”. In accordance with Young, Abiala and Hernwall add that, “constructing an online body-self is an intentional act often using and mixing different semiotic elements such as typographic text, images, sound, graphical style, and the composition and integration of these semiotic elements”. These elements are all translated as features available on Instagram and Facebook. The unique feature of an online persona is that it not only considers the content projected by the self, but also takes into consideration the various interactions and contributions from online acquaintances. The animated TV series South Park did a parody of how social media trolling and cyber bullying can have drastic implications in the form of depression and suicide by comparing instances

⁶ Kristina Abiala & Patrock Hernwall. “Tweens negotiating identity online- Swedish girls’ and boys’ reflections on online experiences.” *Journal of Youth Studies*, 2013. Vol.16 no.(8), pp 951-969. doi:10.1080/13676261.2013.780123.

⁷ Kristy Young. “Managing online identity and diverse social networks on Facebook”. *Webology*, 2013. Vol.10 no.2, pp 1-18.

of characters deleting social media accounts being treated as having killed themselves⁸.

Having reviewed some of the experiments conducted to gauge the tension between our own definition of happiness and the digitally constructed (or projected) idea of life expectations⁹. The next stage deals with identifying or countering the influence of photographic memories. In order to establish a theoretical and practical foundation for leveraging the emotionally captivating power of associating deep and meaningful memories with images, we first need to define the range of emotional parameters for the purpose of weighing the importance of images with the passage of time and phase of life of an individual. Subsequent stages of experiment would require a structured regime of personalized photographic reflections. So instead of mechanically clicking and increasing visual clutter there would (theoretically) be a progressive increase in conceptual coverage of topics ranging from taboo to pleasant; thereby benchmarking the induced effects of photography in our digitally augmented lives. As we explore the concept of inducing happiness from photographing our individual subjective realities, it is imperative to acknowledge the absence of positivity. The objective is to bypass the stigma around suicide, depression, substance and sexual abuse survivors to enable conversations around difficult issues by attempting to photograph seemingly abstract emotional attributes. Does a blind person derive happiness from freezing a moment in the form of a photograph s/he might not see? Does someone suffering from Alzheimer's successfully reconstruct their self image by photographic therapy? By uncovering painful memories associated with suicide survivors and families of people who have passed away, would it stop someone else from going down the path of self destruction? Would a photographic diary for frequently displaced orphans reduce the impact of being uprooted from one's home? While we may not have answers to such questions yet, any practical

⁸ Trey Parker and Matt Stone, "Skank Hunt". Comedy Central, 21 September, 2016. Available at: <https://southpark.cc.com/full-episodes/s20e02-skank-hunt>. Accessed: 19 November, 2019.

⁹ Sheldon & Lyubomirsky (2006); Coughtrey, Mathews & Holmes (2011); Kurtz (2015); Mizock, Russinova, & DeCastro (2015); Gillet & Mitas (2016); Chen, Ali & Ma (2017).

exercise of (de)linking pleasant or painful memories to photographs would require analysis from the perspective of a disassociated viewer, a carefully observant photographer and a passive (aggressive) subject. Perhaps introducing a trisection of such subjective interpretation will be a step towards understanding the subconscious effects of rapidly shifting images around us.

From construction of one's identity to deliberate erasure of self identity (or seemingly lack thereof) is a leap which defies any standard trajectory. Even though the universality of suicide seem to transcend religion and cultures; the timeline for first suicide is unclear and the word seems to have been added in Oxford English Dictionary only in 1651¹⁰. Throughout literary and academic works have attempted to define this phenomenon - Durkheim (1897) terms suicide as a case of death resulting directly or indirectly from a positive or negative act of the victim, which s/he knows will produce that result¹¹. For Halbwachs (1978) 'the true cause of suicide is the void that has formed around the suicidal person and if there were no such hiatuses there would be no suicides'. Barry (1994) builds on Durkheim's definition by calling it a 'deliberate and voluntary performance or omission, done with adequate freedom and knowledge, that aims at the destruction of one's life. A planned chosen and consented action to bring death as either a means or an end in itself. It's a choice made where death is reasonably expected to result from the specified performance or omission in common circumstances and situations'¹². Fairbam (1995) echoes that it's a sentimental 'act of commission or omission performed by self or others by means of which an individual autonomously intends to bring about (self) death because s/he wants to be dead or wants to die the death s/he enacts'. The qualitative descriptors which stood out from the above definitions are: positive, negative, victim, freedom, performance, circumstances, autonomously and the void. According to

¹⁰ David Noel Freedman, ed. *The Anchor Bible Dictionary*. New York: Doubleday, 1992.

¹¹ Emile Durkheim. *Suicide A Study in Sociology*. London, Taylor & Francis e-Library, 2005. ISBN: 0-203-99432-9.

¹² Robert L Barry. *Breaking the Thread of Life*. New Brunswick and London: Transaction Publishers. 1994

Durkheim's analysis suicide is most often a form of displacement, where desire to kill the reason for stopping individual expression is turned back on the individual itself. Such form self expression varies with individual context and the ability to channel suicidal tendencies towards newer avenues. He talks about ego, religious altruism and degree of integration into society as plausible causes. While such parameters may be too broad for establishing any pattern of generalized occurrence – there is a strong foundation that disturbances in socio-cultural environment could be the cause of inducing, perpetrating or aggravating such tendencies. A general degradation in economies of companionship, followed by conditions of instability resulting from a breakdown of standards and values or from a lack of purpose; results in a rise of anomic nature of suicides. All of these factors co-relate and compound in Frankl's observations eventually leading to an existential vacuum generating suicidal thoughts. Although Frankl postulates that not all suicidal tendencies arise from such a sense of meaninglessness, rather the impulse to give up one's own life might also be followed by realization of purpose(s) worth living for.

To understand such complex emotions and feelings via any theory might be seen as an attempt to quantify the subjective nature of thought itself. The above definitions highlight the mental construct of a person contemplating self death, can an argument be made towards therapeutic value of embracing unpleasantness? Feelings which we as a society are asked to overcome such as shame, sadness, loneliness and anger; perhaps indicate a subconscious way of (re)acting on our emotions. Most affect theorists seem to be divided in their opinion about which mental state is the most meaningful between mental travelling vis-à-vis mental lingering¹³. Labelling of such emotions as positive or negative then becomes a matter of perspective; oscillating between the space of social critique and self discovery. If the nuances of affect theory compel us towards understanding how social formations 'move' people, it must have a bearing on 'unmoving' people from crippling social situations - some

¹³ Marta Figlerowicz. "Affect Theory Dossier: An Introduction". Qui Parle, 2012. vol 20 no.(2), pp 3-18. doi:10.5250/quiparle.20.2.0003.

form of reversing the (self) depreciative effects of suicidal thoughts. What if the root cause for suffering is the primal form of expectations and the illusion of freedom? Perhaps the reason why suffering is made to seem cool in popular culture is because it is also another form of self-defence. While the definition of suffering itself might be subjective, fact remains that relatively speaking we will be simultaneously better off and worse off than anyone we start comparing with. So with that logic, we create our own suffering and have the freedom to revel in it, or be consumed by it. As such, suicide submits itself towards similar philosophical judgment. As Hamlet so adequately articulated "To be or not be, that is the question" and that is the core dilemma of suicide which (wo)man faces and to which s/he must provide an answer if s/he is to achieve absolute freedom¹⁴. The paradox of such a position is probably what has confused philosophers and theorists through these years. How does the realization that the right to choose "death" over "life" brings one close to absolute freedom? From my perspective, the motive of suicide can be broken down into an excessive reflection of the past or a fear of losing the future. There hardly seems to be any freedom in between such a state. Then again, the potentiality of this "in-between" space is the present time, and true freedom is to 'be' in the present moment with any state of emotion.

It would be a self defeating argument to label the pursuit of this thesis as an attempt to delve deeper into the academic, fictional and practical representation of suicide in the various forms of media we currently have access to¹⁵. Hence a humble attempt is made to enlist representation of not just the final outcome of an abstract notion, rather illustrate the various context, situations, methods or motivations behind a decision as grave as self termination. Frankl eloquently describes this in hindsight, "it did not really matter what we expected from life, but rather what life expected from us."

¹⁴ Arezina Asomatou, Athanassios Tselebis, Dionisios Bratis, Kyriakos Stavrianakos et.al. "The act of suicide in greek mythology". *Encephalos*, 2016. 65 -75.

¹⁵ Or *are subjected to*, depending on one's filtering mechanism.

History of Suicide Through Arts

"An elegant suicide is the ultimate work of art."

- Ryan Gosling as Henry Letham, 00:38:18, Stay (2005)

The notion of self-harm must have its origins through suffering. Only through suffering can one answer the question: is life worth living? Camus emphasizes this question through the myth of Sisyphus¹⁶ that when one decides on the question of suicide, it answers fundamental question of philosophy¹⁷. Fundamental or not, the breadth of textual and artistic representation of suicide has simultaneously intrigued and disillusioned human culture; as we grapple with the near impossible task of understanding and coming to terms with a multifaceted representation¹⁸. Ron Brown terms it as "this strangest and most persistent of phenomena"; and while his investigations doesn't consider the medium of photography or television¹⁹, he begins analysing the philosophical nature of major shifts in suicidal discourse. Representations which were visual in nature required cooperation from various institutes and during the research he faced horror and disgust from the institutions for the choice of subject itself. Crossing the societal barrier towards factual representations on the internet and through photography is an interesting challenge. Similar barrier presented itself from the gatekeepers of digital institutions like Facebook while reaching out to members of a group called "Expats in Prague" and the archives of "American Film Institute Catalogue" both ignored my requests of discussing the topic. Throughout history suicidal images form a cultural sign system which becomes the first step towards assigning contemporary meaning to an apparently wilful and symbolic act.

¹⁶ In modern times (almost) everyone can be considered a rendition of the Greek king Sisyphus since we work tirelessly and are expected to overcome failures and start again with a smile. However, this myth disconnects us from working together as a universal community.

¹⁷ Ronald Aronson, "Albert Camus", *The Stanford Encyclopedia of Philosophy*. Edward N. Zalta (ed.) Summer, 2017. <https://plato.stanford.edu/archives/sum2017/entries/camus>.

¹⁸ Historical representations of texts mention suicide in a tragic, epic, heroic, pathetic, judgmental, moral, didactic, comic and satiric light.

¹⁹ The media in consideration for Brown's analysis are sculpture, painting, illumination, print, books, newspaper illustrations, cartoons, and ceramics from antiquity.

The earliest depictions most likely started with such deep rooted symbolism within nature. The motif of Ouroboros²⁰ with a snake eating its own tail symbolised wilful passage to death and the cyclic nature of transition between life and death is postulated to be created around the 14th century BCE. How long did it take before such symbolism alluded to a more direct form of interpreting self slaughter? 5th Century BCE bronze statues in Florence, Italy depicted Ajax naked sans battle helmet, leaning on his sword about to puncture himself from the left side. Simultaneous accounts of Ajax's decision of self sacrifice exist through various renditions from 7th to 5th century BCE²¹. The various renditions could be attributed to the complex nature of Ajax's motives since it combines all three categories laid out by Durkheim - anomic, altruistic and egoistic. It is interesting to note the Greek concept of death did not revolve around eternal damnation, rather a transition from one world (dimension) to another. Suicides relation to otherness and differentiation most likely started sometime around Christianity in contrast to the early Greek version of having a "good enough reason" to do so. However there existed some distinct ideologies about what constituted as courageous self sacrifice as opposed to cowardly self murder. Van Hooff mentions how Euadne and Dido's choice of funeral pyre versus the other women who chose the disgraceful method of hanging by a rope²² in order to save Thebes. Apart from the gendered distinction in visualisation, how people chose to respond to loss ascribed different meanings associated with suicide. The representations also seem to change drastically over time as Dido's suicide is turned from depicting a state of shock in paintings to a state of spectacle in a museum. Euadne was seen to be descending to the pyre, but not actually in the flames. In a drawing by Reinach, derived from earlier sources, 'Fedra' is pictured holding the rope, but not hanging, and in a scene from the Aiolas of Euripides on a vase by the Amykos

²⁰ First known representation of the ouroboros was on one of the shrines enclosing the sarcophagus of Tutankhamun.

²¹ Illustrations 1 to 6 depicting Ajax's choice of voluntary death across various mediums.

²² Anton Van Hooff, *From Autothanasia to Suicide: Self-killing in Classical Antiquity*. London, Taylor & Francis e-Library, 2002. ISBN: 0-203-03293-4, pp 174-5.

Painter (c. 410 BCE), Canace is shown draped across a sofa, clutching a short sword. Her brother, the father of her child, is shown to the left, his hands bound behind him²³.

The Greco-Roman culture had more than 300 words depicting the contextual nature of such decisions to active and passive forms of “summoned death”, whereas in its current form the concept has reduced to one word “suicide”. The Greek linguistic representation of suicide (or autophoneutes) could also mean someone who instigates the suicide of another. This raises the paradox of any kind of attempt at representation itself acting as a trigger. Paradoxically, the numerous descriptors for self killing were muted out of history for cases where an authority figure had instigated so. Such *Exagoge* form of death is found in literature through the death of Herakles and Socrates, where the gods or the state had ordered the suicides respectively. However, the lack of imagery associated with these events imply a certain form of sanitized censorship²⁴. The idea of martyrdom for the nation also started being depicted around the same time and possibly grew into a concept of sacrifice for faith around Christianity. The sideways glance depicting fear from some unknown enemy (or invaders in this case) “The Ludovisi Gaul” after killing his wife decides to end his own life²⁵. The question of nationality, race, ownership and gender seem to be covertly implied in the varied renditions perpetuating an idea of ending someone else’s life to protect nation (or tribe’s) honour. Brown (2001) brings to focus the act of connoting an enemy; the difference in perception could be due to this internal debate of who the enemy is. In cases where the enemy is a justifiable threat to nation, culture, honour as opposed to an enemy conjured from within. It is interesting to note that this motif was recreated across works of classical antiquity to represent notion around (non)justifiable reasons for self initiated killing. Titles like Paetus and his wife Arria (1670), Fulvius and his Wife (1633), Gaul and his Wife (1704), Macareus and Canace

²³ Illustration 7 to 11: The various changes in depictions of women self deaths.

²⁴ Illustration 12: The only surviving art form depicting the suicide of Herakles.

²⁵ Illustration 13,14: Similar to Ajax, multiple renditions of The Gaul exists which alludes to a state backed propagation of the idea of martyrdom.

(1698), Pyramus and Thisbe (1638) and Sextus Marius (1633) built a narrative around shameful versus honourable self death. Another example where the idea of valour and shame is depicted through the capturing of Dacian king Decebalus who decided to kill himself to avoid being captured by Roman soldiers. Having this moment etched on a victory monument implied a form of state driven representation of suicide²⁶; which is repeated on an earthenware cup bearing the name 'Deciban'²⁷. Van Hooff deems this as a rare occurrence where historical scenes are depicted on pottery. Ironically enough, the narrative of valour shifts from Decebalus' sacrifice to the foot-soldier who decapitated his head and took it back to Rome.

Such warped form of enforced martyrdom is also seen across the Indian subcontinent with the practice of *Sati*. Although it was morally obligatory for a widow to self immolate in the funeral pyre of her husband in order to avoid societal ostracization, however, none of the deaths are recorded. The only physical records exist in the form of palm prints on stones²⁸. States of ambiguity through the period of 750 - 200 BCE seem apparent in the interpretation and propagation of suicidal deaths due to a lack of portrayals on public forums and lack of surviving materials from private collections. Brown postulates that the state imposed restriction on any depiction of self killing was countered by an increased depiction across private collections as a form of memorabilia. While public representations were largely limited to men bearing a political responsibility. Multiple representations exist of another sculptural artefact from Rome, the death of philosopher Seneca. It is interesting to conjecture the source of how nomenclature is also influenced by aesthetic resemblance to a perception of certain class in Roman society; since the fisherman, the slave are among the more prominent labels which feature around any surviving

²⁶ Illustration 15: The sculpture can be found on Trajan's column depicting Dacian war etchings.

²⁷ Illustration 16: Tiberius Claudius was the soldier who seems to have gained immense popularity for this act.

²⁸ Illustration 17: Few remnants of Sati remain throughout history since it was simultaneously glorified and hushed.

art(efact) from this period²⁹. Most artworks in the subsequent century inspired by the descriptions of an old man standing on a tub filled with water or his own blood³⁰ have similar unidimensional characteristics. People around are seen making notes of his last thoughts or administering the sliced veins on his left hand, making it seem like another case of authoritarian directed suicide. Depiction of a contrasting viewpoint started sometime around 50 - 250 CE with the Double Herm of Socrates and Seneca³¹ depicted together due to similarity in death, if not philosophical ideologies.

The fresco of Pyramus and Thisbe³² which paints an image of a fallen Pyramus wounded by thorns and as the mythology goes possibly by his own spear; while Thisbe is clearly shown driving a sword through herself, carries the same sentiment of feminising duty bound towards an ideal. One can argue that there has (at least) been some level of freedom gained from how women were expected to follow the path of departed partners between the Gaul choosing for her and Thisbe choosing for herself. This dichotomy between perceived freedom or the lack thereof is prevalent across the only four unattached women to be depicted as killing themselves in antiquity: Jokaste, Canace, Dido and Phaedra. The method and motive behind the act having a bearing on how acceptable the death was by societal standards. Phaedra's depiction by Reinach shows a woman carrying a rope with her right hand, a slight tilt on her head that makes it look like she's hanging even as she stands and the left hand holds her gown. Symbolically, hanging has the connotation of a soul trapped between heaven and hell after death and was reserved only for criminals. Even during modern times, capital punishment in most countries is death by hanging. It is unclear at what point did the connotation of *bad* death extend to suicide by hanging; although one can speculate that it could

²⁹ Ron M Brown. *The art of suicide*, Reaktion Books, London 2001. ISBN: 1861891059 pp 36-38.

³⁰ Illustration 19 to 21 depicts what could be a Socrates like situation, of being forced to kill (one) self.

³¹ Illustration 22 from Altes museum, Berlin.

³² Illustration 23 fresco from the House of Loreius Tiburtinus, Pompeii bears heavy resemblance to the theme of Romeo & Juliet.

have correlation with the rise of religious institutions. It is intriguing to note the changing of minor details while representations were made across various forms through the ages. In the case of Phaedra, the problematic rope was replaced by an appropriated gladiator sword in a Roman version of the play Phaedra by Seneca³³. This was one of the clear cases in which the method was changed in later dates to glorify motive. Similar ambiguity is noted among the retelling of Jokaste's tale where her punishment for incest oscillates between hanging and stabbing herself with sword; Van Hooff³⁴ and Brown³⁵ both cite different interpretations of her death. The case of problematic nomenclature is seen in the death of Dido/Elissa as well. The two versions of paintings found in the *Codex Virgilus Vaticanus* illustrate her self-immolation on a pyre; whereas the other depiction also introduces a knife. The representations analysed thus far indicate a pattern that although reasons could be varied, it's the relationship of men with other men, nation or culture that leads to the decision of self killing. Whereas in the case of women, it's predominantly a relationship with men; which results in either being victimised or cast out as sinners. There seems also to be an underrepresentation of ordinary class of citizens like foot soldiers, slaves or traders, presumably due to the notion of having being treated as objects to their respective owners and having no right towards voluntary death in any form.

The pattern of muted representations in artworks is echoed in the absence of suicidal imagery from the Jewish sacred texts and subsequently from early forms of Christianity. Christianity condemns the bodies and souls of such individuals by denying the physical body right to burial and the soul; a passage to heaven³⁶. Difference in perception between heroic voluntary death of Christ as opposed to the violent shunning of Judas' decision of

³³ Illustration 24: 'Theseus Finds Phaedra Contemplating Suicide', vase painting on an Apulian red figure pyxis from Altamura showing a scene from Euripedes' First Hippolytus, 4th century BC. Soprintendenza alle Antichità, Taranto.

³⁴ Van Hooff (2002), pp. 278. No location is given, but he notes that the statue breaks from Euripedes story to have Jokaste hang herself.

³⁵ Brown (2001) pp 45.

³⁶ Norbert Ohler, *Sterben und Tod im Mittelalter*, Patmos, 31 December, 1990. ISBN: 978-3491690707 pp 254.

self slaughter seem to aggravate the politics behind representation. There are similarities in Czech history as well, which show a transition from supernatural to legal to medical, when concerning victims of suicide³⁷. The will to ignore burial rights is reflected until much later in history as one legend from Záhorie region located in northern Moravia, where a place was erased from the map around 15th century specifically to bury the bodies of suicide victims (among other offenders of similar stature)³⁸. From a historical standpoint, the mythologies surrounding self killing are introduced in the form of textual narrative; which later transform into visual depiction. The politics and negative discourse associated with this act could also have been magnified with the suicide of Judas, as illustrated on the column head of Autun Cathedral made in 12th century France³⁹. Judas is depicted on it hanging naked from a rope, with two demons, pulling it to strangle him. It is ironic that voluntary death of Christ is termed as sacrifice for humanity while Judas' decision of self eradication is seen as a cowardly act. In the Greco-Roman culture there was a clear distinction between patriotic suicide⁴⁰ and suicide for private reasons⁴¹ as depicted in the mythology surrounding early Greek heroes. The representation of Judas is probably one of the most widely depicted case⁴² of voluntary destruction which has managed to survive through ages of censorship and religiously driven morality. Each surviving rendition adds to the attitude towards self killing propelled by devilish possession, by a will to go against god's law. The extent in which the attitude was further reinforced in public view is provided by the fact that around the 6th century this philosophy of abhorring the act of self killing started turning into law. Hence the instances of patriotic voluntary deaths became more

³⁷ Tereza Liepoldová. "Relationship of local elite and common people to bodies of self-murderers in times of deconsecration of society" (16. - 19. century) (Bachelor Thesis). Praha, Charles University, 2014. <https://is.cuni.cz/webapps/zzp/download/130129282/>

³⁸ Josef Skopal: "Smolno, in: Záhorská kronika: Vlastivedný sborník Záhori and Pobecvi", roc. 8, Kromeriz, 1926, pp. 47-50. <http://historie.hranet.cz/zk/zk09-3.pdf>.

³⁹ Illustration 28: The Cathedral of Saint Lazarus of Autun, France circa 1146 CE.

⁴⁰ This was deemed as virtuous. Similar notions exist in radicalized suicide bombers who believe the cause of their death to be holy or during the act of Sati.

⁴¹ Probably one of the reasons why Romans disapproved of Mark Antony since he killed himself for love. The chipped nose from the surviving statues could be an artifact from expressions of such emotions.

⁴² Illustration 29 to 33: Various renditions of Judas' hanging.

apparent in depiction of characters, possibly to avoid forms of artistic creations being censored by institutions at power. Self death of Samson is one such moment to be repeatedly illustrated across churches and manuscripts. This may provide validation to the observation that voluntary death for the benefit of society, institution or someone else was elevated to a status of 'martyrdom' and was more readily represented; while self death for any other reason was less popular. As in the case of Abimelech, Ahitophel, Zimri and Saul⁴³, such instances of deaths started being equated with the death of Judas and created a pejorative image of suicide. The only recorded exception to such representation is found around 1870s published in 'Illustrated Police News', UK⁴⁴ where hand drawn graphics depicted people nailing themselves to a cross in suicidal attempts. This could be seen as a reflection of easing the strictly negative representation of self death (of biblical characters) and is further corroborated by the fact a few of these characters had started to be depicted in ceramic tiles as well; making the narratives widely distributed.

The gendered distinction of biblical narratives, at least in case of suicides seems unidimensional until the advent of Renaissance with the suicide of Lucretia. Brown postulates that although there might have been much discussion about her act during the period of early Christianity, yet there are no visual representations until the 14th century. Among the various representations of Lucretia the most common motif is seen is her choice of stabbing herself through the heart, however there is another visual narrative which focuses on her alleged rape. By the judgemental facial expression and crossed hands of people around her, one can only presume that this depiction of women attempting suicide was not done out of equality for representation, rather a layered suggestion for guilt laden honour killing⁴⁵ and an appreciation of the feminine form. The form itself bears similarity in visual depiction with Cleopatra⁴⁶ and hints at a standardized feminine mould which fits the narrative of self killing for

⁴³ Illustration 36 to 44: Depicting martyrdom in contrast to vilification in self deaths.

⁴⁴ Illustration 34,35: Merging the crucifixion of Jesus with torture of Judas.

⁴⁵ Illustration 45 to 54: Different renditions of Lucretia through the ages.

saving an idea of grace which is (at best) fabricated. The sexualised form of suicide of Cleopatra is clear from the depictions which could be termed as representation of male fantasies while painting women,⁴⁷ when contrasted with paintings by women contemporaries of the same subject⁴⁸ portraying a level of sensitivity. Mass suicides however were still lacking representation and the only known visual reference is mentioned in Pierre Remiet's illustrations for the manuscript called *Historie Ancienne* and seen in an engraving which shows the suicide of women of Cimbria who strangled their own babies and hung themselves rather than face capture and degradation by the Romans⁴⁹. While there are more references in Farberow and Evans (2003) about mass self killing in Masada, Israel around 73CE and in Russia where more than more than 20,000 people who were a part of the religious group Raskolniki self immolated to death between 1672 to 1691; by organising 37 mass immolations⁵⁰. While textual references might be plentiful, the lack of visual representation indicates that some themes might be too horrific to be considered as a subject of artistic depiction or perhaps not worth propagating. Brown (2001) mentions Johann Ramberg as one of visual artists during the 18th Century for having created an engraving titled 'Men of Masada'; however there seem to be no traces of it online. There are however, numerous accounts of voluntary deaths en masse during relatively contemporary times; the most prominent of it being the case of Heaven's Gate in 1997 where 21 women and 18 men chose to poison themselves in the belief of walking a spiritual path of afterlife accelerated by the appearance of the Hale-Bopp comet⁵¹. The fact that all of these individuals were found inside

⁴⁶ Illustration 55, 56: Depicting similarities between Lucretia and Cleopatra's form.

⁴⁷ Illustration 57, 58: Cleopatra playing out male fantasies of her (possible) suicide.

⁴⁸ Illustration 59 by Sirani focuses on a neutral event rather than creating eroticised tension. One can speculate that in another variation of Cleopatra there is a clear influence from Reni (her mentor).

⁴⁹ Illustration 26: The only known depiction of mass suicide in antiquity apart from Sati stones.

⁵⁰ Glen Evans & Norman L. Farberow. "Mass Suicides", *The Encyclopedia of Suicide*. New York, NY 2003. ISBN: 9780816045259

⁵¹ "Heaven's Gate suicides remembered", CNN. YouTube, 25 March, 2011.

a mansion, on bunk beds wearing similar clothing and a velvet shroud over the body alluded to a ritualised behaviour⁵².

The dissociation of suicide from crime and a shift towards risk, failure, weakness and (melo)drama might have started around the 18th Century with a large body of media showing concern over the arbitrary growth rate of self killing all over Europe and another segment which fictionalised the condition of life. The distinction associated with class also seems to appear around this time as jokes and caricatures in newspapers focusing on the upper class privilege of being pretentiously seeking attention⁵³, perhaps an early attempt at trying out a media strategy of publicly mocking⁵⁴ personal reasons for self killing would dissuade people. Such form of trial and error is commonly seen in attempts at frenzied dissociation with a growing public perception; augmented by sketches depicting people voluntarily jumping from bridges⁵⁵ and hanging themselves on street lamps⁵⁶. While it is risky to associate actions with a national character, as the methods of data collection improved over time such linkages became more pronounced. Brown (2001) surmises that even as early as the 1720s there was growing evidence of England being labelled as melancholy due to the increasingly rising rate of self deaths. Over the last thirty years⁵⁷, Finland, Russia, Estonia, Lithuania, Guyana, South Korea, UAE and India have been labelled as the country with highest suicide rate in some data subset or demographics and renders an unreal quality to such numerical forms of assessment. Although, even if depiction of any underlying narratives were seen to be based on fictionalised realism until the 19th century, by the turn of 20th century a layer of abstraction started becoming apparent in the representations.

⁵² Illustration 60: Heaven's gate followers also believed that a UFO behind the comet will guide everyone through the journey.

⁵³ Illustration 61: Fake suicides depicting attention seeking behavior.

⁵⁴ Illustration 62, 63: The extent of seriousness associated with the caricatures are difficult to ascertain without the accompanying text in the surrounding news articles.

⁵⁵ Illustration 64, 65, 66: This method might have been particularly popular due to sheer lack of external materials required to (self) execute.

⁵⁶ Illustration 67: Such depictions imply a level of despair which indicates homelessness and lack of intervention.

Man Ray's expressions as a painting representing frustrations at lack of success⁵⁸ may be seen as one of the early attempts at adding such a layer to the growing narrative of voluntary deaths. The role of spectator or bystander and by extension the society became prominent with the increase of industrialization⁵⁹ where ambiguity associated with reason or motives behind an action became increasingly abstracted. In addition to being abstracted, the meanings also started to get lost in transactions. As is evident by the series of drawings by Jackson Pollock, which was changed from 'untitled' to 'killing myself' to 'ten ways of killing myself' through various reproductions⁶⁰. The condition of adding layers by being an uninvolved spectator is also reflected in Warhol's silkscreen prints on suicide⁶¹ that reproduces the photographs without source or context. However, when we look at a topic like suicide from the statistical perspective versus an artistic perspective, it ends up propagating a narrative of collective or personal mythology being linked to individual impression of romanticization, oppression, alienation, martyrdom and freedom. The series which goes beyond such conventions is seen in the work of Sarah Lucas (ironically) titled 'Is Suicide Genetic?' Her works deal with suicidal theme from the point of self destructive tendencies like smoking (which is a recurring motif in her artworks), to more implicit means of self inflicted violence in burned out cars and smashed windows⁶². Does that mean babies do not contemplate self-killing as means of expression?

⁵⁷ Hannah Ritchie, Max Roser and Esteban Ortiz-Ospina - "Suicide". Published online at OurWorldInData.org, 2020. Retrieved from: '<https://ourworldindata.org/suicide>'

⁵⁸ Illustration 68: Man Ray decided against killing himself and instead channelised energy towards making a expressing in the form of a painting

⁵⁹ Illustration 69: The sad spectacle of modern life being depicted by a lack of empathy or knowledge of how to approach a suicidal subject.

⁶⁰ Illustration 70: Brown postulates that one reason for this could be that Pollock paid for some of his therapy sessions with his paintings and the subsequent changes in ownership added layers of meanings.

⁶¹ Illustration 71, 72: Warhol's attempt at abstraction by naming the prints ultimately ended up adding a collectively suicidal narrative.

⁶² Sarah Lucas. "Is suicide genetic?". London, Tate Modern, 1996
<https://www.tate.org.uk/art/artworks/lucas-is-suicide-genetic-p78209>

Mythological & Cultural Acceptance

"You don't walk off the roof of a building without leaving something behind."

- Keanu Reeves as John Constantine, 00:53:45, Constantine (2005)

Mythology plays a role in shaping our cultural practices and identity. The myths which persist through time have a tendency to subconsciously embed in our moral values and eventually translate into norms. The mythology of Macareus and Canace alludes to the practice of incest leading to state ordered suicide. In one version of Greek mythology Canace was the lover of Poseidon and in another version she fell in love with her brother Macareus, which resulted in her getting pregnant. Macareus failed to carry out his promise of marrying Canace. When their child was born, the baby was attempted to be sneaked out of the palace in a basket, but the baby cried out and revealed itself. Canace's father Aeolus who was also the ruler of Aeolia became outraged and compelled Canace to kill herself as a form of punishment. He sent her a sword with which she was supposed to stab herself and the newborn child to death⁶³. The cultural linkage to (forbidden)love leading to either one partner or both deciding to kill themselves, is carried onto other characters across mythology as well. Particularly in the case of the ill fated lovers Pyramus and Thisbe whose story forms a part of Ovid's *Metamorphoses* and in addition to the layered gendered narrative discussed before, the story depicts an internal misconstruction of events leading to tragedy. However, in this case the authority figure (god) decides to commemorate this act instead of condoning it and changes the color of white mulberry to the color of blood which was spilled⁶⁴; thereby glorifying their forbidden love. Such myths are echoed and propagated further by famous works of literature such as Shakespeare's *A Midsummer Night's Dream*⁶⁵ where the

⁶³ Sir. James George Frazer, Ed. "Apollod" 1.7.3. Perseus Digital Library. <http://data.perseus.org/citations/urn:cts:greekLit:tlg0548.tlg001.perseus-eng1:1.7.3>.

⁶⁴ Illustration 25: the one where god immortalises Thisbe.

⁶⁵ William Shakespeare. "A Midsummer Night's Dream, act 5, scene 1". Frankenstein: The Pennsylvania Electronic Edition. <https://knarf.english.upenn.edu/EtAlia/mnd51.html>.

characters of Pyramus and Thisbe appear in the form of a play within a play. This structure of tragedy could also be the inspiration for the central plot of *Romeo & Juliet*. The Greek mythology is surrounded by acts of self killing from Aegeus' misinterpreted jumping, Cato's violent self stabbing, Demosthenes' preemptive self poisoning, Lycurgus' mysterious self starvation, Socrates state ordered self poisoning, Seneca's volitionless repeat of state ordered suicide, Zeno's unreliable self suffocation; to the Roman figures Brutus willingly falling onto his sword, Cassius' fateful self stabbing, Mark Antony's misinformed self stabbing and the Egyptian princess Cleopatra's much debated and visualised snake bite; to the biblical description of Ahitophel's anticipatory hanging in relation to Judas', Abimelech's self stabbing due to underlying sexist motivations, Samson's uniquely powerful self sacrifice and Saul's repeat motif of falling on his own sword. Such elementary mythos hint at a propagation of motives and methods repeating in a cyclic fashion while the context around each character evolves with time and different modes of representations.

The problem of representation is prevalent in any text attempting to discuss the topic and lack of guidelines makes a meta-commentary on the subject itself. By portraying works alluding to suicide or self harm, does it encourage individuals to take the same route or does it act as a deterrent? The portrayal of suicides in works of fiction hints towards circumstances ranging from extremely desperate to loss of love and hope of an acceptable future. Such range of emotions is difficult to describe in text and more so in visual form. Barbora Balkova, in her works from 2004 through 2009, makes an attempt by portraying women in fiction who ended their lives on purpose with the notion that life is not worth living unless previously established dreams and goals come to fruition. Personalities like Anna Karenina, Ofelia, Madam Bovary, Madam Butterfly, and Julia Capulet are shown in an environment illustrating the mode of self harm chosen by each character⁶⁶. After reaching out to the author to

⁶⁶ Illustration 73: Ms. Balkova's depiction of suicide is followed by her own thoughts on the subject which renders the characters in a dream like environment rather than a gruesomely natural way. Barbora Balkova. "Literary suicides.", 2004 - 2009. <https://www.barborabalkova.cz/sebevrazdy.html>.

shed some light on the reflections of having chosen a topic of taboo and the reaction of people who agreed to model, it came as no surprise that she was the subject of her own pictures and representation of characters. "My approach was partly socially critical since former times and cultural circumstances weren't for women as free as it was for men. And in the series there is also a bit of humor as characters are situated in a child like surroundings. I wanted to say, that the act of suicide was a bit redundant and as a result it may be demonstrative of hysteria, lack of courage to stand against the society". If these literary mythologies were adapted to current times, would the audience sign petition on ending the story with them overcoming unfavorable odds towards being a survivor of suicide instead of victim? Vaclav Magid laments at the unpleasant feelings associated with admitting to being victimized, self-doubt and tiredness⁶⁷. Were each of the characters in history and mythology suffering from an acute sense about loss of future? However, loss of future prospects may also be interpreted in a way which deals with living each moment as if it is our last.

The Medieval Latin philosophy of 'memento mori' and its linkage to the art of dying⁶⁸ puts us in an ironic position of having to enjoy life through any suffering it might throw in its way. This thought is translated in the form of practical experience with the project Mementorium, where the participants undertake a symbolic self-burial ceremony⁶⁹. A light and sound proof casket deprives the entrant of any external stimulus and provides an interesting psychological immersion into our own selves. Claustrophobia aside, being inside a casket devoid of most senses has the potential to allow for forced self reflection. Creators of the project expect that participants will end up shedding any previously held denial and delusions, which ultimately leads to a revelation of life's true finitude.

⁶⁷ Vaclav Magid. "Conditions of Impossibility VII/VIIThe Psychopathology of the Planet". Centrum pro současné umění, Prague, 2019. ISBN 978-80-906915-6-8.

⁶⁸ "Final Farewell: The Culture of Death and the Afterlife". Museum of Art and Archaeology, University of Missouri. <https://maa.missouri.edu/exhibit/final-farewell>. Retrieved 31 May 2019.

⁶⁹ The Mementorium project has had its test run in certain parts of the US and intends to exhibit at Burning Man 2019 and 2020, with a complete ritualistic assemblage of deprivatory caskets.

Although the project claims to not glorify death, nor downplay suffering or sadness associated with permanent loss; it feels gimmicky until turned into a voluntary experience accessible across different classes and segments of society, rather than being an elite form of artistic sensory deprivation. The balance between stoicism and morbid curiosity is a tricky path to traverse. Celebrating mortality by sensory deprivation seems equitable to accelerating our way to 'nirvana'. But is it practical to continuously experience such a state for more than a few hours without letting our biological processes break the trance? Perhaps a more practical solution is to lock oneself in a room in an enforced self isolation from society. The Japanese community of individuals practicing 'hikikomori' also seems to have similar notions⁷⁰; however can such a state be considered as isolation when accompanied by a laptop with high speed internet? Goes on to substantiate the fact that even among people who are living through this self imposed exile, sharing texts and voice messages is not considered as speaking or interacting with people. Maika Elan makes an attempt to illustrate the lives of such individuals who have given up desire to participate in activities prescribed by society for at least a year ⁷¹. However, cutting ties from society as Durkheim implies, doesn't necessarily correlate with losing the will to live and neither the lack of purpose, since one may argue that definition of purpose itself can be subjective. The hikikomori it would seem, perceive the sense of isolation as a form of balance. Since this phenomenon is associated with societal expectation, it was assumed to be unique to duty bound eastern cultures, however cases have been reported across Australia, Iran, Oman, Spain, South Korea, Canada, Taiwan, Thailand, Hong Kong, India, Bangladesh, France, Austria, China, the United States, and Brazil⁷². With significantly higher risk of suicide amongst such population, active intervention rather than a passive attitude of labeling as a lifestyle choice might be crucial. At

⁷⁰ Illustration: 74, 75: Emiko Jozuka. "Why won't 541,000 young Japanese leave the house?". CNN News, 12 September 2016. Retrieved 31 May 2019.

⁷¹ Laurence Butet-Roc; Maika Elan. "Pictures Reveal the Isolated Lives of Japan's Social Recluses". National Geographic, 14 February, 2018. Retrieved 18 February 2020.

⁷² Roseline Yong & Kyoko Nomura. "Hikikomori Is Most Associated With Interpersonal Relationships, Followed by Suicide Risks: A Secondary Analysis of a National Cross-Sectional Study". *Frontiers in psychiatry*, 2019.

a philosophical level the self isolation en masse could be a literal representation of the transition from collective minded society to an individualistic society. However, since the rate of acceptable forms of isolation differs for each individual, what sort of realizations would the hikikomori chance upon while being in such transitory states of 'in-between' and maintain a way to keep contact with others following the same practice? Theoretically, collective mythology is being shaped with the entire world in an enforced or voluntary quarantine⁷³. The question is, if a state of global solidarity can be maintained without letting it reach the state of a mental health crisis.

Similar to Greco Roman culture, Indian culture also has a stance on suicide. In Hinduism, it is believed that the soul is eternal and death is like the process of changing clothes. With the theory of reincarnation, death is seen as a door to next life. However, the act of killing oneself denies the right to passage and prevents the soul from achieving liberation or "Moksha". The mythological epic of Mahabharata neither condemned nor encouraged suicide, except in the context of potential dishonor where it is implied that the choice of death is better⁷⁴. The interpretation can be delved deeper and categorised as glorified forms of material suicide (2:71), social suicide (5:6) and spiritual suicide (12:6-7) done to avoid disgrace towards self or community; while similar acts done for selfish reasons were vilified and the last rites (or 'shraddha') for such an entity was denied⁷⁵. While Vedas allow self-starvation as a means to escape the cycle of rebirth to attain "Moksha"; Upanishads condemns people committing suicides to eternal impenetrable darkness⁷⁶. Despite these religious and spiritual beliefs, Indian culture had a prevalent form of altruistic (or fatalistic) suicides under certain circumstances around the

⁷³ BBC Travel. "What coronavirus reveals about the world's culture". BBC News 28 March, 2020. Retrieved 13 April 2020.

⁷⁴ Bhagavad Gita as it is, Chapter 2 Verse 34: "Contents of the Gita summarized". Translated by Prabhupada. <https://asitis.com/2/34.html>.

⁷⁵ Rajiv Radhakrishnan & Chittaranjan Andrade. "Suicide: An Indian perspective". *Indian journal of psychiatry*, 2012. Vol. 54 no.4, pp 304–319. doi:10.4103/0019-5545.104793.

⁷⁶ Sallekhana W Braun. "The ethicality and legality of religious suicide by starvation in the Jain religious community". *Med Law* 2008; vol. 27 pp: 913-24.

mid-sixteenth to mid-nineteenth century. Earliest mentions of Sati are found during Alexander's invasion to India and physical representations in the form of Sati stones occur sometime around 8-10th century CE ⁷⁷. Even in death these markings would be laid heavily with semiotics of hierarchy and considering that sometimes a king can have multiple wives would mean mass self immolations. Although officially banned in 1987, there have been instances of the practice even around 2008. The act of self killing to discontinue a life of dishonor is widely prevalent across cultures, however the ancient practice of Seppuku (popularly known as Hara Kiri) ⁷⁸ and its female counterpart 'Jigai' ⁷⁹ in Japan is similar in context to the Sati. A samurai disgraced by his actions could be given the honorable choice of slicing his own abdomen in front of spectator(s). This act is shown in the film 47 Ronin (2013) and as the master deemed guilty completes the act, his dignity is returned posthumously. The cultural linkage to honor is so strong that at the end when there is about to be mass Seppuku being performed, the emperor decides to pardon the son of first ranking samurai to ensure continuity of his lineage; he is visibly angry to be denied the honor of killing himself with rest of his comrades. Another variation of this honor code called 'Oibara' demanded this act when the master of a samurai is killed. Culture bound practices leading to an increased rate of self killing is one aspect, while others could be geographically and ideologically linked as well. India by far has the highest number of places named as "Suicide Point" and one in Nainital conjoins lovers and suicide point⁸⁰.

Ideological segregations when combined with misrepresentations can have drastic effects. A recent report analysing media coverage in India provides substantial evidence that vast sections of India's marginalised

⁷⁷ Illustration 18: Being a member of the royal family gave wives practicing Sati the "privilege" to leave a mark in the form of handprints.

⁷⁸ Hari D Maharajh & Petal S Abdool. "Cultural aspects of suicide". *The Scientific World Journal*, 2005. Vol.5, pp 736–746. <https://doi.org/10.1100/tsw.2005.88>

⁷⁹ Aniello Maiese; Lorenzo Gitto; Massimiliano dell'Aquila; Giorgio Bolino. "A peculiar case of suicide enacted through the ancient Japanese ritual of Jigai". *The American Journal of Forensic Medicine and Pathology*. March 2014. Vol.35 no.1 pp: 8–10.

⁸⁰ Illustration 76: Popular myths can be a strong influence to promote tourism.

caste groups lack access to the media platforms and objective discourses that shape public opinion, leading to invisibilization or a single narrative. Some arguments done in the favor of this underrepresentation mention the possibility of propagating caste based discrimination further by talking about or studying it.⁸¹ One such case of underrepresentation was in the case of Rohith Vemula, a PhD student at the University of Hyderabad. The university allegedly stopped paying monthly stipend due to complaints received from politicians (or delay in paperwork) citing interaction between students which were turned into politicised acts. The sad truth of the matter remains that there was no media coverage of the suspension of the stipend and eventually the students themselves until Vemula decided that there was no alternative but to kill himself.⁸² While the institutions around him catered to their own agendas and were busy shifting accountability to someone else. The note left by him -

“Good morning,

I would not be around when you read this letter. Don't get angry on me. I know some of you truly cared for me, loved me and treated me very well. I have no complaints on anyone. It was always with myself I had problems. I feel a growing gap between my soul and my body. And I have become a monster. I always wanted to be a writer. A writer of science, like Carl Sagan. At last, this is the only letter I am getting to write.

I loved Science, Stars, Nature, but then I loved people without knowing that people have long since divorced from nature. Our feelings are second handed. Our love is constructed. Our beliefs colored. Our originality valid through artificial art. It has become truly difficult to love without getting hurt.

The value of a man was reduced to his immediate identity and nearest possibility. To a vote. To a number. To a thing. Never was a man treated as a mind. As a glorious thing made up of star dust. In every field, in studies, in streets, in politics, and in dying and living.

I am writing this kind of letter for the first time. My first time of a final letter. Forgive me if I fail to make a sense.

May be I was wrong, all the while, in understanding world. In understanding love, pain, life, death. There was no urgency. But I always was rushing. Desperate to start a life. All the while,

⁸¹ “Who Tells Our Stories Matters”. Oxfam India and Newslandry, 2019 pp.2, 37. Accessed: 20 April 2020.

⁸² Filtered news search from Google reveals earliest coverage was on 19th January 2016, two days after his suicide.

some people, for them, life itself is curse. My birth is my fatal accident. I can never recover from my childhood loneliness. The unappreciated child from my past.

I am not hurt at this moment. I am not sad. I am just empty. Unconcerned about myself. That's pathetic. And that's why I am doing this.

People may dub me as a coward. And selfish, or stupid once I am gone. I am not bothered about what I am called. I don't believe in after-death stories, ghosts, or spirits. If there is anything at all I believe, I believe that I can travel to the stars. And know about the other worlds.

If you, who is reading this letter can do anything for me, I have to get 7 months of my fellowship, one lakh and seventy five thousand rupees. Please see to it that my family is paid that. I have to give some 40 thousand to Ramji. He never asked them back. But please pay that to him from that.

Let my funeral be silent and smooth. Behave like I just appeared and gone. Do not shed tears for me. Know that I am happy dead than being alive.

'From shadows to the stars.' Bye.

I forgot to write the formalities. No one is responsible for my this act of killing myself. No one instigated me, either by their acts or by their words to this act.

This is my decision and I am the only one responsible for this. Do not trouble my friends and enemies on this after I am gone.

Uma anna, sorry for using your room for this thing.

To ASA [Ambedkar Students Association] family, sorry for disappointing all of you. ~~There are some bad water in us ble.~~ You loved me very much. I wish all the very best for the future.

For one last time, Jai Bheem. Bye"

was circulated in various media outlets⁸³, after having gone through multiple layers of redaction and censorship. Most media narratives released in popular news outlets used excerpts of the letter to advance one of more forms of political agenda. In 2016 the incident was made into a documentary film titled 'The unbearable being of lightness'⁸⁴, which was screened in certain Indian states, while other states denied permission citing legality clauses. This is not the first time when suicide is used as a political tool for propaganda. The problem of merging two such spheres

⁸³ Illustration 77: Photographs of the letter probably from the same source, owing to the same shadow being cast(e).

⁸⁴ Ramachandra, PN. "The Unbearable Being of Lightness (2016)". YouTube, 23 Jan, 2019. Quite a coincidental Czech connection.

which imply a notion of taboo and general sense of mystery can only lead to speculation. The case of Tomas Masaryk is especially interesting in this context, since he was an active politician and conducted academic research related to the phenomenon of suicide. His belief was that the desire to kill oneself arises from religious sentiments (or lack thereof). He was extremely specific about defining suicide as a pathological symptom of contemporary Europe, attributing its chief cause to the decline of religious sentiment.⁸⁵ How would Masaryk have described his son's alleged suicide? A degradation of religious affiliations or a political weapon in an attempt to change the course of history – one can only speculate. Such incidents seem like fiction especially when the police doctor who certified Jan Masaryk's death as a suicide was himself found dead a few weeks later, officially yet another suicide.⁸⁶ Misrepresentation of data has never been this blatant. Or perhaps there is a gradual process to how mythology is shaped and extracted from history. Perhaps the first step towards that is to gauge the reaction of people by twisting facts. A surprising instance of this was found at a school in Gujarat, the birth state of M.K.Gandhi⁸⁷. The question which twists historical facts of his assassination to suicide, asks for a reason from 9th and 12th grade students. There were no further reports on whether the question was redacted or any of the students chose to answer. The mythologies of today must have been the present times for people in the past and stories which survived must have had embellishments added or removed through time. One prominent way in which currently stories are propagated and interpreted differ from the past, is due to the increasingly digital nature of our lifestyle. The way we are living and creating new streams of data are interpreted by algorithms in an unprecedented way, how would the (instant) stories being conceived today become a part of our collective ethos?

⁸⁵ Martin Kotek. The suicide - Masaryk's lifelong problem (Bachelor Thesis). Praha, Charles University, 2013. <https://is.cuni.cz/webapps/zzp/detail/109809/?lang=en>

⁸⁶ Ian Willoughby. "Jan Masaryk's mysterious death – a "last nail" in the coffin of democracy in 1948". Radio.cz, 10 March, 2018. Retrieved 10 March, 2019.

⁸⁷ "Gujarat Govt Pulls Up School Panel For 'Absurd' Questions." The Indian Express, 14 October 2019. Available at: <https://indianexpress.com/article/india/gujarat-govt-pulls-up-school-panel-for-absurd-questions-on-mahatma-gandhi-suicide-6067634>.

Post Internet Context

"I feel like committing suicide, but I've got so many problems, that wouldn't solve them all."

- Jason Biggs as Jerry Falk, 01:08:30, Anything Else (2003)

With more images being produced everyday than entire history combined; the internet has cluttered and saturated current visual language. To document the representation of suicidal imagery across large datasets, a comparison was made for stock images and user uploaded pictures. The search term used was "suicide" with the safety filter switched off. Getty images search term for suicide bring a repeat motif of shame, heights, blades, gore, toys pills, outstretched hands while the text description usually follows a pattern of mechanical description to optimise demands of specific⁸⁸ client request. The only representation of cyberbullying was a sad smiley sketched paper bag head staring at a computer screen. The first historical representation came up at the end of third page (of hundred) which quite politically included Dr. Regina Lisso, a member of Nazi party having decided to consume cyanide pill with his wife and daughter; confirming a recurring pattern of vilifying suicide. The first five pages of image listing on the Hong Kong⁸⁹ server was quite different from the one listed on the Czech version of the same website. The Czech version has a high frequency of representing pills, rope, drugs or jumping onto train tracks. Associated verbal descriptions included were: desperate, depressed and economic problems. Although a mixture of editorial images of suicide bombing from Tunisia and Russia balanced the occurrences of conceptualized images. Pixabay had a recurrence of children toys being made to go through physical abuse and a series of hooded figure images involved around various forms of addiction. The number coding suggested a narrative of being driven to suicide through substance abuse. Jumping

⁸⁸ Sometimes the specificity can be quite confusing, especially in the case of specimens like "mixed race businesswoman kneeling on railroad tracks".

⁸⁹ Perhaps due to excessive automated crawling of images, I was redirected from the global version of gettyimages to a domain in HongKong. Or due to legal aspects.

from a cliff, hanging and pills remained consistent motifs across all the websites selected for analysis⁹⁰. Heavy frequency of symbolic references included images of a red rose on railway tracks and a telephone earpiece hanging by the noose. The rogue elements of image tagging are also worth noting; in this case it was an image of Moscow Kremlin palace photographed from a canal and any obscure reference to suicide having been lost in context or incorrect tagging. The most common motif across all images was obscuring or hiding the face in some form reinforcing shame and rejection to be associated with the phenomenon.

The non commercial category of images through Flickr showed a mix of user generated content which alludes to self harm, killing and also brought to light the practice of rock bands or porn collective to explore the emotional aspect associated with viewers of such content. Pinterest and Instagram seem to have added a layer of human scrutiny to algorithmic assortment of images after receiving complaints from concerned parents regarding disturbing content which induce the notion of self harm⁹¹. Pinterest seems to take an absolute viewpoint to not show any images related to self harm and instead redirect to a partner website⁹²; while Instagram sanitizes any form of graphic content and enlists images with a positive connotation after showing a warning sign of the viewer consenting to receive such images. A preliminary analysis of the top ten hashtags related to suicide provides a frame of reference for what kind of content within this subset is more popular. #Suicide on Instagram had 8.4million mentions as of 20th Nov 2019⁹³ and has no automated snapshot being generated for it because of the filtering mechanisms implemented. The next most popular category of similar tags include #suicidegirls with 2.8 million mentions which is a porn site, music bands with #suicidesilence (0.8 million), #suicideboys (0.6 million) and 0.1 million

⁹⁰ Stock images sourced from GettyImages, Gallow Images, Unsplash, Pixabay and Flickr.

⁹¹ Matt Dathan. "Instagram & Pinterest 'could be banned if they keep promoting suicide material". The Sun, 28 January 2019.

<https://www.thesun.co.uk/news/politics/8290620/instagram-and-pinterest-ban-warning-suicide-matt-hancock>.

⁹² <https://www.befrienders.org/our-members> encourages face to face meetings and also provides helpline numbers. There are 12 listed centers in India and none in Czechia.

⁹³ In contrast there are 550million mentions for Photography and 100million mentions for Cats

mentions of #suicidesquادمovie, even after more than three years since its release. This reinforced a need for separate sub categorization of 'Entertainment' related posts associated with suicide in the image dataset for my current analysis. The next type of tags featuring heavily is the obvious #suicideprevention related communication, with 1.3 million mentions and a cumulative mention of 1 million for tags like #suicideawareness (737,759), #stopsuicide (141,426) and #worldsuicidepreventionday (130,566). However, from a practical standpoint there is clearly a huge lag when we compare the effect induced by browsing content which induces self harming behavior versus the time taken by experts over digital channels to provide any form of intervention. To gauge the effectiveness of remote intervention, I sent a message⁹⁴ to the profile @suicidepreventionindia asking for a helpline number. The tone was ambiguous enough to imply a practical suggestion or a disguised plea. Although there have been updates done to the profile in the form of posts, the message was neither responded to nor taken into consideration as a suggestion.

How a computer sees and analyzes an image is an interesting way to contrast the emotional effects induced by a human looking at an image. Vision AI, the open source platform by Google allows for classification of images into predefined categories and provides insights into contextual usage of imagery throughout the web by reverse searching it through an extensively trained machine learning algorithm⁹⁵. 1416 images were categorized into fifteen thematic buckets⁹⁶ alluding to either an action or method of inducing self killing and parsed through the computer vision. The set also had one image which was conceptualised by me and was devoid of any metadata from the internet and one deliberately duplicated image across two categories as means of control. The collected data was scraped, filtered and segregated according to functions relevant for

⁹⁴ "Hello, do you have a helpline number? If yes, perhaps adding that to Instagram profile description might be useful :)" Jesse Bering calls it a defense mechanism to intellectualize a personal problem.

⁹⁵ <https://cloud.google.com/vision/docs/features-list> provides a base version of processing for single images.

⁹⁶ The numerological sequence of 14,15,16 was purely coincidental.

comparison of human perception to computer (re)cognition. Data points being extracted are: Face detection and potential emotions; Identified labels and confidence value; Identified objects and confidence value; Identified web entities and confidence value; Identified likelihood of explicit content through safe search parameters; Identified dominant colors, confidence and pixel distribution; Text and language recognition; Websites with matching images and titles; Links for fully and partially matched images. While some of these data categories are self explanatory, it is important to highlight the definition of label, object and entity as described by the algorithm. A "Label" is identified as general objects, locations, activities, animal species, products, and related surroundings. An identified "Object" are multiple recognized objects in an image and provides cross referenced annotations like information about the object, its position, and rectangular bounds of region for each identified object in the image. Object localization identifies both significant and less-prominent objects in an image. A web "Entity" is the metadata tagging identified within each image found across different servers. Since these tags are added by people it is reflective of behavior as Google algorithm will rank frequently interacted images higher. For the purpose of our current analysis, 'keyword' would imply a combination of all three functions, while the filename is understood to be the unique identifier, and the qualitative judgment based fifteen thematic buckets⁹⁷ remain constant through the analysis. The analysis conducted for this study returned 3095 unique keywords in all. However, most keywords occur in only one image and cannot be used in further analysis. Thus a cutoff for Keywords with at least 10 occurrences was used, reducing the number of keywords analysed in the study to 470.

Keyword tagging offers a sharp method of analyzing metadata behind an image via an algorithm. Methodology followed for keyword analysis started with compiling an exhaustive list of all keywords flagged by Google's image recognition algorithm related to suicide and self harm. A

⁹⁷ Thematic categorization of images include: Drugs, Entertainment, Hanging, Hope, Jumping, Mental, Miscellaneous, News, Portraits, Railway, Self harm, Shooting, Slicing, Suffocating and Toys.

ranking formula was developed to identify keywords correlated with a qualitatively classified theme. The objective of the formula was to calculate how much more likely is a keyword to be associated with a specific theme versus images from the entire dataset. Formula used is: $\{(keyword\ count \div category\ count)_c \div (global\ keyword\ count \div global\ count)_g\}$. This illustrates the percentage of the thematic category in which a keyword appears, compared to the percentage of all images a keyword is appearing in. Recurring keywords are counted and filtered to those occurring in a theme at 60% more often than the entire dataset to minimise false positives. This enables identification of uniquely over indexed and under indexed keywords across categories by removing the obvious keywords across themes which have a high probability of occurrence. For example, the keyword "healthcare" is more likely to appear in the theme associated with Drugs, compared to the keyword "suicide" - although suicide might be a more frequently occurring keyword in absolute volume. Similarly, "gun" will be ranked higher in theme Shooting and "rope" is ranked higher for the theme of Hanging. In this way obvious connections throughout themes are down-weighted. This dataset provides an interesting approach to analysing photographic output at scale. Further analysis and deep dive on the meaning each keyword conveys and its broader connection with the theme is excluded from this study.

Another analysis from the context of understanding photographs is extracting the dominant colors associated with each theme. Colors which are given more prominence can be used to define a palette and contrast against a spectrum; thereby providing a '**Color Signature**' for each theme⁹⁸. This Color Signature is based on over indexing highlight, midtone and shadow colors and therefore less indicative of most frequently occurring colors and more a signifier of the 'mood' of an image - such as, are the emotions behind each theme using warm or cool tones more to communicate its idea to the viewer? What is the contrast range of an

⁹⁸ Theoretically this color signature can be used to generally index any set of images to be compared across manually defined categories.

image (from the darkest to brightest color)? or how well lit images are, among others. The unique signature of each category can be used to help visualise the subconscious spectrum of colors associated with each theme. In this study, this visualisation is illustrated by mapping the most definitive shadow, midtone and highlight colors associated with each theme on a neutral grey image. Depending on composition of an image, a slight color dominance might be significant in defining the mood in case there is a diverse range of colors present. RGB, HSL and Hexadecimal values of all images, along with their dominance in the image (% area of the image a given color occupies). Definitive midtones, highlights and shadow colors were identified using HSL color codes. HSL values are helpful in numerically separating light and dark colors since L values are directly associated with brightness. L value of 0 is perfect black irrespective of Hue and Saturation values; similarly an L value of 100 is perfect white irrespective of other values. Therefore, highlights were chosen as the most dominant light color in the L range of 80 to 100. Saturation value was calculated as an average of all saturation values of dominant colors in each theme. Hue values were calculated as a median to up-weight more frequently occurring colors. Similarly midtone values were calculated for an L range of 40 to 60, and shadow values with an L range of 0 to 20.

Face recognition function associates likelihood of an emotion categorised into joy, anger, sorrow, surprise, expose, blur and headwear. The range was converted into a scale between 0 to 5 and averaged to provide a median emotion across themes. However, the underlying assumption is that people being projected in such imagery would display a range of contradictory emotions and from a theoretical standpoint it hardly matters if the probability of anger is 20% more than sorrow. It is more pragmatic to adjust the algorithm to read expressions of people around our subject of interest, particularly in case of freeze frame analysis of close friends and family to depict the range of emotions and frequency after a film character decides on self death.

Contextual usage of images from the dataset can be seen through a list of matched web pages. Page titles are broken into keywords and frequent occurrence of top keywords across categories provides further inputs for analysing search trend patterns. For the explicit content analysis of the current limited dataset, one can argue that the entirety of images are categorised as violent or adult content. This can be used for cross validation by only considering Very Likely and Likely data points across the parameters of Adult, Spoof, Medical, Violence and Racy. However it's excluded from the current thesis because of a polarizingly biased dataset. Text identification while extremely accurate at high resolution and converting optical recognition of characters, low resolution images tends to be limited only to Latin based languages, while Cyrillic and Dravidian languages are converted into unreadable unicode format.

Keyword Analysis

For the theme of Drugs, the occurrence of keywords Cuisine, Tableware and Food, imply the substitution of meals as a form of sustenance by pills. There seems to be slightly more focus on substance abuse and drug overdose than drug rehabilitation. The reference to pain relief being Analgesic seems more physical than emotional. Although images are found to have (parts of) people within the frame, there is a complete absence of humanising elements on this theme. Almost as if the outstretched hands or parts of the hidden faces are no longer identified as people by the algorithm. Images associated with alcoholism were deliberately included in this category to ascertain if the linkage to addiction can be extended, however the only keywords with average levels of indexing were Bottle, Glass and Drink which deny any linkage to alcohol abuse. There is also a surprising lack of association with Psychological Stress.⁹⁹

⁹⁹ See Table 1 for more details. Appendix IV, page 113.

In the Entertainment theme the algorithm was able to identify bands Midnight M and Suicide Silence. The latter also featured in the hashtags categories and is clearly the more popular choice when it comes to lyrics related to having gone through similar experiences. There were references to Youth and Party Crowd. It is interesting to note that there also were tags related to Science and Biology in this category as well, which considering the context of image is linked to some sexualised form of choreography or performance rather than the objective keyword. People in nature remained completely absent from this category implying that the merged category of performances dealing with potentially dark themes are mostly indoors. Most of the images bucketed in this theme were returned from Flickr hence there exists a possibility of data skewing.

The theme of Hanging has recurring elements of FashionDesign, Jewelry, Accessory and Style, indicating a higher representation of images with women subjects. The motif of feet hanging midair also features consistently which subconsciously constructs a suicidal narrative. There is also a high weightage for the keywords Forest and Branch, which alludes to a more devastating implication that in spite of choosing an outdoor setting to hang oneself, no one decided to intervene. Hanging also has the highest amount of clipart and graphic illustration attempting to convey the idea. The Absence of any mention of Social group or Socialite indicates a level of aloofness of subject from society and possibly interpersonal connection in terms of framing the composition. None of the images had any identifiable Emotion and there were no references to Tattoos as well.

Keywords of specific interest in the theme Hope are Bracelet which refer to awareness bands featuring messages of solidarity and support. World Suicide Prevention, Human Behavior which allude to positively influencing actions. Facade and Love have an equal probability of occurrence followed closely by Adaptation, all of which imply a certain degree of association with people or society. Complete absence of Style, Monochromatic or Still Life photography, implying that this type of theme does not feature prominently in the algorithmic definition of artistic taste.

The theme of Jumping features the keyword Vacation and Nature heavily, implying a certain degree of freedom associated with this particular category of images. Horizon indexes heavily, signifying a symbolic level of transition. The heavy indexing towards the keyword Suicidal Ideation makes this theme to be the preferred choice for communicating the feeling of contemplation. Silhouettes also feature high in the theme considering the human form is recognisable with minimal details. Only a few of the images show a face, implying either a level of distance from the subject both at a philosophical and literal level.

In the theme Mental highest level of indexing was seen for keyword Symptom, which indicates a level of awareness coded in this set of images towards psychological state of mind. Heavy association with Fear, Pillow & Bed which could be a reference to nightmares, crying or difficulty in waking up. There is a reference to a contradictory depiction of Sunlight and Shadow which could possibly be symbolic for emotional polarity. The preferred position of subjects within the frame was Sitting. Absence of references to Suicide Note implies a degree of non association with people. No association with Fiction could be a reference to the theme being realistically depicted in the context of mental health issues.

Miscellaneous theme should be treated carefully since it's a mix of images which alludes to multiple categories of self killing within one frame or an eccentric way of communicating the same. Heavy occurrence of eatables in the form of Fruit Tree and Eggs implying the idea of self killing through alternative means could also be a subtle indication towards anorexia or eating disorders being a form of slow self killing. The occurrence of keyword Picture Frame suggests a higher frequency of abstract artistic compositions. A rarely used method of communicating this abstract notion is done by putting insects in harm's way to imply the feeling of being trapped.

The theme consisting of News reportage photographs appears less frequently in search results across stock photography websites. Heavy skew towards historical events, mass suicides and suicide bombing which would have been most likely sensationalised in traditional media. The

heavy combined indexing of keywords Car, People & Pedestrian suggest the feeling of a crowd of people gathered as onlookers.

Portraits images have a skew towards Flickr profile pictures of people who might have uploaded something with the suicide tag, people who are identified in that category or in some cases referring to fictional characters who decided to die. There is a higher occurrence of Selfies with Eye covering or glasses indicating a self contained universe of people attempting to hide.

Railway theme has heavy symbolism attached to Flowers kept on track as a form of remembrance. The keyword Youth suicide stands out implying a specific demographics of people deciding to self terminate using this method. High indexing of Snow could indicate a reference to a range of geographic areas where this particular method is chosen more often, or imply a deliberate choice of contrasting composition. Under indexing of keywords related to Drug overdose and Therapy implies the context of usage for this type of imagery does not relate to a gradual decline of life, rather an impulsive and decisive moment to end.

Self Harm theme has heavy linkage to Motorcycles, implying deliberate form of vehicular accident. Occurrence of keywords like Fetish model, Hair coloring and Beauty imply a heavy degree of sexualization or romanticising for this theme. Identification as Photo shoot implies a level of staging within the composition itself. Under indexing of keyword Night, implies an atmosphere of everyday occurrence and not something that a subject might do in secrecy. No keywords associated with Psychological stress.

For the theme of Shooting the keyword Portrait is indexed heavily, implying the photographs to be mostly close up shots¹⁰⁰. High indexing of keyword Suicide note also makes for an interesting observation which implies a level of planning and deliberateness which Saddington also refers to in his analysis of shooting related self deaths in films. Lack of

¹⁰⁰ Pun (un)intended

occurrence of keywords like Youth and Child suggest a level of maturity linked with the decision and reinforces the deliberate and final nature of such an action.

The theme of Slicing is over represented by the keyword Black and White adding a layer of unrealness to an otherwise gory theme. Subjects illustrated within this dataset also prefer to select an indoor scene as the setting indicated by the keywords Floor and Flooring, implying a level of familiarity with the surrounding. While the choice of framing includes the subject lying on a floor which subliminally communicates self defeat.

In the theme of self Suffocating there is an over indexing of masculinity represented by the keywords Beard, Moustache and Facial Hair. A possible explanation could be due to the fact that it is physically impossible to die by choking yourself and a subconscious association with masculinity implies strength. Heavy indexing of the keyword Gesture also implies an attempt alluding to a state of indecisiveness. Absolutely no occurrence of any environment or surrounding related keywords which imply studio made photographs and isolation of subject from its context.

The implied references to self killing goes majorly undetected in the last theme of Toys with only an average indexing for the keywords Crying and Psychological Stress. Even though there are clear visual cues to imply self killing by railway tracks and by hanging in the image dataset, there is complete absence of indexing for Railway Tracks and low indexing for the keyword Noose, which implies the physical knot more than the act of self killing.

Color Signature Analysis

Extracting the dominant colors from images allows us to define a thematic mood for the defined categories. Higher hue values represent color with cool tonality and generally imply a sense of anything youthful, summery, cheerful or energetic. Tints are colors mixed with white and convey a lighter, more peaceful, and less energetic feeling than pure colors. Such tonality is generally associated with higher lightness values and is also considered more feminine. Whereas, the darker shades generally imply a

sinister vibe.¹⁰¹ Since our notion of beauty and desire stems from symmetry and perception towards lack of inner traits in some form; the emotions evoked with content of an image can be subconsciously made to range within a positive to negative spectrum invoked with color. Similar color tonalities of signatures extracted from each theme are grouped and arranged together. The theme of Railway is the only one with a dominant blue tonality which is associated with sky, hope, openness. In context of suicide the blue represents longing for similar emotions and its use under a grim premise portrays a sense of implicit hope. Previous studies evidence the correlation through research done on blue railway lights could reduce the amount of suicide and crime in Tokyo.¹⁰²

The second group consists of themes Self Harm, Entertainment & Portrait with a dominant green tonality suggesting a poignant, grave mood. The color green represents life and fertility (implying growth and restoration). In the theme of entertainment, the green tint from concert lights cues a sense of liveliness. On the other hand, the green of self harm and portrait themes within this category represent a longing for energy and rejuvenation.

Third group including themes like News, Hanging and Jumping are dominated by a muted shade of yellow. Yellow represents happiness, competence or the desire and longing for these emotions. In marketing and branding related design language, yellow is often associated with affordability, implying its significance in conveying accessibility to a wider audience. Hanging and the motif of noose being universally recognized to imply suicidal thoughts is a prime reason to consciously refrain from using hues closer to yellow for this theme especially. While the mood associated with News imagery seems purposefully designed to make topics accessible to a broader audience.

¹⁰¹ Andrew J Elliot. "Color and psychological functioning: a review of theoretical and empirical work". *Frontiers in psychology*, 2015. Vol.6, No.368. <https://doi.org/10.3389/fpsyg.2015.00368>

¹⁰² Shimbun Yomiuri. "Blue streetlights believed to prevent suicides, street crime." *Seattle Times*, 11 December 2008. https://seattletimes.nwsources.com/html/nationworld/2008494010_bluelight11.html

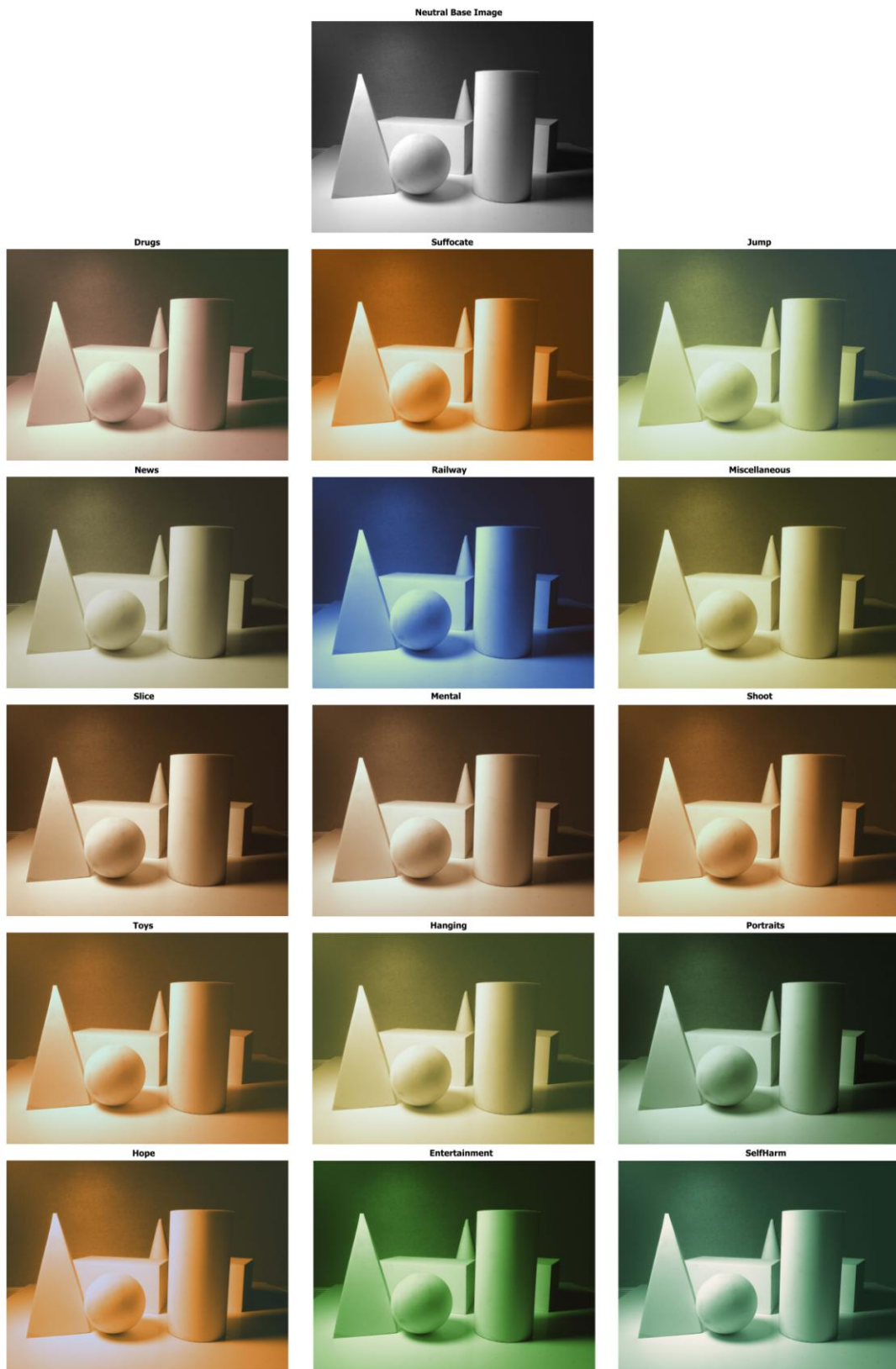


Image 1: Color Signatures for all themes for a neutral composition devoid of any specific grouping.

Fourth group consists of the category Drugs, Mental and Slice with a brownish tint representing the color of earth; cueing ruggedness, resilience and firmness or stability. The usage of the warm color palette in this group invokes a longing for stability, resilience to overcome tough times.

Fifth group with a range of orange tones, can cue both - a sense of excitement and urgency and also a feeling of warmth and security. In the themes Suffocate and Shoot both meanings are implied by invoking a longing for excitement and energy and the urgency of immediate consequences. Whereas Hope and Toys fall into this group owing to longing for a sense of warmth and security from personal connections and social life.

One image was selected from the themes Drugs, Slice, Shoot and Entertainment which is representative of its content as an example to illustrate the reinterpretation by applying spectrum of moods from our extracted color signatures.¹⁰³

¹⁰³ See Table 2 for more details. Appendix IV, page 116.

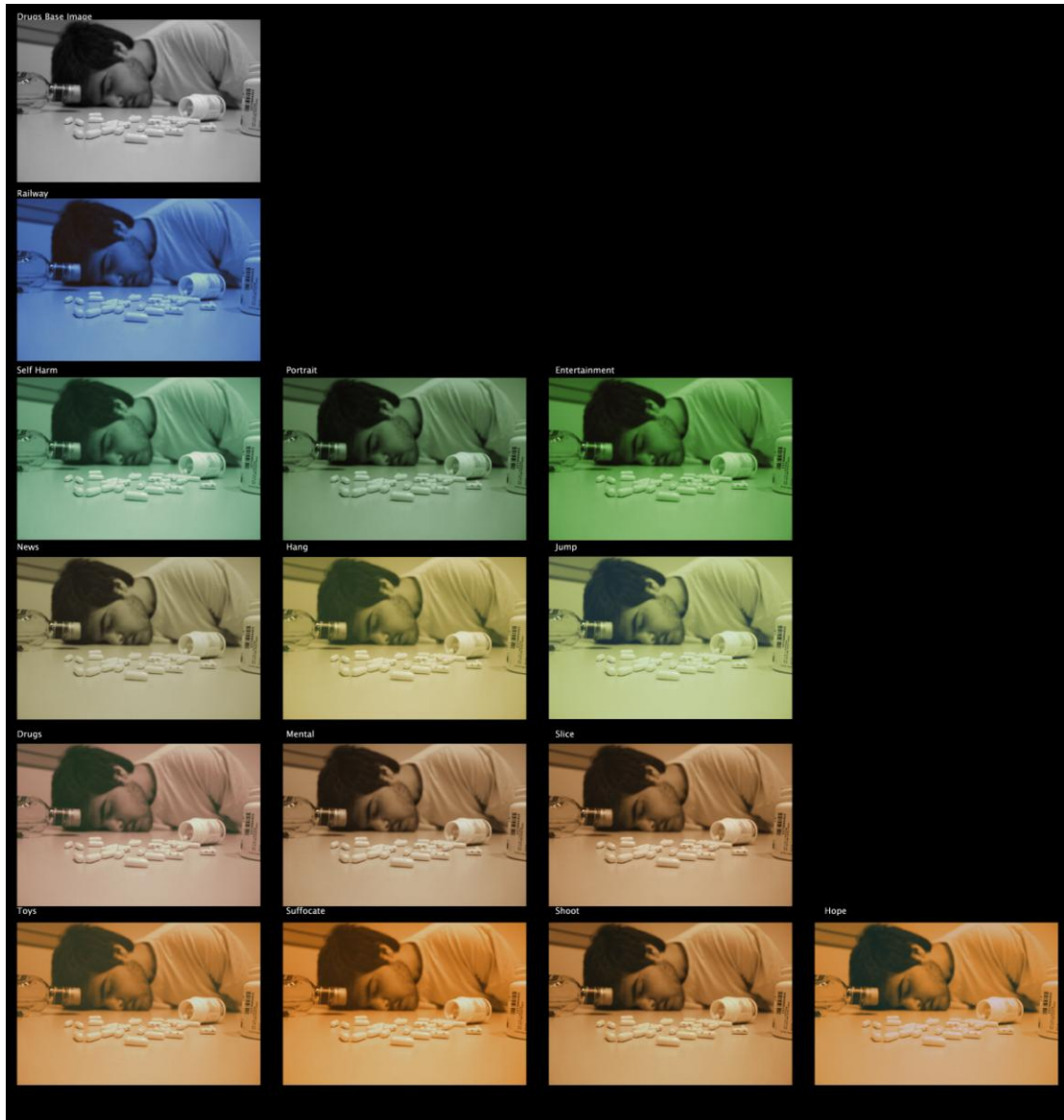


Image2: The spectrum of color signature applied on an image from the Drugs dataset.

The color signature of Railway when applied on the above image evokes a feeling of being lulled into a peaceful sleep, as the sleeping face draws more attention than the pills spread out even though they're on the foreground. The second group evokes a sense of having the energy drained out of the person and a feeling of dejection. The third group feels to depict a range of unhappiness as the bottle on the left side of frame becomes more in focus, especially when merged with the color signature for Jump where both bottles and pills become significantly prominent and imply a level of affordability with vices directing towards self destruction.

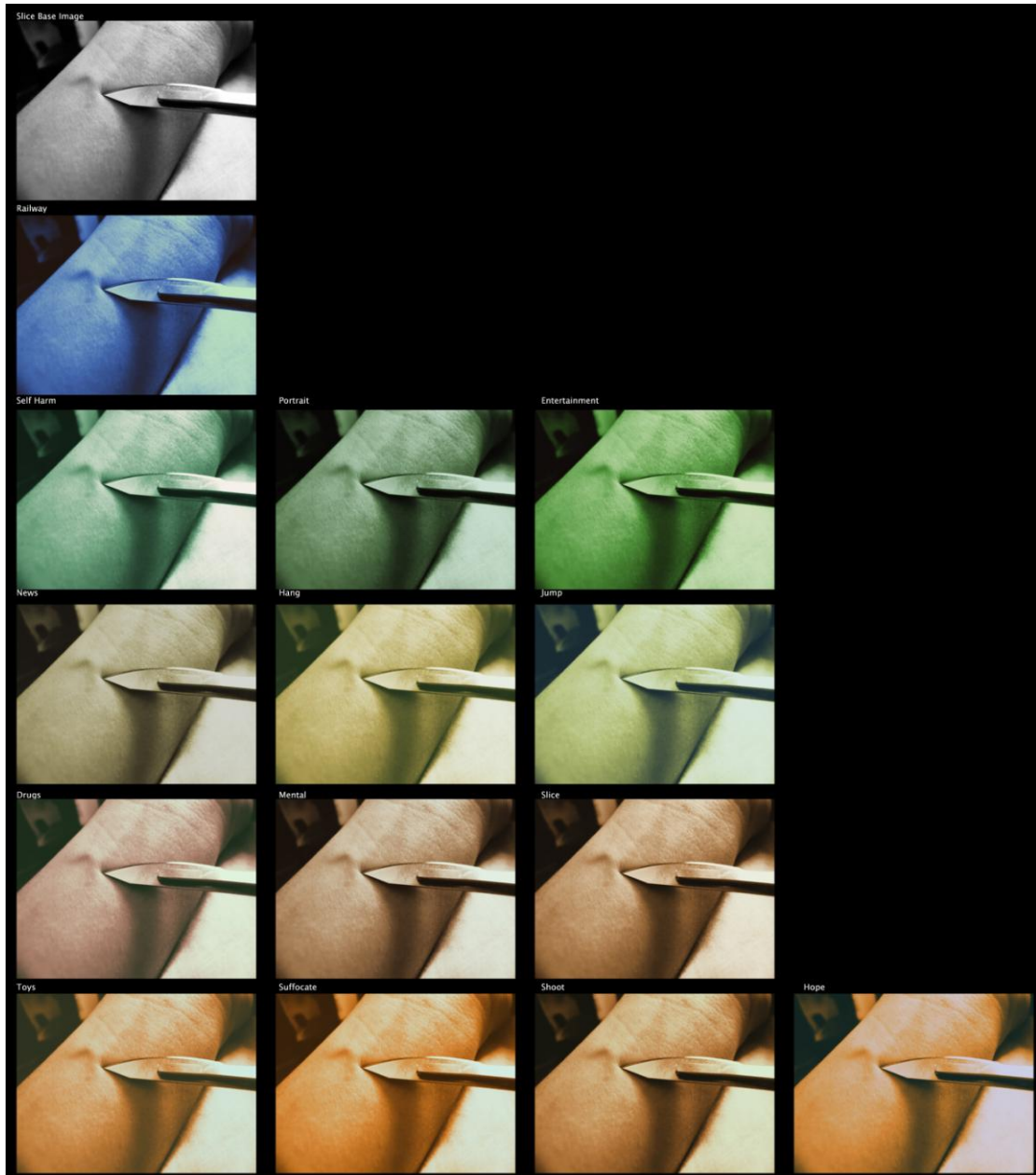


Image3: The spectrum of color signature applied on an image from the Slicing dataset.

The signature for Railway when applied to this image does not seem to imply any linkage to cutting or slicing, rather evokes an unreal and distances the viewer from relating with the content. The second group of moods seems to invoke a feeling of the subject being already dead. Whereas the third group adds a layer of objectivity to the image. Mood changes drastically as we arrive at the fourth group especially with the signature for Slice, where the point feels more prominent, as does the sharpness of the blade. With the fifth group, it almost feels as if blood is about to be spilled.

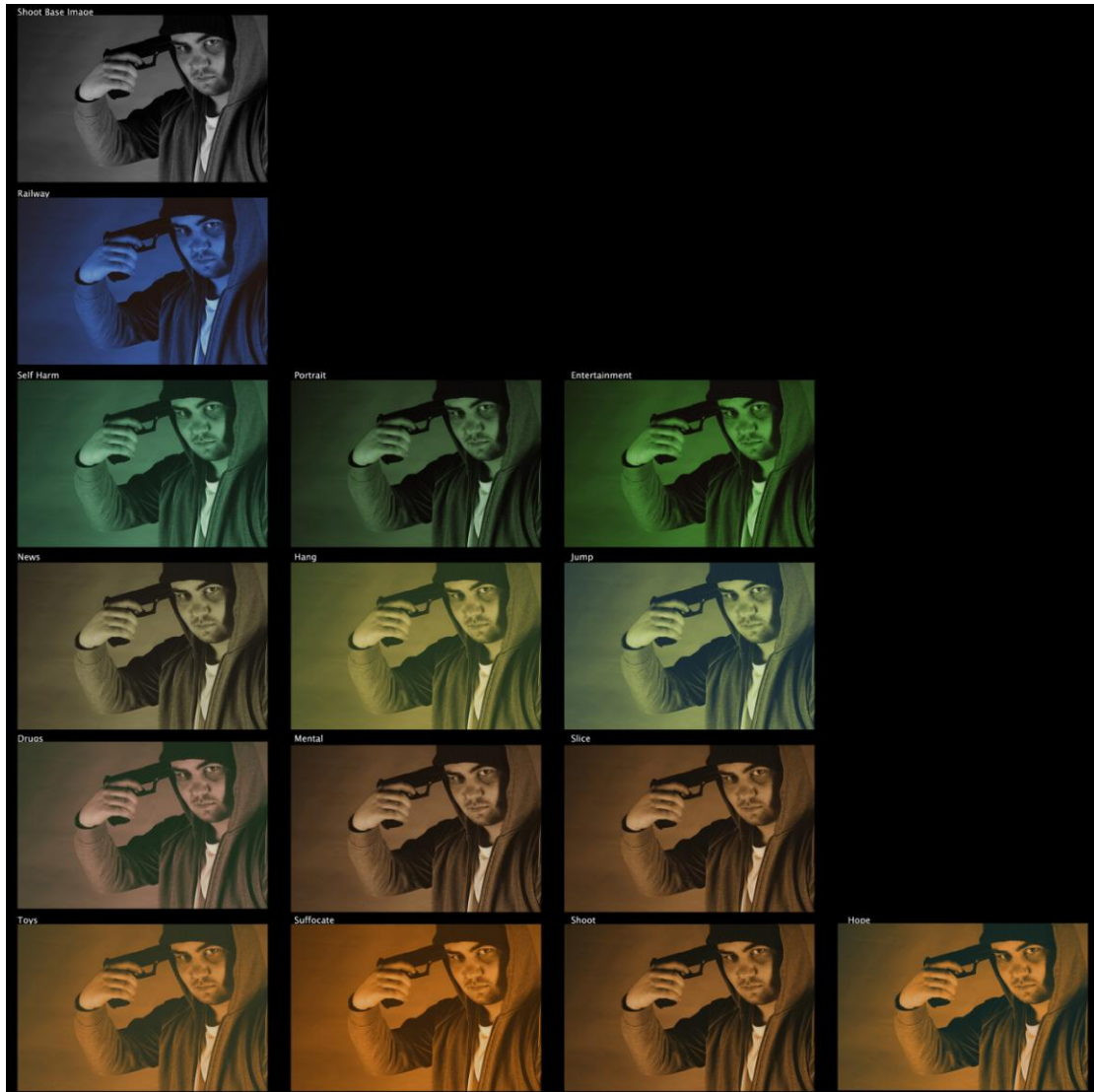


Image4: The spectrum of color signature applied on an image from the Shooting dataset.

The railway theme when applied to the above image suggests a sinister vibe when juxtaposed with the content. However, in the next grouping with Entertainment and self harm it feels as if there is a hint of smile on his face and on some level being playful. While in the mood of Portrait, the eyes become piercingly prominent and gives the image a determined vibe. The next grouping renders a sense of calm to the three images. The fourth grouping devices more focus on the texture of clothing suggesting a sense of aggressiveness that is directed outward rather than being inward. Whereas, the final grouping especially with the mood of Shoot invokes a dire sense of urgency.



Image5: The spectrum of color signature applied on an image from Entertainment dataset.

The above selected image of an album art provides a wide range of tonality to be interpreted due to the presence of prominent highlights in the form of text. The applied mood of railway theme provides a sense of nonchalance to the image, almost drowning out the text and focusing on the expressions and surroundings of the people being depicted. The second grouping makes the people seem (un)real and adds a layer of focus to the captions. Whereas the third grouping washes out focus from the content entirely. The final two groupings seem to provide a mixture of stability during formation of the band by alluding to a tragic back-story because of contrast between the text and surrounding composition.

Web Domain Analysis

The domain list is extracted from the exhaustive list of links where each image has been used. Obviously high occurrence of domains related to 'stock photography' and 'wallpapers' were eliminated. The kind of imagery used is taken as an example of the implied association between posted content and an image. In certain cases the context of the entire domain might be completely unrelated to self harm. The photographs categorised under the theme of Jumping and Mental had the most count of appearances in psychiatry journals and websites. Implying that when spoken in academic context, the type of imagery invoked falls largely within these two broad categories.¹⁰⁴

The images used in blogs imply a more colloquial coverage of topics since these are written by amateur writers. An example of the kind of imagery associated with blogs are categorised in the themes of Jumping, Slicing, Entertainment and Hanging, implying a level of graphical description associated when similar topics are mentioned out of academic circles. Few of the images from the theme Railway, depicting a red flower against the backdrop of tracks was used in jewishpress and aboutislam which could be an indication to evoke symbolism of hope after life. Christianindex and christianchronicles however focused on Shooting and Drugs related imagery while communicating, which could be an indication of the kind of content being used reflecting the methods more symptomatic of the specific region where the blog is operated from. Two Turkish and one UK news website returned the highest frequency of match for the images in the category News.

Facebook had the most number of images from the theme of Hanging and also the most amount of images across all themes. Which signifies that the motif of noose or knot is the most common symbolism used to convey the idea of self killing (at least by people posting online). Twitter had the

¹⁰⁴ See Table 3 for more details. Appendix IV, page 117.

most from the theme of Portraits¹⁰⁵, followed by Mental. YouTube had the most amount of images referred from the theme Miscellaneous and Slicing. Reddit had equal counts of images from Railway and Slicing. Such diverse distribution can be attributed to the conversational nature of posts on latter platforms. Stock image usage from the given dataset remained lowest in Quora amongst social media possibly due to low usage of stock photography or coverage of the topic in a predominantly textual method.

Current context of technology playing its part is demonstrated in the case of suggested involuntary manslaughter of Conrad Roy¹⁰⁶ who was urged to kill himself through phone calls and text messages which brings to question the social aspects of redefining criminal motives. Rather than playing the blame game in case of a collective online suggestibility resulting in self killing, can adequate checks and balances be employed to prevent cases of cyberbullying reaching an extreme end? Text search analysis on Google is another indication of exploring the influence of suggestibility and how search keywords relate to popular media with main plot related to suicide. The release of movie Suicide Squad increased the search trend for the keyword "suicide", without the context of implying self death. Whereas in 2017 a study conducted after the release of Netflix series 13 reasons why¹⁰⁷ saw a 26% increase in internet searches related to "how to commit suicide", 18% increase for the term "commit suicide" and a 9% increase for "how to kill yourself". A follow up research released in 2019¹⁰⁸ revealed a 14% increase in male suicides and 27% increase in female suicides amongst the 10 to 19 year old demographics in April 2017 only. In contrast, the 20-29 year old male demographic showed a decline of 4% and 30+ male demographic showed a 0.41% increase. The female 20-29 demographic showed an increase of 0.5% and the 30+ age group

¹⁰⁵ Most likely due to a repetition of profile pictures from Flickr.

¹⁰⁶ Lindsey Bever; Kristine Phillips. "Michelle Carter, who urged her boyfriend to commit suicide, found guilty in his death". The Washington Post, 16 June, 2017.

¹⁰⁷ John W Ayers; Benjamin M Althouse; Eric C Leas; Mark Dredze; Jon-Patrick Allem. "Internet Searches for Suicide Following the Release of 13 Reasons Why". JAMA Internal Medicine. 1 October, 2017. Vol.177 no.10 pp: 1527–1529.

¹⁰⁸ Thomas Niederkrotenthaler, Steven Stack et al. "Association of Increased Youth Suicides in the United States With the Release of 13 Reasons Why". JAMA Psychiatry, 22 September, 2019. Vol. 76 no.9 pp: 933–940. doi:10.1001/jamapsychiatry.2019.0922.

showed a decline of 0.96%. During April to June 2017, there was a marked increase by 12% for males, 22% for females (10-19 year olds); 3% for males, 7% for females (20-29 year olds) and 3% for males, 2% for females (30+ year olds). These findings are consistent with the time of strongest interest in the show and occurred only in the demographics to which the show was primarily targeted at. Even the method of suicide remained consistent with modes showcased in the series, a 33% increase in death by hanging during April and 29% increase during April - June; contrasted with a 2.39 and 2.07% increase of using firearms during April and April - June respectively. While some of the visual content over streaming platforms has a heavy reliance on suicidal narratives, others might imply it through more subtle ways. In case of Blackmirror Bandersnatch (2018), Netflix's first online interactive film which allows viewers to choose the order of how the sequence of events will play out, had a suicidal ending¹⁰⁹. The viewer is presented with a choice to either make the protagonist jump from a balcony or to let his friend do it instead. Since these choices are presented in the narrative after having consumed a combination of THC and LSD and is done to demonstrate theories of alternate realities, it becomes convenient to shift the consequences of actions to an external substance.

Still images offer an individualistic sense of freedom when compared to the moving frames, as it enforces a strictly linear narrative of viewing. On the other hand, cinema offers the time to build context and character background, while image depicting suicide is more often than not taken out of context. Saddington started his research with a similar void of aggregated information of representation across cinema for his research¹¹⁰. The lack of structured information forced him towards analysing six films from the standpoint of story, setting and discourse. While his analysis of the reason provided within the narrative was broadly divided into internal or external motivations. However complexities start

¹⁰⁹ One of the ten possible endings which a view can arrive by flowing through consequential and inconsequential choices.

¹¹⁰ John Saddington, "The Representation of Suicide in the Cinema" (Doctorate Thesis). University of York, Department of Sociology, 2010.

to emerge when we expand motivations and reasons into a broader spectrum of emotions. Such a superposition allows for admission and assimilation of guilt as a motivator; with the final release alluding to a form of escapism from the portrayed reality. The portrayal is mainly subdivided into situations where a "guilty" character decides to escape consequences of some action by self terminating, where a "victimised" character decides on the same course of action to escape violence, harm or with the age old heroic notion of self sacrifice for the benefit of others. This archetypical representation of a protagonist, antagonist or sufferer has primarily been the chosen subject to portray effects of suicide and this relatability factor which the audience feels with a character portrayal might have a heavy influence on the decision to self terminate or to welcome other choices in life. Saddington also speaks about the gender imbalance of representation in real world statistics in contrast to cinematic characters and how gender conventions and predispositions define an archetypical script signifying masculinity and femininity. In a particular example cited by Reynders (2011) suggested that upon detailed coroner investigations revealed that probable suicide causes are reported as accident and this underreporting bias was more prevalent in case of men, as opposed to women while in cinema the situation is reversed. In the 350 films analysed by Saddington 30% featured a female while 70% were male and the rate of completion of the act itself was increased than attempts¹¹¹. There are interesting correlations amongst the method chosen and the context of narrative itself: guns account for the majority of all attempts and is predominantly a masculine method of showcasing a decisive will to self terminate, often carried out in anger, frustration or outcome of criminal activity. Poisoning on the other hand is a feminine method often occurring after upsetting news. Jumping is also portrayed as a feminine method of self killing, often implying an impulsive and literal means of escape. Hanging is also another method which is portrayed by characters receiving profoundly bad news and is equally represented by men and women. Cutting and stabbing is a popular method following

¹¹¹ Saddington speculates that this is due to the tradition of male lead actors occupying a prominent place within the narrative itself and to increase the narrative pace.

breakdown of relationships, while both men and women have employed this method equally, there is more destruction of body associated with male stabbing as opposed to female stabbing; presumably to maintain conventional beauty standards. Drowning seems to be the choice for a character experiencing a painful life or humiliation. Among other suicides categorised as miscellaneous, explosion is the most common one to depict altruistic modes of suicide mostly used in the genre of science fiction and war films ¹¹². Apart from gender distinction, Saddington also touches upon the mental health of the characters by categorizing as 'melancholic or occasioned suicide', however the underlying gendered discourse looks at the character motivations from an enforced binary perspective.

The representation of transgender or dysphoria associated with gender conventions has been disproportionate in the mainstream cinema. From the earliest works centered around 1930s which feature primarily people cross dressing on occasion to what Cavalcante refers to as "temporary transvestite films"¹¹³. However, one of the first films to portray both gender disparity and self killing induced by associated differential treatment was *Glen or Glenda* (1953) which starts with the suicide of a transvestite named as Patrick/Patricia who had been arrested multiple times on account of cross dressing in public; with a note mentioning the societal restrictions leading to the decision. Rest of the film sequence is an attempt made by the police inspector to satiate his curiosity by asking a doctor, who narrates the story of Glen/Glenda and Alan/Anne. This narrative within another narrative feels to be for the benefit of educating the crowd, while simultaneously maintaining a safe distance from any controversy it might invoke. The doctor even explicitly mentions the difference between transvestite and homosexual. Two more films which briefly glaze over the topic of self killing in the background are *Dog Day Afternoon* (1975) where partner (in crime) of the protagonist is a transgender who reveals in a phone conversation that s/he attempted

¹¹² Saddington (2010), pp 58-60.

¹¹³ Andre Cavalcante, "Struggling For Ordinary: Media and Transgender Belonging in Everyday Life." New York: New York University Press, 2018 pp.40-42.

suicide to escape the abusive protagonist, and was hospitalized before the police caught up. *Strange Circus* (2005) continues this trend of distancing the narrative of taboo topics within another layer by depicting a protagonist who is an author writing about rape, incest and suicide while being assisted by a transgender character called Yuji. Such meta narrative style of representation could be a deliberate artistic choice or done to circumvent legal and political restrictions imposed by institutions around us. The few films which tackle the topic head on are: *Girl* (2018) and *Ma vie en rose* (1997), the latter focuses on the story of a child called Ludovic who is born a boy however identifies as a girl. Ludovic's choice to play the character of Snow White in a school play doesn't sit well with the parents of other students who sign a petition to have Ludovic expelled. The father who is unable to cope with mounting pressure, starts causing conflict within the household and Ludovic's answer to mending the situation is to kill herself by hiding inside a freezer. She is found in time and allowed to wear a skirt to a neighborhood party. While the other neighbors greet her warmly, Ludovic's father gets fired the next day and finds his house spray-painted with graffiti. It is interesting to note that her parents allow a change in clothing only after the attempt at self killing. The film carries the theme of institutionalised pressure forward and depicts how it cascades from one action to another. *Girl* (2018) which was inspired by Nora Monsecour, a trans-female ballet dancer from Belgium who is accepted at a prestigious ballet school in Antwerp, depicts her family members and friends to be supportive of her emotional and physical state of transformation. However, some instances of bullying creep in, eventually resulting in cutting off her genitalia. The divided opinion amongst critics¹¹⁴ reinforces the sensitive nature of representation about topics with the purpose of raising awareness, rather than objective narrating.

¹¹⁴ Nick Romano. "Trans critics explain the problem with *Girl* and its Golden Globes nomination". *Entertainment Weekly*, 6 December, 2018. Retrieved 11 April 2020.

There are approximately 648 films¹¹⁵ with suicide as its central plot, feature it in some form or a documentary about the subject itself and around 87 films which portray beyond the binary norm of gender. However none of the films mentioned above which represent a transgender self killing narrative featured in any online list of movies collated on the topic of suicide¹¹⁶. Substantiates the observation that camera gaze is predominantly a male gaze, unable to yet go beyond the conventionalized gender and societal norms. Heightened suggestibility to kill oneself after feeling a sense of relatability to the character is one aspect of media influence, while the other aspect is seen in cases of news reports of self induced celebrity deaths. Stack and Lester's analysis of measuring the effect of a celebrity suicide indicates a higher likelihood of Werther effect leading to increased suicide clusters¹¹⁷. This has been seen particularly in the cases of Chinese actress Ruan Lingyu, Japanese musicians Yukiko Okada and Hideto Matsumoto, South Korean actress Choi Jin-Sil and US actress Marilyn Monroe. However, a similar surge in self killing rate was not seen after the US musician Kurt Cobain killed himself¹¹⁸ and was only marked by a significant increase in suicide related crisis calls. It is hypothesized that this could have been a result of a change in media reporting strategy, however further keyword specific analysis is required to understand the difference in which the previous cases were presented across media channels. Maintaining a standard guideline for suicide reporting in media is difficult since each area has a different cultural background hence countries have adopted a journalistic codes ranging from strict (Austria, Norway, Turkey & Canada) to moderate (US, Australia and Ireland) stance. Studies have shown that risk of suicides have declined since media outlets started following tactful

¹¹⁵ See 'Appendix V' for more details.

¹¹⁶ All of the above analysis is based on studio sponsored films and doesn't take into account regional or independent productions.

¹¹⁷ Steven Stack & David Lester. *Suicide and the creative arts*. New York, Nova Science Publishers, Inc. 2009. ISBN: 978-1-60876-560-7 pp 253-255.

¹¹⁸ David A. Jobes; Alan L Berman; Patrick O'Carroll et al. "The Kurt Cobain suicide crisis: Perspectives from research, public health and the news media". *Suicide and Life - Threatening Behavior*, 1996. Vol.26 no.3 pp: 260–271.

guidelines for reporting¹¹⁹. Strategies and guidelines for online content is currently based on brute force methods which either rely on human judgment or blanket removal of graphic content. Which makes it difficult to reduce occurrence of manipulative challenges like the Blue Whale which surfaced as a list of 50 tasks being administered to people via instant messaging services with increasing intensity for self harm after completion of each task. The complexity ascertains itself in the fact that it's difficult to pinpoint deaths caused solely due to people participating and even more difficult to verify in spite of evidence¹²⁰; since suicidal tendencies might have existed in people before taking up this "challenge". The question is: to what extent does our collective internet activity push someone over the edge?

¹¹⁹ Margot Sanger-Katz. "The Science Behind Suicide Contagion". The New York Times, 13 August, 2014. Retrieved 13 April 2020.

¹²⁰ Abhinav Khattar, Karan Dabas, Kshitij Gupta et.al. "White or Blue, the Whale gets its Vengeance: A Social Media Analysis of the Blue Whale Challenge." Delhi, Indian Institute of Technology, 20 January, 2018. pp 12-14

Further Research & Experiments

"For years I've thought about killing myself. It's the only thing that kept me going."

- Robin Williams as Dale Putley, 00:06:21, Fathers' Day (1997)

There is practically no way to conclude research on a topic as devastatingly vast as self killing; only next steps towards uncovering deeper insights. It is important to look at both practical and theoretical aspects of a topic with such a potential for subjectivity; lest any research becomes tied to dispassionate statistics. My own experiments with truth led me towards people brave enough to share their own first hand experiences and any associated fallout. The second practical exploration and part of an ongoing series was started in the form of Suicidal Objexts¹²¹ which explores memories which tend to (re)surface as we think about objects which have the potential to take lives. It came to light that when we make an attempt to dig deep within our subconscious to relay the memories which once traumatized and had a destructive hold over us; often we feel some disconnect. The paradoxical nature of assigning words to such recollected fragments of memory was illustrated through two sides of a photogram. One side represents the mind-map of an individual at a point in life when the only available option was that of non existence; while the other side an attempt at verbalizing such recollections. Since these memories tend to remain repressed in our subconscious, close friends were asked to recollect memories associated with traumatic or suicidal events and linguistically describe or illustrate parts which would be comfortable in sharing. Some were able to perceive objectivity while describing the same event in different languages. The objects which simultaneously invoked feeling of safety and self harm were (re)interpreted visually from the written text. Such recollections invariably drained energy of the participants which raises the question of necessity. The third experiment is currently in preparatory phase and explores the

¹²¹ Illustration 78: Photogram and silkscreen prints on expired RC paper mounted on glass, 30cm x 40cm, Praha 2020.

intention to renounce society in more detail. Such forms of detachment have been prominent in certain cultures and are assigned positive and negative connotations. Throughout ancient Vedic times the idea of vipaśyanā and sānyasā where a person renounces all materialistic possessions or familial bonds has had a favorable disposition, while isolation by the Hikikomori in current Japanese culture has an increased correlation to suicide and is labeled as taboo. This duality is planned to be explored further with the constant play of negative to positive inside a darkroom. It remains to be seen what (or who) comes to light through this ten day voluntary darkroom isolation experiment. These experiments aimed at acknowledging the non-uniformity in representation and increasing conversations which break the notion of taboo; can perhaps be a step towards providing a much needed alternative that is (sometimes) difficult to see.

From a theoretical standpoint, the vast array of visual content generated by an ever growing digital user base across platforms can be analysed. Although generalizing collective perception towards such a phenomenon through sociotechnical activities can be considered conjectural at best; the analysis can be made more robust by cross referencing with datasets trained independently¹²². Such a combined approach would be required to process facial expressions of images extracted from a film. An analysis of frequently occurring keywords which imply suicidal notions across streaming platforms by scrutinizing the script and dialogues¹²³ will be an augmentation to the insights gathered from still photograph analysis done in the previous section. The data obtained can be compared between how the entertainment industry projects notions around self killing and how the general population perceives and reflects it back as a digital echo. Specifically, YouTube video tags, Twitch and Facebook live streams, SnapChat aggregated tags, TikTok and Instagram clips would provide a glimpse of how the underground visual culture relating to self harm or

¹²² Stanford Vision & Learning Lab. ImageNet API, 2009. <https://image-net.org/download-API>

¹²³ Benjamin Schmidt; Matt Nicklay; Neva Cherniavsky; Martin Camacho; Erez Lieberman. "Bookworm: Subtitles", 2014. <https://movies.benschmidt.org/>

killing is permeated and propagated. Analysing comments from YouTube, Instagram, Facebook and Twitter would provide a near comprehensive correlation to how self killing is perceived across languages and would be an extension to the search keywords. An extension to the analysis can be done by adding memes, stickers and GIFs to the list since these aren't traditionally considered to be a part of the media, and yet are increasingly being integrated into our visual culture; especially within the sphere of instant messaging platforms. Album art of music which portrays suicide in its lyrics is another area which is completely neglected and requires extensive content analysis to uncover any trends across genre or generations.

The emphasis thus far has primarily been in artworks generated through antiquity in European and certain Asian cultures. For a more inclusive analysis it would become important to get perspectives from South American, African, Aboriginal and Eskimo tribal art related to self deaths. There are over 70 unique verbal expressions for suicide across languages; furthermore each culture might have unique practices and associations related to self death. A list compiled from Wikipedia isn't nearly enough to understand the depth associated with positive and negative connotations that people attach to images, how much of that is influenced through the medium of traditional film and the level of influence social media plays into it. Adding regional and independent films to the list will also be crucial in covering the cultural influences of representation in depth. Libraries of film schools from diverse regions is a good place to start. However, finding institutional support for such research can be challenging as is evident by the lack of response from Film and Television Institute of India, Pune to share a list of student films on the subject of farmer suicides. There are 7 films listed in the FAMU catalog for the keyword "sebevraždy", some are in VHS format and in need of analog to digital conversion for any further analysis.

Philosophically speaking the concept of euthanasia is same as suicide, however representations have been kinder to the suicidee and antagonism (if any) is directed towards person performing the action. A noteworthy

case which merged medicine, science and photography was “The Fundus Oculi” by Dr. Kevorkian where he conducted experiments on patients who have agreed to be euthanized and postulated that by analysing photographs of retina over time, one can determine the cause of death¹²⁴. Which also had a spillover to the popular television show late night with David Letterman as he made satirical promotional slogans for the “Suicide Machine”¹²⁵, aired during December 1990 in the United States. In 2010 this was featured as a biopic film *You Don’t Know Jack*, only made for television screening. The erstwhile Hemlock Society, the right to die advocacy group mentioned in the film has inspired (at least) two more, *Hemlock Society* (2012) and *Welcome Zindagi* (2015) in Bengali and Marathi respectively. This also brings up the question about portrayal of the impact on lives of people left behind. Studies and representations in this space are lacking, presumably to be sensitive towards feelings of the people who find themselves in such a situation. Saddington (2010) does set a precedent for it by specifying it as one of the parameters in his character study. However, a broader analysis would be required to extract similar context from still photography in documentary and social media. Over the years there has been a wide spectrum of subjective interpretation and cumulated perceptions on self deaths. The individual reality of each choice would be vastly different from the next and the accelerated pace at which it’s being constantly (re)formed in the current age is best contemplated through the final words of Edouard Levé; who created a mental image of suicidal impulses far better than I could.

¹²⁴ Illustration 79: Jack Kevorkian. “The fundus oculi and the determination of death”. *The American journal of pathology*, 1956. Vol.32 no.6 pp1253–1269.

¹²⁵ “Late Night with David Letterman: top ten lists for 1990.” Mudslide Networking, 1990. <https://www.mudslide.net/TopTen/lnwd1990.html#December18>

Ferns caress me	Life is proposed to me	The truth moves me
Nettles sting me	My name is passed on to me	Uncertainty bothers me
Brambles scratch me	My body is imposed on me	Falsehood fascinates me
The city hones me	Television depresses me	Gossip misleads me
The house welcomes me	Radio disturbs me	Polemic enflames me
The bedroom calms me	Newspapers bore me	Silence redeems me
The enemy encourages me	Saints fascinate me	Obstacles raise me
Combat excites me	The faithful intrigue me	Defeat hardens me
Victory leaves me indifferent	Priests disquiet me	Success mollifies me
Day dazzles me	What is unique surprises me	Error instructs me
Evening soothes me	What is double resembles me	Habit improves me
Night envelops me	What is triple reassures me	Perfection obsesses me
Dominating oppresses me	Equilibrium maintains me	Offenses surprise me
Subjugating enslaves me	Falling reveals me	Retorts come slowly from me
Being alone frees me	Recovery exhausts me	Contempt avenges me
Heat bothers me	A single point hypnotizes me	Perdition tempts me
Rain closes me in	A constellation scatters me	Irony neutralizes me
Cold awakens me	A line guides me	Affection redeems me
Tobacco irritates me	Time is lacking for me	Faith rattles me
Alcohol tranquilizes me	Space is enough for me	Fidelity suits me
Drugs isolate me	The void attracts me	Treason stabs me
Evil surprises me	The basement repels me	Departures delight me
Forgetting is desirable to me	The attic appeals to me	Voyages numb me
Laughter saves me	The staircase guides me	Arrivals revive me
Wishing carries me	Talent charms me	Earth bears me
Pleasure disappoints me	Virtuosity fools me	Sand slows me
Desire picks me up again	Genius illuminates me	Mud traps me
Friendship ties me	Prudence agitates me	Euphoria dissuades me
Love reveals me	Violence excites me	Innuendo disquiets me
Sex delights me	Vengeance disappoints me	Neutrality convinces me
Accumulation tempts me	Thirst bothers me	Sermons annoy me
Keeping reassures me	Hunger enlivens me	Examples persuade me
Daring relieves me	Eating puts me to sleep	Action vindicates me
The sun wearies me	The edge tempts me	Cleaning bores me
The earth surrounds me	The hole draws me	Tidying calms me
The moon moves me	The bottom alarms me	Discarding delivers me

The new attracts me	Speaking identifies me	The baroque sickens me
The old anchors me	Shouting frees me	The gothic chills me
Change animates me	Whispering imposes on me	Novels enlighten me
Work fulfills me	Humming rocks me	Red irritates me
Hobbies instruct me	Intoning suspends me	Black moves me
Holidays sedate me	Singing unfolds me	White calms me
To know makes me grow	The beginning enthuses me	The solo attracts me
Not to know harms me	The middle sustains me	The quartet sustains me
To forget frees me	The end disappoints me	The symphony distances me
Losing is bothersome to me	Goodness impresses me	Rules serve me
Winning is a matter of indifference to me	Stupidity amuses me	Constraints stimulate me
To play is disappointing to me	Malice disgusts me	Obligation extinguishes me
To deny tempts me	November upsets me	Dialogue binds me
To affirm excites me	April refreshes me	Monologue imposes upon me
To suggest is enough for me	September soothes me	Soliloquy isolates me
Seducing seduces me	Envy indisposes me	The air penetrates me
Loving transforms me	Jealousy moves me to pity	The ground resists me
Separating pains me	Hatred distances me	The underground smothers me
Clothing announces me	Yesterday wearies me	Rhythm leads me
Disguises hide me	Sleep immobilizes me	Melody charms me
Uniforms efface me	Awakening attacks me	Harmony troubles me
Speaking commits me	The millennium enfolds me	Aquariums sadden me
Listening teaches me	The century situates me	Aviaries oppress me
Silence tempers me	The decade decorates me	Cages revolt me
Birth befalls me	The hour rules me	Rain doubles me up
Life occupies me	The minute hurries me	Snow enchants me
Death completes me	Seconds escape me	Hail stops me
To climb is difficult for me	Threats fool me	My finger draws
To descend is easy for me	Anguish moves me	My hand catches
To be stationary is useless to me	Fear excites me	My arm enlaces
Homage obliges me	Surprise displeases me	My brain conceives
Oration touches me	Improvisation harms me	My eye guides
Eulogy buries me	Announcements buttress me	My body makes
The flash blinds me	Traps seduce me	The first time tempts me
The beam dazzles me	Liars fool me	Its sequel accustoms me
The reflection intrigues me	Informers horrify me	The last depresses me

Tiredness calms me
Lassitude discourages me
Exhaustion stops me

Constructing obsesses me
Conserving calms me
Destroying relieves me

Arriving changes me
Staying costs me

Leaving animates me

The group oppresses me
Solitude holds me

Madness stalks me

To please pleases me
To displease displeases me

To be indifferent is indifferent to
me

Age overtakes me

Youth abandons me

Memory remains with me

Happiness precedes me

Sadness follows me

Death awaits me

-- Edouard Levé, Suicide

Appendix I - List of Illustrations



Illustration 2: The Suicide of Ajax, bronze statue
From Populonia, 5th century bc.
Museo Archeologico, Florence.



Illustration 1: The Death of Ajax',
seal from Corinth, c.700 BC.
Musée du Louvre, Paris



Illustration 3: Ajax impaled by his sword,
painting on a black-figure krater from
Corinth,
c.600 BCE. Musée du Louvre, Paris



Illustration 4: Ajax Preparing for His Death',
painting on a black-figure krater attributed to Exekias,
c. 540 BCE. Musée des Beaux-Arts et d'Archéologie, Boulogne.



Illustration 5: 'Ajax Falling on His Sword', carved sard gem from Etruria, first quarter of 5th century BCE. Museum of Fine Arts, Boston.

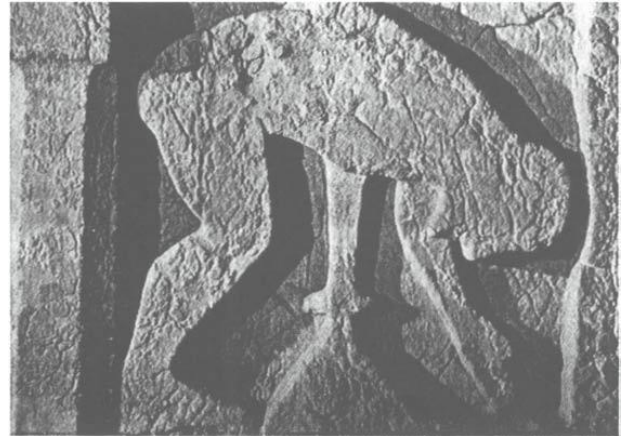


Illustration 6: Ajax on his sword. An unfinished metope of the Hera temple at the mouth of the Sele, now in the Museum of Paestum

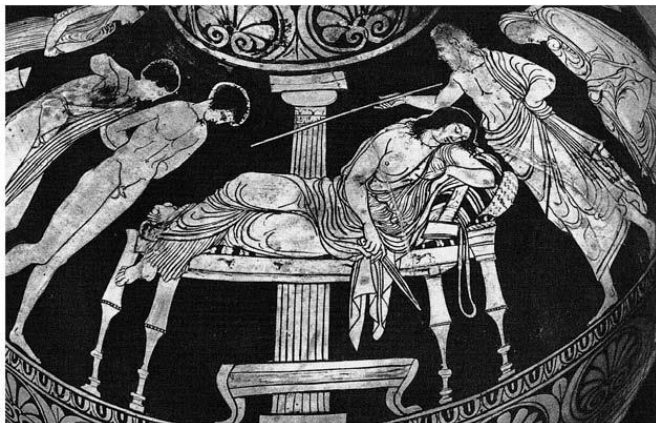


Illustration 7: 'The Suicide of Canace', scene from Euripides' Aiolas painted on a red-figure hydria by the Amykos Painter, c. 410 BCE. Museo Provinciale, Bari.

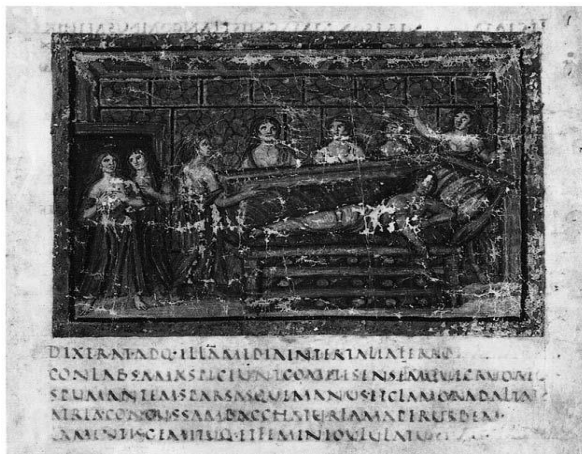


Illustration 8: 'Dido Mourned by Her Maids', detail from Codex Virgilius Vaticanus



Illustration 9: The Suicide of Dido', detail from Codex Virgilius Vaticanus, 4th century CE. Biblioteca Apostolica Vaticana, Rome.



Illustration 10: Phaedra Carrying a Noose, the Means of Her Decease' (inscribed 'Fedra'), copy of an image from the Tor Marancio.



Illustration 11: Liberale da Verona, The Death of Dido, 1529, oil on poplar panel. National Gallery, London



Illustration 12: 'The Apotheosis of Herakles', red-figure pelice found at Vulci and attributed to Cadmos, c. 450 BCE. Museum Antiker Kleinkunst, Munich.

Illustration 13: A Gaul Slaying Himself and His Wife, Roman copy after a Greek original of the Pergamon school, c. 230 BCE, marble. Palazzo Altemps, Rome.

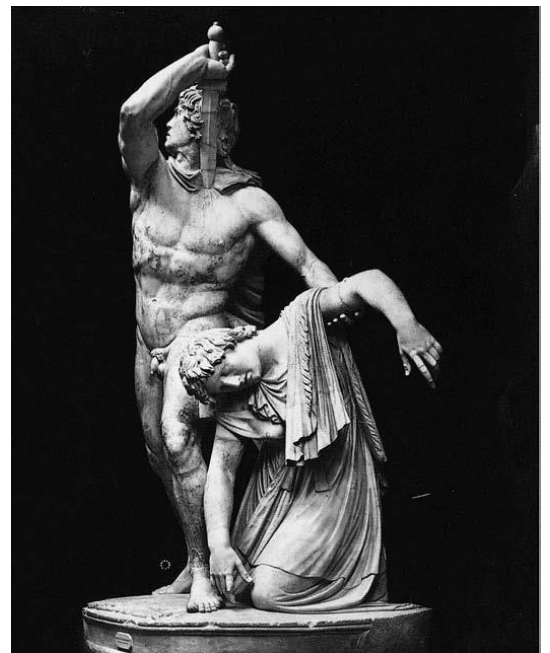


Illustration 14: 'The Victory Monument of Attalos', 3rd century BCE, reconstruction by Arnold Schober.



Illustration 15: 'Decebalus', detail of Trajan's Column, Rome, c. 115 CE.

Illustration 16: 'Decebalus', detail of a drawn copy of a painting on an earthenware cup from Southern Gaul signed Lucius Cosius, 3rd century CE.





Illustration 17: Sati shrine at the Chaturbhuj temple at Orchha, Madhya Pradesh, 8th Century CE.

Illustration 18: A shrine to wives of the Maharajas of Jodhpur who practiced sati, Mehrangarh Fort, Rajasthan, 15th Century CE





Illustration 19: The Dying Seneca (sometimes called The Elderly Fisherman), found near SS. Matteo and Guiliano, Rome, alabaster and marble with enameled eyes. Musée du Louvre, Paris.

Illustration 20: Peter Paul Rubens, The Death of Seneca, 1608, oil on panel. Alte Pinakothek, Munich.

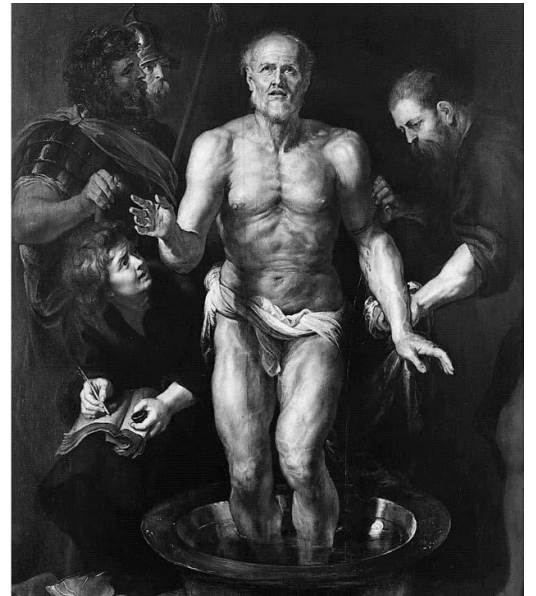


Illustration 21: François Perrier, Seneca, c. 1640, etching after Beham. Wellcome Library, London.



Illustration 22: Double Hem of Socrates and Seneca, Antikensammlung Berlin,

Illustration 23: Pyramus and Thisbe, fresco from the House of Loreius Tiburtinus, Pompeii, c. 79 CE



Illustration 24: 'Theseus Finds Phaedra Contemplating Suicide', vase painting on an Apulian redfigure pyxis from Altamura showing a scene from Euripedes' First Hippolytus, 4th century BCE. Soprintendenza alle Antichità, Taranto.



Illustration 25: Pyramus and Thisbe (tympanum), 12th century, stone. Cambrai Municipal Museum.

Illustration 26: The Voluntary Death of the Women of Cimbria, c. 1543, engraving.



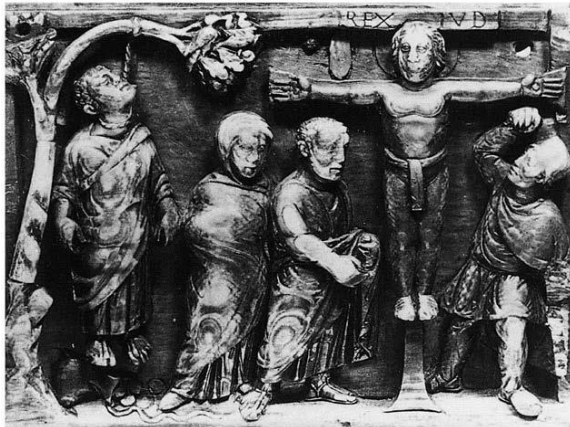


Illustration 27: 'The Deaths of Judas and Jesus', panel from an ivory casket, early 5th century CE. British Museum, London.

Illustration 28: Gislebertus, 'The Hanging of Judas', relief on a capital, c. 1120–40, stone. Cathedral of St Lazare, Autun.



Illustration 29: 'Judas Hanging', Italo-Hungarian manuscript illumination, c. 14th century CE.



Illustration 30: Master B P, Satire on the Papal Arms, c. 1538, woodcut. Kunstsammlungen Veste Coburg. Judas hanging from the broken key on left.

Illustration 31: 'Judas Hanged', 11th century CE, manuscript illumination. Biblioteca Apostolica Vaticana, Rome.



Illustration 32: Jean Columbe, 'Judas Hanged', Illumination from Tres Riches Hcures du Duc de Bern 1415, Museum Conde, Chantilly

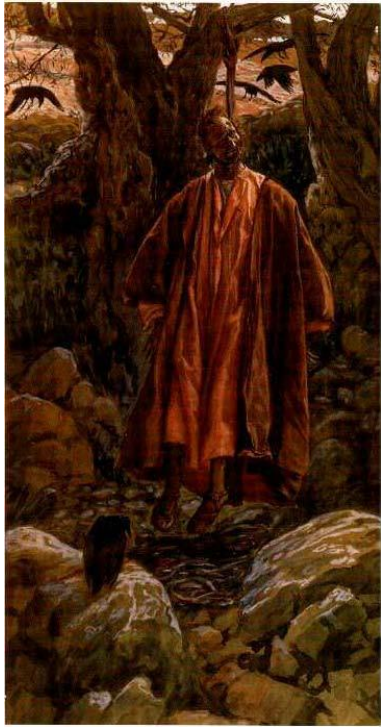


Illustration 33: James Tissot. 'Judas hangs himself', illustration for *The life of Christ*, c 1886-96, gouache on paperboard. Brooklyn Museum of Art.

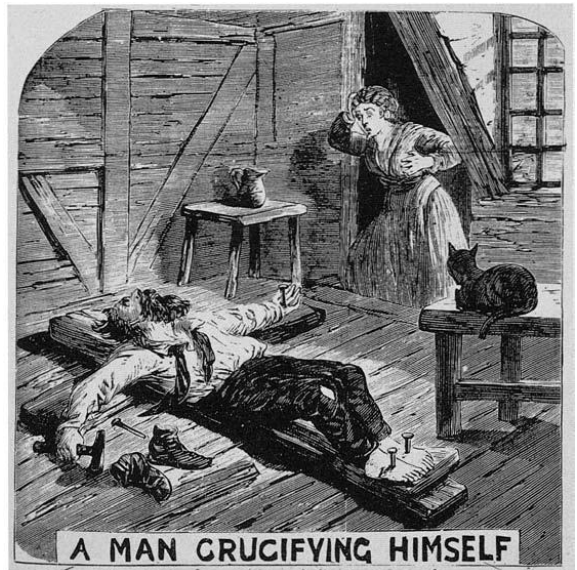


Illustration 34: 'Suicide on a Railway', from *Illustrated Police News*, 23 December 1877, wood engraving.



Illustration 35: 'Singular Attempt at Suicide', from *Illustrated Police News*, 24 June 1876, wood engraving.



Illustration 36: 'The Death of Abimelech', from a 9th-century manuscript. Biblioteca Apostolica Vaticana, Rome.

Illustration 37: Charles Alfred Stothard, Abimelech, 1819, watercolour with raised gilt detail, copy of a (destroyed) mural of c. 1292–7 formerly in the Painted Chamber of the Palace of Westminster, London. Society of Antiquaries, London.

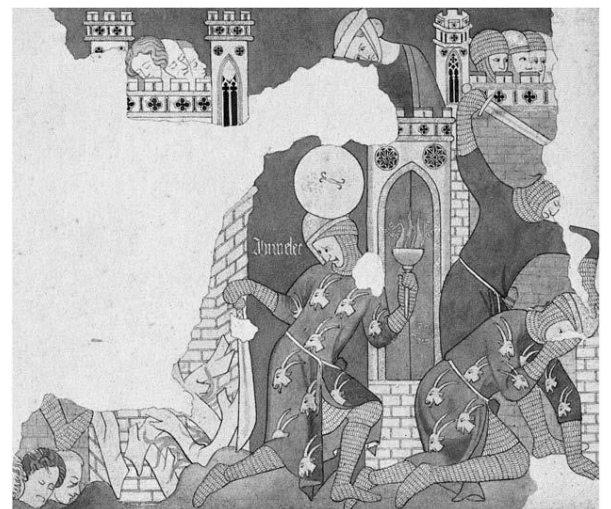


Illustration 38: 'The Death of Zimri', 12th century CE, manuscript illumination. Biblioteca Apostolica Vaticana, Rome.



Illustration 39: Johann Ohnerfurcht, 'Zimri', c. 1400, manuscript illumination. Bibliothèque de l'Arsenal, Paris.

Illustration 40: 'The Death of Saul and His Armour Bearer', c. 1860, Delft tile. Tegelmuseum, Otterlo.



Illustration 41: Jan Luiken, 'The Death of Saul', engraving from Luiken, De Schrifuurlyke, Amsterdam, 1712.

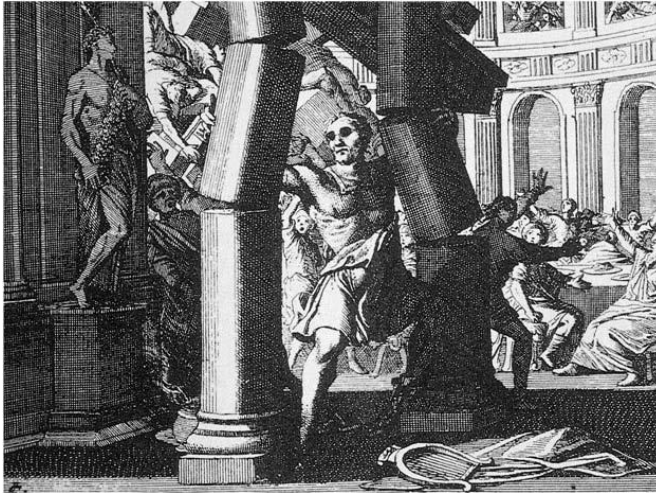


Illustration 42: Jan Luiken, 'Samson', engraving from Luiken, De Schriftuurlyke

Illustration 43: 'Samson', 18th century, Delft tile. Tegelmuseum, Otterlo.



Illustration 44: 'Ahitophel', 18th century, Delft tile. Tegelmuseum, Otterlo.

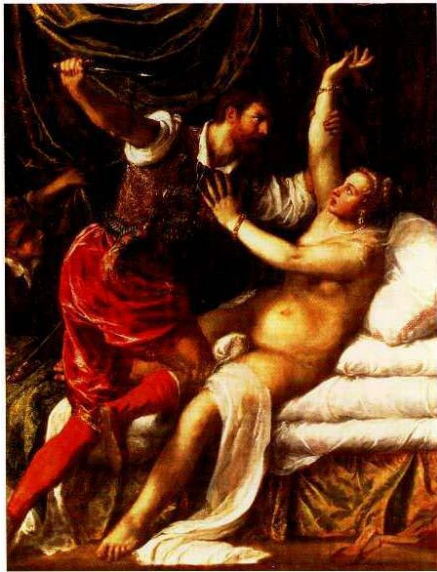


Illustration 45: Titian, The rape of Lucretia, c.1376-78, oil on canvas. Fitzwilliam Museum, Cambridge



Illustration 46: Pierre Remiet, 'The Suicide of Lucretia', illumination from Valerius Maximus, *Faits et dits mémorables*, 14th century. Bibliothèque Municipale de Troyes.



Illustration 47: The master of the holy blood, the death of Lucretia, c.1513 oil on canvas. Szépművészeti Múzeum, Budapest



Illustration 48: Albrecht Dürer, The Suicide of Lucretia, 1518, oil on lime panel. Alte Pinakothek, Munich



Illustration 49: Francesco Raibolini, called 'Francia' (attrib.), Lucretia, c. 1510, oil on panel. York City Art Gallery



Illustration 50: 'Lucretia Stabbing Herself through the Heart', c. 1520, maiolica tile. Vyne House, Sherborne St John, Hampshire.



Illustration 51: Lucas Cranach, Lucretia c. 1532, oil on canvas. Niedersachsen Landesmuseum, Hannover



Illustration 52: Rembrandt, Lucretia, 1666, oil on canvas. Minneapolis Institute of Arts.



Illustration 53: Rembrandt, Lucretia, 1664, oil on canvas. National Gallery of Art, Washington, DC.



Illustration 54: Sebastiano Ricci, Lucretia, c. 1720, oil on canvas. Dayton Art Institute.



Illustration 55: Dead Lucretia c. 1804, by Spanish sculptor Damià Campeny. Barcelona: Llotja de Mar.



Illustration 56: Cleopatra, marble, Vatican Museum, Rome (Galleria delle Statue).



Illustration 57: Guido Reni, The death of Cleopatra, c. 1600, oil on canvas. Palazzo Pitti, Florence

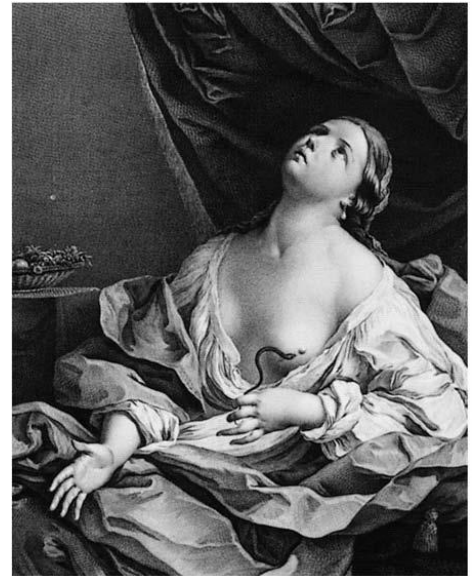


Illustration 58: Robert Strange, Cleopatra, c. 1840, engraving after Reni



Illustration 59: Elisabetta Sirani, Cleopatra, c.1650, oil on canvas, Flint Institute of Arts, Michigan



Illustration 60: The 'Heaven's Gate' suicides, March 1997.

Illustration 61: 1814, engraved cartoon. H. K. Browne ('Phiz'), 'Mr. Mantalini Poisons himself for the Seventh Time', engraving from Charles Dickens, Nicholas Nickleby, London, 1839.

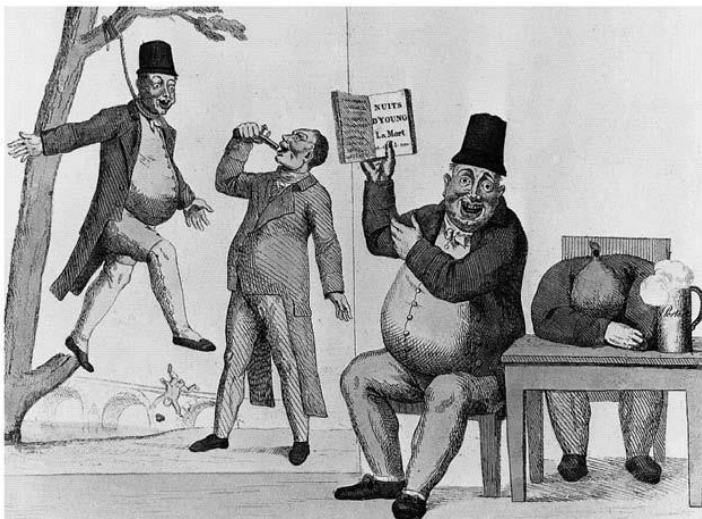


Illustration 62: Amusements des Anglais à Londres, 1814, engraved cartoon.

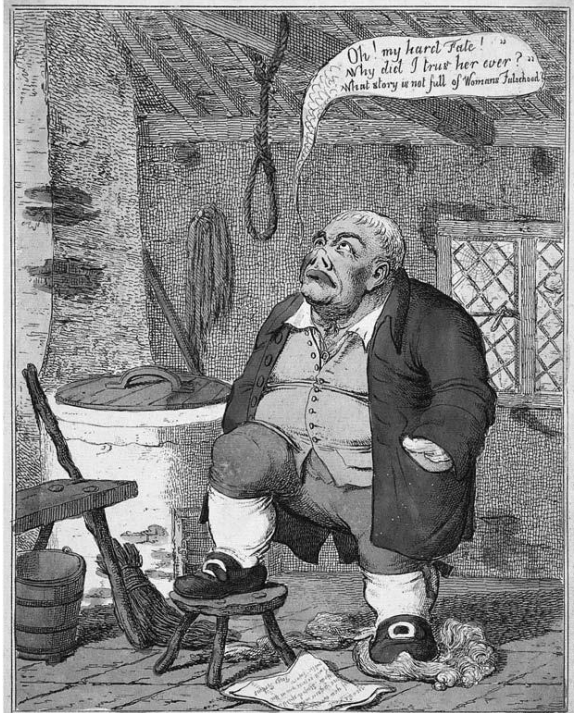


Illustration 63: A Cure for Love: No Cure: No Pay, 1819, cartoon after Cruikshank. British Museum, London.

Illustration 64: George Cruikshank, 'The maniac father and the convict brother are gone. The poor girl, homeless, friendless, deserted, destitute and gin-mad commits self-murder', engraving, 1848, Plate VIII from The Drunkard's Children (A Sequel to The Bottle).

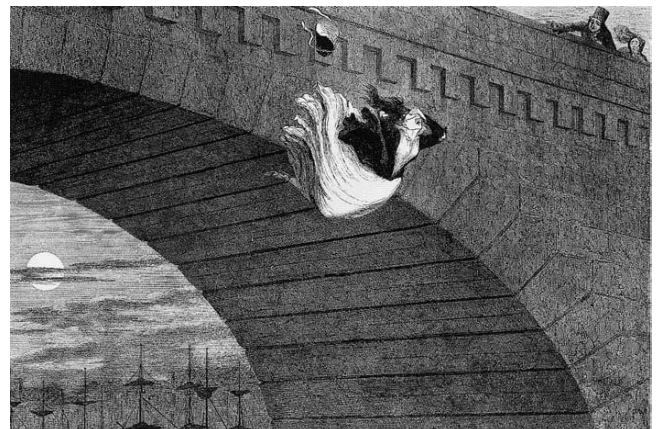


Illustration 65: 'Suicide of Two Girls', from Illustrated Police News, 24 October 1868, wood engraving.

engraving.



Illustration 66: 'The Suicide of Alice Blanche Oswald', from Illustrated Police News, 21 September 1872, wood engraving.

Illustration 67: Camille Pissarro, Le Pendu, drawing from Turpitudes Sociales, 1889–90, pen and ink over pencil on paper. Private collection.

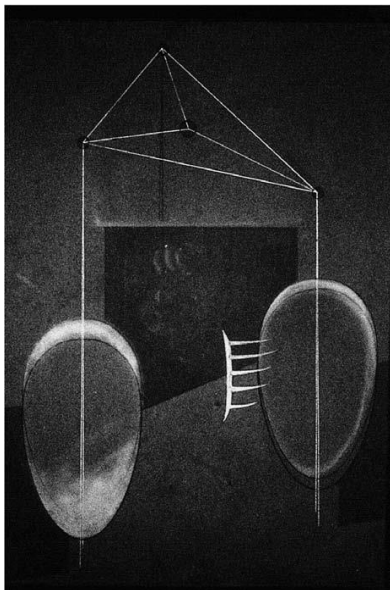
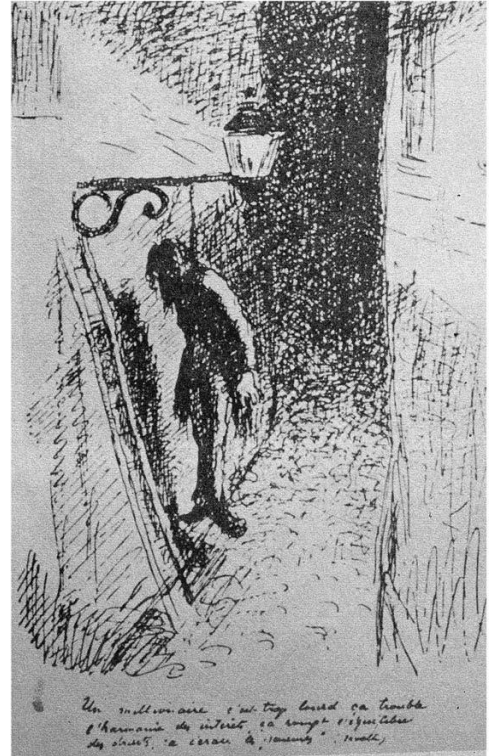


Illustration 68: Man Ray, Suicide, 1917, airbrushed tempera on cardboard. Private collection.



Illustration 69: Frans Masereel, untitled woodcut from *The City*, 1925

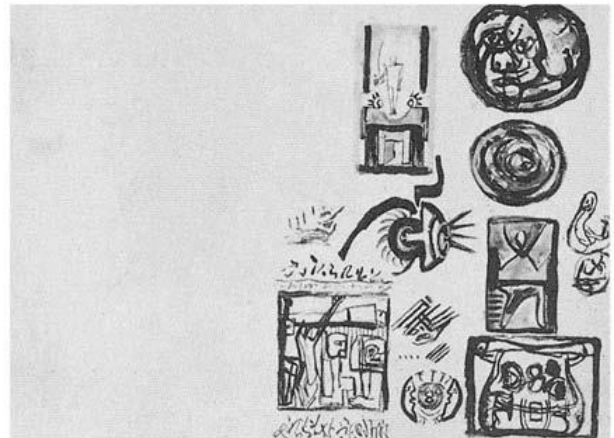
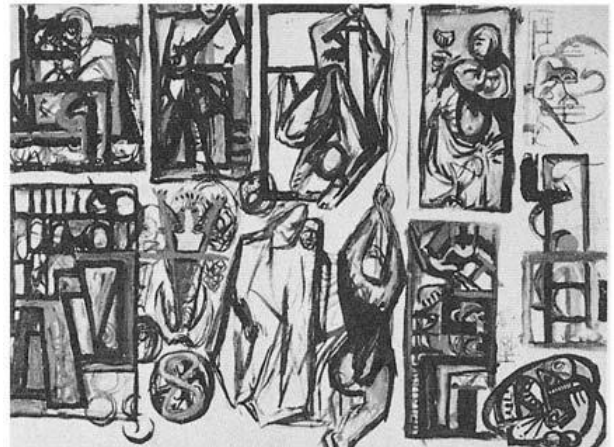


Illustration 70: Jackson Pollock, *Figure Composition*, 1941–2, each side of a double-sided sheet of drawings.



Illustration 71: Andy Warhol, Suicide (also known as 1947White), 1971, acrylic and silkscreen ink on canvas. Collection of the Dia Art Foundation, Bridgehampton, NY.

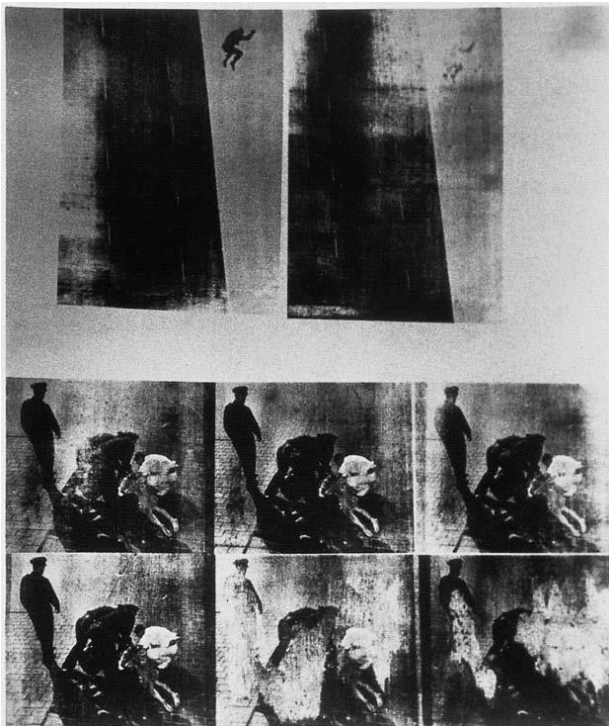


Illustration 72: Andy Warhol, Suicide (Purple Jumping Man), 1965, synthetic polymer paint and silkscreen ink on canvas. Tehran Museum of contemporary Art.



Anna Karenina / 2004



Paní Bovaryová / Madame Bovary 2004



Kleopatra / Cleopatra 2004



Ofélie / Ophelia 2004



Julie Kapuletová / Juliet Capulet 2009



Madam Butterfly / Madame Butterfly 2008

Illustration 73: Fictionalized representations of women suicides in literature.



Illustration 74: Kuzakabe, Kimbei:
Ceremony of Seppuku, Japan c.
1880 Enhanced albumen print
20.5 x 26.5 cm



Illustration 75: Possibly a staged
version of Seppuku being
performed.

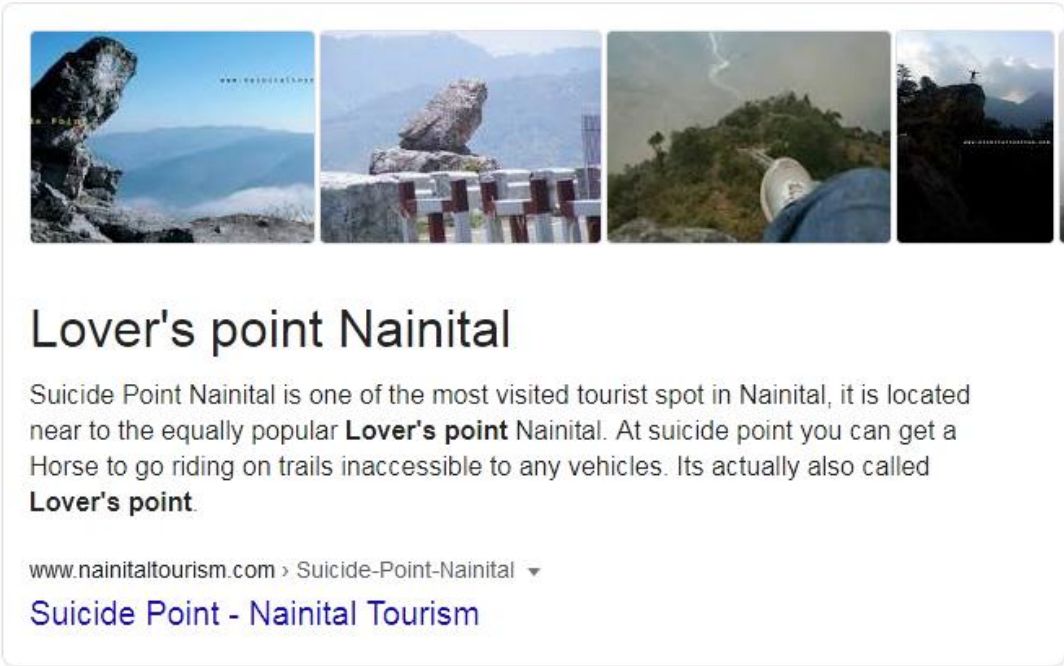


Illustration 76: Google’s search algorithm categorizing images and websites on search results.

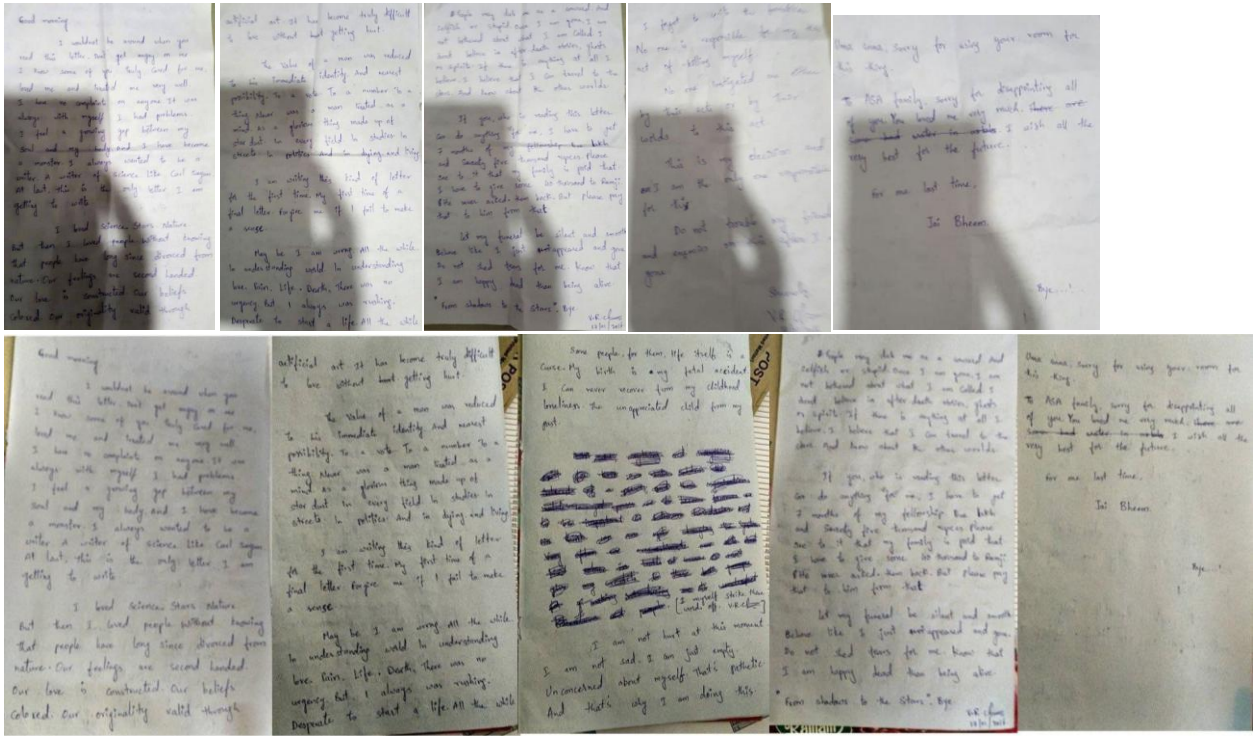
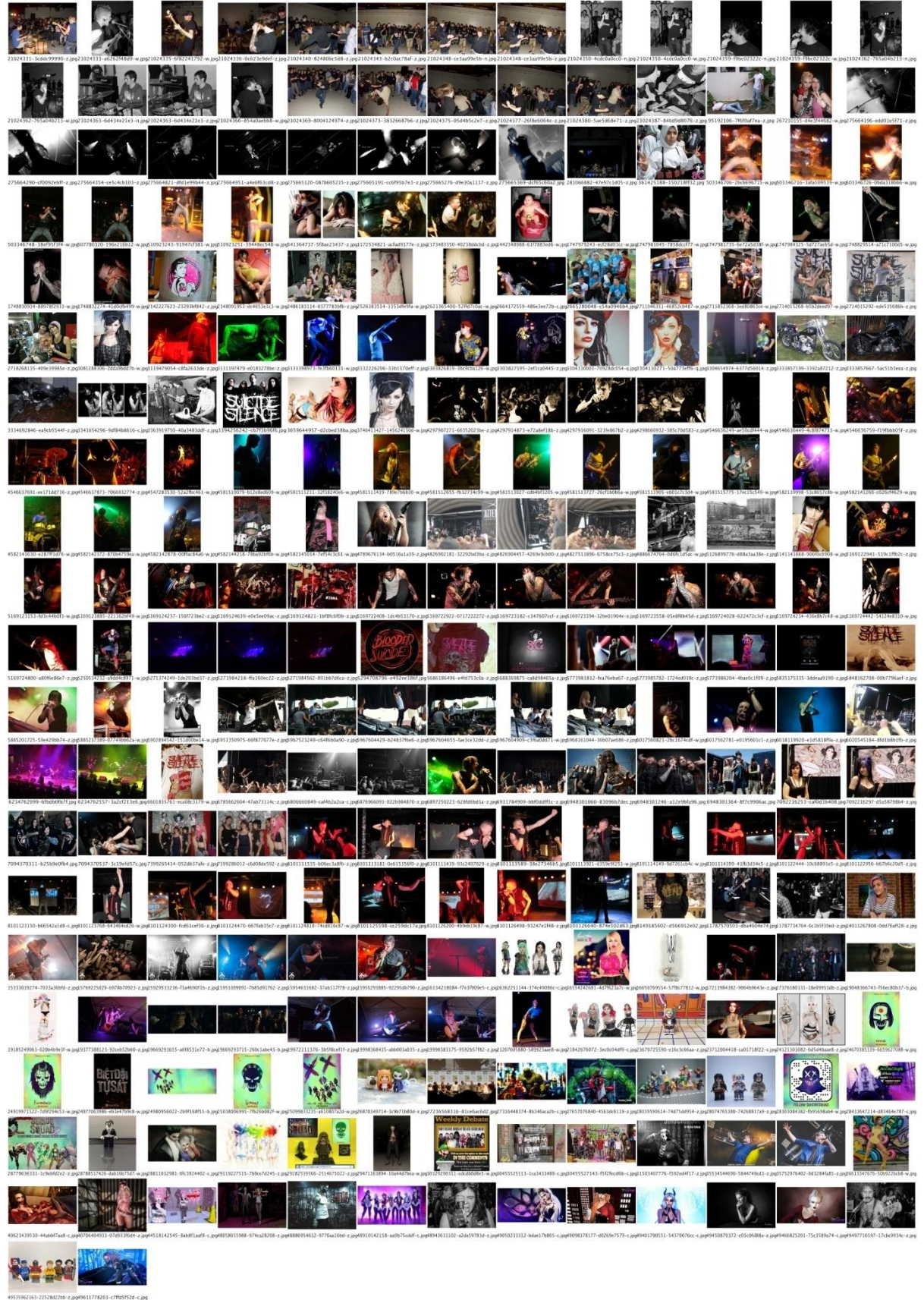
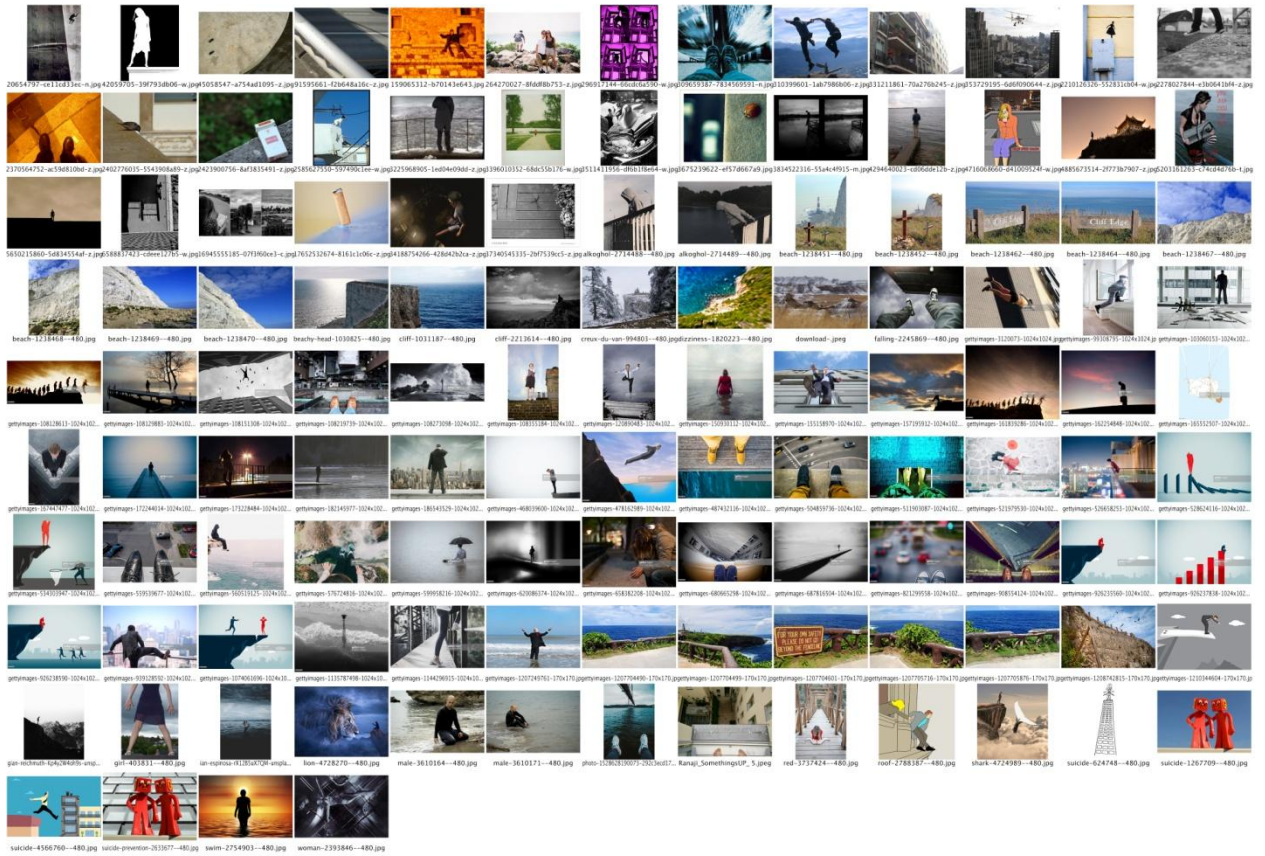


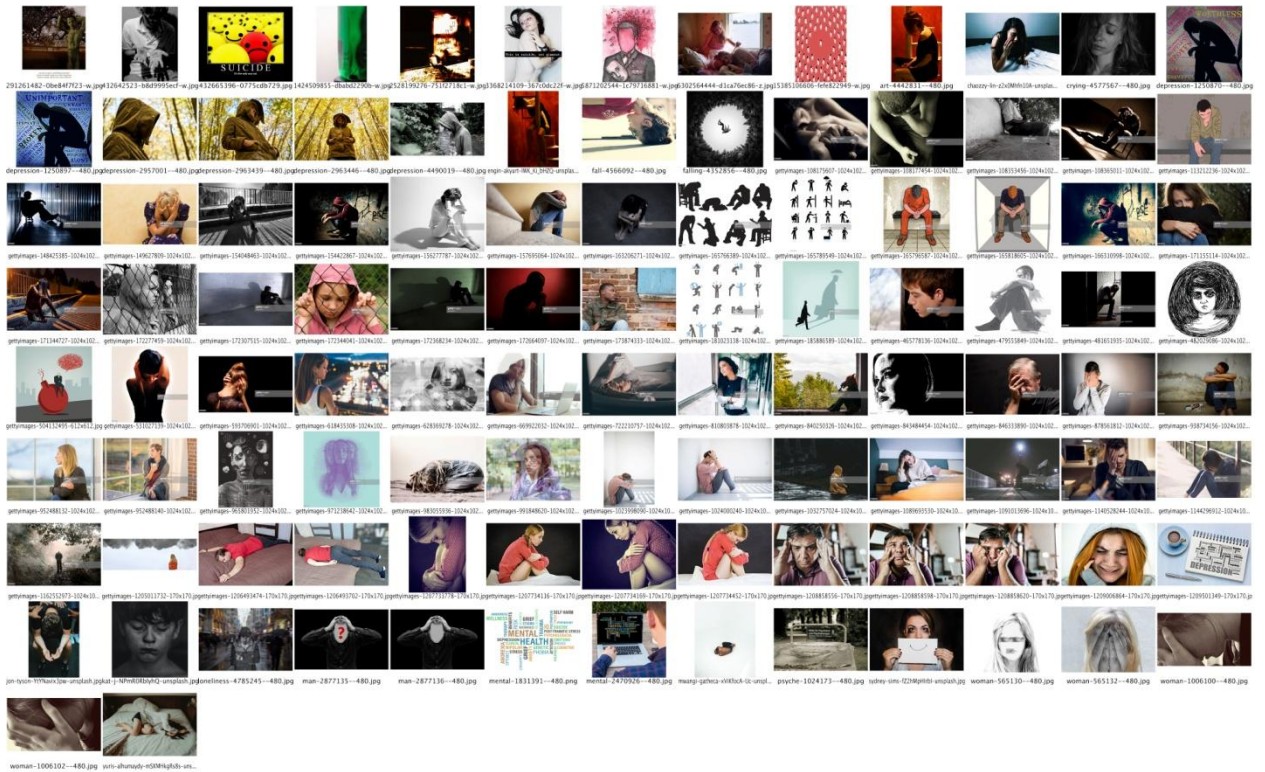
Illustration 77: Part of censored photograph released by media as Rohith Vemula’s suicide note

Category Theme: Entertainment, 262 Images





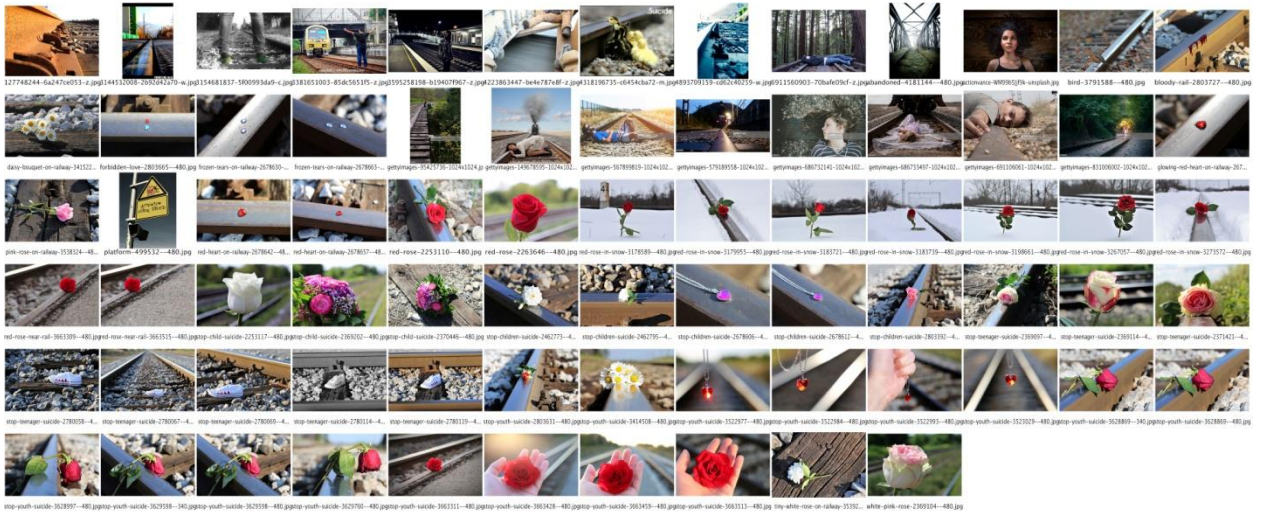
Category Theme: Jumping, 121 Images



Category Theme: Mental, 109 Images



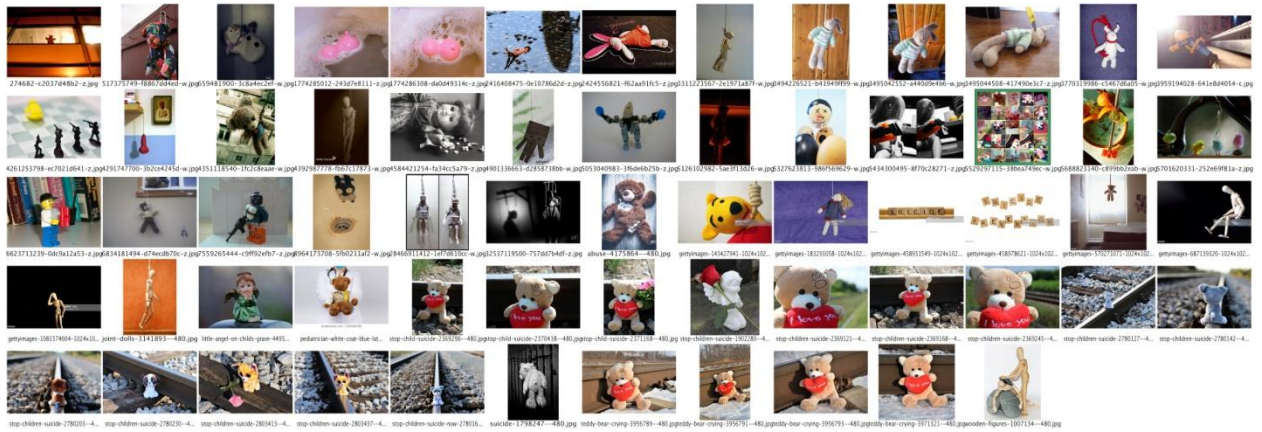
Category Theme: Portraits, 125 Images



Category Theme: Railway, 75 Images



Category Theme: Suffocating, 31 Images



Category Theme: Toys, 63 Images



Category Theme: Self Harm, 12 Images (skewed dataset)

Appendix III – Python Code For Data Extraction

```
import os,io
import csv
import codecs
from Google.cloud import vision
from Google.cloud.vision import types
from Google.cloud.vision_v1 import enums

os.environ['GOOGLE_APPLICATION_CREDENTIALS'] = r'ServiceAccount_VisionAPI.json'

client = vision.ImageAnnotatorClient()

main=os.getcwd()
d='images'
fpath=main+os.sep+d
print(fpath)

walk=os.walk(fpath)

def vision_func(image,file_name,foldername):
    ##global glob_d
    with io.open(file_name, 'rb') as image_file:
        content = image_file.read()

    ##construct an image instance
    im_age = vision.types.Image(content=content)

    #FACE SECTION
    face= client.face_detection(im_age)

    f=face.face_annotiations

    likelihood={0:'UNKNOWN', 1:'VERY_UNLIKELY', 2:'UNLIKELY', 3:'POSSIBLE', 4:'LIKELY',
5:'VERY_LIKELY'}
    glob_d=[]
    for data in f:
        confidence=data.detection_confidence
        joy=data.joy_likelihood
        anger=data.anger_likelihood
        sorrow=data.sorrow_likelihood
        surprise=data.surprise_likelihood
        expose=data.under_exposed_likelihood
        blur=data.blurred_likelihood
        headwear=data.headwear_likelihood

        j_l=likelihood[joy]
        a_l=likelihood[anger]
        so_l=likelihood[sorrow]
        su_l=likelihood[surprise]
        ex_l=likelihood[expose]
        bl_l=likelihood[blur]
        h_l=likelihood[headwear]

        glob_d.append(confidence)
        glob_d.append(j_l)
```

```

glob_d.append(a_l)
glob_d.append(so_l)
glob_d.append(su_l)
glob_d.append(ex_l)
glob_d.append(bl_l)
glob_d.append(h_l)
#FACE SECTION ENDS
output=[foldername,image]
if len(glob_d)>0:
for v in glob_d:
output.append(v)
else:
for i in range(8):
output.append("")

##PROPERTIES SECTION

properties= client.image_properties(im_age)

d_col=properties.image_properties_annotation.dominant_colors.colors
all_colors=[]
for col in d_col:
alpha=col.color.alpha
red=col.color.red
blue=col.color.blue
green=col.color.green
score=col.score
p_fraction=col.pixel_fraction
colors=((red,green,blue,alpha),score,p_fraction)
all_colors.append(colors)
##print(all_colors)

##PROPERTIES SECTION ENDS

#Label SECTION
label= client.label_detection(im_age)

lbl=label.label_annotations
labels=[]
for l in lbl:
color=l.description
score=l.score
tu=(color,score)
labels.append(tu)
##print(labels)
#Label SECTION ENDS

#Objects SECTION

objects= client.object_localization(im_age)

obs=objects.localized_object_annotations
object_obs=[]
for o in obs:
tup=(o.name,o.score)
object_obs.append(tup)

```

```

##print(object_obs)

#OBJECTS SECTION ENDS

##SAFE SEARCH SECTION

safe= client.safe_search_detection(im_age)

likelihood={0:'UNKNOWN', 1:'VERY_UNLIKELY', 2:'UNLIKELY', 3:'POSSIBLE', 4:'LIKELY',
5:'VERY_LIKELY'}

a=safe.safe_search_annotation.adult
m=safe.safe_search_annotation.medical
v=safe.safe_search_annotation.violence
s=safe.safe_search_annotation.spoof
r=safe.safe_search_annotation.racy

safety=[]
safety.append(likelihood[a])
safety.append(likelihood[m])
safety.append(likelihood[v])
safety.append(likelihood[s])
safety.append(likelihood[r])

##print(safety)

##SAFE SEARCH SECTION ENDS

##TEXT DETECTION SECTION

text= client.text_detection(im_age)

try:
lang=text.text_annotations[0].locale
except IndexError:
lang=""
try:
actual_text=text.text_annotations[0].description
except IndexError:
actual_text=""

##print(lang)
##print(actual_text)

##TEXT DETECTION SECTION ENDS

#WEB DETECTION SECTION

web= client.web_detection(im_age)

entities=web.web_detection.web_entities
enti=[]
for e in entities:
t1=(e.description,e.score)

```

```

enti.append(t1)

##print(enti)

full_match=web.web_detection.full_matching_images

full_matching_url=[]

for match in full_match:
full_matching_url.append(match.url)

##print(full_matching_url)

pages_matching_img=web.web_detection.pages_with_matching_images
pages=[]

for m in pages_matching_img:
t2=(m.url,m.page_title)
pages.append(t2)
##print(pages)

partial_images=web.web_detection.full_matching_images
partial_matching_url=[]

for ma in partial_images:
partial_matching_url.append(ma.url)
##print(partial_matching_url)

#WEB DETECTION SECTION ENDS

## output=[foldername,image]
## if len(glob_d)>0:
## for v in glob_d:
## output.append(v)
## else:
## for i in range(8):
## output.append("")

output.append(all_colors)
output.append(labels)
output.append(object_obs)
if len(safety)>0:
for s in safety:
output.append(s)
else:
for i in range(5):
output.append("")

output.append(actual_text)
output.append(lang)
output.append(enti)
output.append(full_matching_url)
output.append(pages)
output.append(partial_matching_url)

```

```
return output
```

```
for folder,dirs,files in walk:
```

```
    fname=folder.split(os.sep)[-1]
```

```
    for f in files:
```

```
        file_name=folder+os.sep+f
```

```
        x=vision_func(f,file_name,fname)
```

```
        with codecs.open('output_4Image_FaceAPI.csv','a',encoding='utf8') as f1:
```

```
            writer=csv.writer(f1)
```

```
            writer.writerow(x)
```

```
        f1.close()
```


Appendix IV – List of Tables

Table 1: High and low indexing keywords across themes mapped between a spectrum from Green – Orange – Red for quick identification.

Keywords	Confidence Count	Global Average	Drugs	Entertainment	Hanging	Hopie	Jump	Mental	Misc	News	Portraits	Railway	Self Harm	Shot	Slice	Suffocate	Toys	Type
Analgescic	14	0.01	10.62	0.00	0.00	0.00	0.00	0.93	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Label
Drug rehabilitation	16	0.01	9.29	0.00	0.00	0.00	0.00	2.44	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Web entity
Drug overdose	10	0.01	9.15	0.00	0.00	0.00	0.00	2.60	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Web entity
Substance abuse	13	0.01	8.80	0.00	0.00	0.00	0.90	2.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Web entity
Cuisine	17	0.01	8.74	0.00	0.00	0.00	0.00	0.00	1.06	0.00	0.67	0.00	0.00	0.00	1.26	0.00	0.00	Label
Bottle	15	0.01	8.39	0.00	0.00	0.00	0.00	1.73	0.60	0.00	0.00	1.26	0.00	0.00	0.00	0.00	0.00	Label
Glass	20	0.01	5.72	0.00	0.55	2.53	0.00	1.95	0.45	0.00	1.70	0.00	0.00	0.00	0.00	0.00	1.13	Label
Food	89	0.06	5.14	0.06	0.62	0.00	0.00	0.29	3.23	0.00	0.13	0.00	2.66	0.19	0.72	0.00	0.51	Label
Therapy	33	0.02	4.50	0.00	0.00	1.53	0.71	4.73	0.27	0.00	0.00	0.00	0.00	0.52	0.65	2.77	0.00	Web entity
Tableware	34	0.02	4.37	0.16	1.62	0.00	0.00	1.53	1.58	0.00	0.33	0.00	3.48	0.00	1.90	0.00	0.00	Label
Drink	11	0.01	4.16	0.00	0.00	4.60	0.00	1.18	3.26	0.00	0.00	0.00	0.00	0.00	1.95	0.00	0.00	Label
Still life	16	0.01	3.57	0.34	2.06	0.00	0.73	0.00	1.68	0.00	0.00	0.00	0.00	0.00	1.34	0.00	2.81	Label
Jewellery	42	0.03	3.00	0.00	5.50	1.21	0.00	0.00	0.00	0.00	0.00	3.15	0.00	0.82	0.00	0.00	0.00	Label
Child	18	0.01	2.54	0.60	0.00	0.00	0.00	2.89	1.00	0.00	1.89	0.00	0.00	0.00	1.19	0.00	2.50	Label
Fashion accessory	55	0.04	2.50	0.20	4.60	0.92	0.21	0.00	0.82	0.00	0.62	2.06	0.00	0.63	0.00	0.00	0.00	Label
People in nature	13	0.01	1.76	0.00	1.69	0.00	2.70	4.00	0.00	0.00	0.00	1.45	0.00	1.33	0.00	0.00	0.00	Label
Symptom	14	0.01	1.63	0.00	0.00	0.00	1.67	9.29	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Web entity
Bed	15	0.01	1.52	0.36	0.00	0.00	0.00	5.20	0.60	9.15	0.00	0.00	0.00	0.00	1.43	0.00	1.50	Label
Pillow	15	0.01	1.52	1.08	0.00	0.00	0.00	6.07	0.60	0.00	0.00	0.00	7.88	0.00	1.43	0.00	0.00	Label
Suicidal ideation	23	0.02	1.49	0.00	0.00	2.20	3.57	2.26	0.39	0.00	0.00	1.64	0.00	0.75	1.87	0.00	1.96	Web entity
Gesture	88	0.06	1.43	0.18	0.75	1.73	1.07	0.74	0.61	1.04	0.13	0.00	2.69	3.14	1.95	8.84	0.00	Label

Photo shoot	27	0.0	1.2	0.8	1.2	0.0	0.4	0.4	0.6	0.0	1.2	0.0	8.7	1.9	1.5	5.0	0.0	Label
Black & White - M	10	0.0	1.1	0.0	2.2	0.0	1.1	1.3	0.0	0.0	0.0	0.0	0.0	3.4	4.3	0.0	2.2	Web entity
Black& White M	10	0.0	1.1	0.0	2.2	0.0	1.1	1.3	0.0	0.0	0.0	0.0	0.0	3.4	4.3	0.0	2.2	Web entity
Adaptation	21	0.0	1.0	0.5	1.0	4.8	0.5	1.2	2.1	0.0	1.0	0.9	0.0	0.0	2.0	0.0	0.0	Label
Fetish model	11	0.0	1.0	2.9	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	21.48	0.0	3.9	0.0	0.0	Label
Monochrome	96	0.0	0.8	1.3	1.8	0.0	1.1	0.9	0.8	0.9	0.4	0.2	0.0	1.4	0.9	0.9	0.7	Label
Beauty	73	0.0	0.7	1.1	0.0	0.0	0.1	1.9	0.8	0.6	2.3	0.2	3.2	1.4	1.1	2.5	0.0	Label
Car	46	0.0	0.7	0.8	0.0	0.0	1.2	0.0	1.5	13.92	1.7	0.4	2.5	0.0	0.0	0.0	0.0	Label
Tattoo	16	0.0	0.7	5.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	Label
Youth suicide	35	0.0	0.6	0.0	0.0	1.4	0.3	0.0	0.7	0.0	0.0	11.88	0.0	0.4	0.6	0.0	2.5	Web entity
Sitting	109	0.0	0.6	0.0	0.6	0.9	0.9	4.8	0.6	0.4	0.2	0.5	3.2	1.5	2.5	0.8	0.4	Label
Style	38	0.0	0.6	1.2	2.6	0.0	0.9	1.0	0.9	1.2	0.3	0.5	0.0	0.9	1.1	0.0	0.5	Label
Flooring	19	0.0	0.6	0.0	0.0	2.6	1.8	2.0	2.3	2.4	0.0	1.0	0.0	0.0	4.5	0.0	0.0	Label
Black-and-white	180	0.1	0.5	0.9	1.8	0.0	1.3	1.9	0.7	1.7	0.4	0.2	0.6	1.0	1.7	0.7	0.5	Label
Portrait	80	0.0	0.5	0.5	0.2	0.0	0.7	0.8	0.4	0.0	2.6	0.4	4.4	2.3	1.6	6.2	0.0	Label
Science	22	0.0	0.5	2.2	0.0	0.0	0.0	1.1	1.2	0.0	1.5	0.0	5.3	0.7	1.9	0.0	0.0	Web entity
Glasses	136	0.1	0.3	0.3	0.0	0.0	0.0	0.8	0.6	0.0	7.2	0.0	0.8	1.9	0.1	0.3	0.0	Label
Clip art	68	0.0	0.3	0.0	3.3	2.9	1.3	1.9	1.4	0.0	0.0	0.5	0.0	1.5	1.2	0.0	0.0	Label
Eyewear	34	0.0	0.3	0.0	0.0	0.0	0.0	0.0	0.2	0.0	8.3	0.0	0.0	3.0	0.6	0.0	0.0	Label
Floor	34	0.0	0.3	0.0	0.6	1.4	1.7	1.5	2.1	4.0	0.0	0.5	0.0	0.0	5.0	0.0	0.6	Label
Beard	73	0.0	0.3	0.0	0.0	0.0	0.0	0.0	0.2	0.0	5.2	0.0	0.0	1.6	0.8	15.04	0.0	Label
Fruit	37	0.0	0.3	0.0	0.5	0.0	0.0	0.0	7.5	0.0	0.0	0.0	9.5	0.0	0.0	0.0	0.0	Label
Silhouette	45	0.0	0.2	0.0	1.9	0.0	4.9	2.8	0.2	0.0	0.0	0.0	0.0	2.3	0.0	0.0	0.0	Label
Face	98	0.0	0.2	0.4	0.1	0.0	0.0	1.7	0.5	0.4	5.7	0.0	3.6	1.2	1.3	0.4	0.0	Label
Facial hair	75	0.0	0.1	0.2	0.1	0.0	0.0	0.0	0.3	0.0	5.1	0.0	1.5	2.7	0.5	10.37	0.0	Label
Performance	200	0.1	0.0	4.5	0.6	0.0	0.1	0.0	0.1	0.6	0.0	0.0	0.0	0.1	0.2	0.2	0.4	Label

Flower	125	0.09	0.00	0.00	0.09	0.00	0.00	0.00	0.00	2.58	0.00	0.00	12.25	0.00	0.14	0.00	0.00	1.08	Label
Night	30	0.02	0.00	1.98	0.00	0.00	1.17	2.17	1.20	0.00	0.38	2.52	0.00	1.15	0.00	0.00	0.00	0.00	Label
Noose	29	0.02	0.00	0.00	10.23	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.60	0.00	0.00	0.00	0.78	Web entity
People	26	0.02	0.00	1.46	0.00	1.95	0.90	2.50	1.04	8.80	0.87	0.00	0.00	0.00	0.83	0.00	0.00	0.00	Label
Hair coloring	25	0.02	0.00	0.43	0.44	0.00	0.00	0.00	0.00	0.00	7.26	0.00	18.91	0.69	0.86	0.00	0.00	0.00	Label
Branch	24	0.02	0.00	0.00	4.12	0.49	1.63	2.62	0.00	0.47	2.36	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Label
Moustache	24	0.02	0.00	0.00	0.00	0.00	0.00	0.00	0.37	0.00	5.67	0.00	0.00	0.72	0.90	17.15	0.00	Label	
Selfie	23	0.02	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	10.85	0.00	0.00	0.75	0.00	0.00	0.00	0.00	Label
Social group	23	0.02	0.00	5.41	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Label
Pedestrian	21	0.01	0.00	0.00	1.57	4.82	2.23	1.24	1.28	10.89	0.00	0.90	5.63	0.00	0.00	0.00	0.00	0.00	Label
Suicide Silence	21	0.01	0.00	5.15	0.00	0.00	0.00	0.00	0.00	0.00	0.54	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Web entity
Emotion	20	0.01	0.00	0.54	0.00	2.53	1.76	4.55	0.45	0.00	0.00	2.84	0.00	0.00	1.07	2.29	1.13	0.00	Web entity
Youth	20	0.01	0.00	4.06	0.00	0.00	0.00	0.65	0.00	0.00	0.00	0.95	0.00	0.00	0.00	0.00	0.00	3.38	Label
Fashion design	18	0.01	0.00	0.60	5.50	2.81	0.00	2.17	0.50	0.00	0.00	0.00	0.00	0.96	1.19	0.00	0.00	0.00	Label
Bracelet	17	0.01	0.00	0.96	3.23	8.94	0.00	0.00	0.53	0.00	0.00	0.00	0.00	2.03	3.79	0.00	0.00	0.00	Object
Biology	16	0.01	0.00	2.37	0.00	0.00	0.00	0.81	1.12	0.00	1.42	0.00	7.39	1.08	2.69	0.00	0.00	0.00	Web entity
Human behavior	16	0.01	0.00	1.01	0.69	6.33	0.00	0.81	0.56	0.00	0.71	0.00	14.77	3.24	2.69	0.00	0.00	0.00	Web entity
Party	16	0.01	0.00	4.06	0.00	0.00	0.00	0.00	1.68	0.00	0.00	0.00	0.00	1.08	0.00	0.00	0.00	0.00	Label
Crying	15	0.01	0.00	0.00	0.00	0.00	0.78	2.60	0.00	0.00	0.00	5.04	0.00	1.15	0.00	0.00	0.00	9.00	Web entity
Snow	15	0.01	0.00	0.00	0.00	0.00	1.56	0.00	0.60	0.00	1.51	11.34	0.00	0.00	0.00	0.00	0.00	1.50	Label
World Suicide Prevention Day	15	0.01	0.00	0.00	0.73	6.75	2.34	1.73	1.79	0.00	0.00	2.52	0.00	0.00	2.86	0.00	0.00	0.00	Web entity
Fear	14	0.01	0.00	0.00	0.00	0.00	2.51	5.58	0.00	0.00	0.00	4.05	0.00	1.24	0.00	3.27	0.00	0.00	Web entity
Vacation	14	0.01	0.00	0.00	0.00	0.00	6.70	0.00	1.28	0.00	2.43	0.00	0.00	1.24	0.00	0.00	0.00	0.00	Label
Motorcycle	13	0.01	0.00	2.91	0.00	0.00	0.00	0.00	2.07	0.00	0.00	0.00	27.27	0.00	0.00	0.00	0.00	0.00	Label
Picture frame	13	0.01	0.00	0.00	0.00	0.00	2.70	0.00	4.83	3.52	0.87	0.00	0.00	0.00	0.00	0.00	0.00	1.73	Label
Egg	12	0.01	0.00	0.00	0.00	0.00	0.00	0.00	5.24	0.00	0.00	0.00	9.85	0.00	0.00	0.00	0.00	7.50	Label

Fruit tree	12	0.01	0.00	0.00	0.00	0.00	0.00	0.00	8.97	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Label
Midnight M	12	0.01	0.00	3.61	0.00	0.00	0.00	0.00	2.99	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Web entity
Rail transport	12	0.01	0.00	0.00	0.00	0.00	0.00	0.00	1.50	0.00	0.00	15.76	0.00	0.00	0.00	0.00	0.00	0.00	Web entity
Insect	11	0.01	0.00	0.00	0.00	0.00	1.07	0.00	4.90	0.00	0.00	5.16	0.00	1.57	0.00	0.00	0.00	0.00	Label
Shadow	11	0.01	0.00	0.00	2.00	0.00	1.07	4.73	0.82	0.00	0.00	0.00	0.00	1.57	1.95	0.00	2.05	0.00	Label
Sunlight	11	0.01	0.00	0.00	0.00	4.60	1.07	4.73	1.63	0.00	1.03	1.72	0.00	1.57	0.00	0.00	0.00	0.00	Label
Facade	10	0.01	0.00	0.54	0.00	5.06	5.86	0.00	2.69	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Label
Forest	10	0.01	0.00	0.00	4.40	0.00	0.00	1.30	1.79	0.00	0.00	5.67	0.00	0.00	0.00	0.00	0.00	0.00	Label
Horizon	10	0.01	0.00	0.00	0.00	0.00	9.38	0.00	1.79	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Label
Love	10	0.01	0.00	0.00	0.00	5.06	1.17	1.30	0.00	0.00	1.13	3.78	0.00	0.00	0.00	0.00	0.00	9.00	Label
Nature	10	0.01	0.00	0.00	1.10	0.00	5.86	1.30	1.79	0.00	0.00	1.89	0.00	0.00	0.00	0.00	0.00	0.00	Label
Psychological Stress	10	0.01	0.00	0.00	0.00	0.00	0.00	6.50	1.79	0.00	0.00	1.89	0.00	0.00	0.00	0.00	0.00	4.50	Web entity
Socialite	10	0.01	0.00	2.71	0.00	0.00	0.00	0.00	0.00	0.00	5.67	0.00	0.00	0.00	0.00	0.00	0.00	0.00	Web entity
Suicide note	10	0.01	0.00	0.00	2.20	0.00	1.17	0.00	3.59	0.00	0.00	1.89	0.00	3.46	0.00	0.00	0.00	0.00	Web entity

Table2: Extracted hexadecimal and HSL values for color signatures across themes.

THEMES	HEX	HIGHLIGHTS	SHADOW	MIDTONES
Shoot	#daebd1 #16150e #b3783d	(98.0952380952381, 39.2650441043023, 87.46965452847806)	(50.0, 23.92125378463898, 7.222222222222221)	(30.0, 49.420844611580826, 47.058823529411775)
Hang	#e7ede3 #23341d #ae9f56	(94.44444444444444, 22.39869832231281, 91.03485838779955)	(105.0, 27.756982758914063, 16.069094304388425)	(50.0, 34.781291689600394, 50.940608127308906)
News	#d4d7d0 #1b1813 #978e63	(87.77777777777777, 8.05179755841953, 83.20261437908498)	(40.0, 17.3327958723661, 9.572192513368977)	(50.0, 20.95773383050399, 48.87512899896802)
Entertainment	#d6e4c3 #100b0a #51903c	(85.85365853658537, 37.814241574787765, 83.6178861788618)	(10.0, 23.01508535849276, 5.694925028835063)	(105.0, 41.21742970674274, 40.13757115749525)
Slice	#ebedde #17120d #a47546	(66.66666666666667, 29.135394006740167, 90.01307189542486)	(30.0, 27.19840264507601, 7.378740970072236)	(30.0, 40.074785247448304, 46.28431372549021)
SelfHarm	#f6f0e9 #101e15 #639774	(30.0, 41.9354838709678, 93.921568627451)	(140.0, 30.908205288955973, 9.607843137254898)	(140.0, 20.90310002044772, 48.764705882352956)
Hope	#cccfe6 #132521 #cf853a	(232.5, 33.9820942719343, 85.31862745098042)	(165.0, 33.662638749330384, 11.098039215686274)	(30.0, 60.97141769337838, 51.8782249742002)
Suffocate	#d5ece3 #37210b #cf8030	(157.14285714285714, 38.4471954309035, 88.20728291316524)	(30.0, 67.62561248275534, 13.490196078431364)	(30.0, 62.1881442565919, 50.47058823529413)

Toys	#d1ebe1 #2d3220 #c1803e	(157.05882352941177, 39.02995672422209, 87.45098039215685)	(75.0, 22.026746345880863, 16.644880174291938)	(30.0, 50.72524421299378, 50.38259206121472)
Jump	#dbebe3 #182b34 #a4b069	(151.21212121212122, 27.88843535199655, 88.85323826500296)	(200.0, 37.49499761749125, 14.737678855325903)	(70.0, 31.35040937196927, 51.508073817762416)
Portraits	#cee3d6 #090706 #56784f	(141.04166666666666, 27.858498975854634, 84.93464052287582)	(25.0, 22.45317862964922, 3.047385620915032)	(110.0, 21.271401528380295, 39.051120448179276)
Mental	#e2eee3 #18120c #a27a53	(123.6, 25.260081493293665, 91.36470588235294)	(30.0, 33.21438997321466, 7.618223760092271)	(30.0, 32.32627747599246, 48.329248366013076)
Railway	#c1e7c1 #20140e #4467ab	(119.52380952380952, 43.94254584459746, 82.81979458450046)	(20.0, 39.099810219333904, 9.254901960784316)	(220.0, 43.40077746679365, 46.92216280451576)
Drugs	#e0f3dd #1b2d1b #a8806b	(112.33333333333333, 46.99811312064871, 91.33986928104576)	(120.0, 24.913554668154042, 13.739012846517914)	(20.0, 26.109463112817597, 54.48116325181759)
Misc	#dae9d2 #171c11 #a4954c	(100.66666666666667, 34.85574980792034, 87.33333333333333)	(90.0, 23.7414522796222, 9.561403508771926)	(50.0, 37.18832606271167, 46.81660899653981)

Table 3: Count of matching images occurring on blogs and social media domains.

Domains	Drugs	Entertainment	Hanging	Jump	Mental	Misc	News	Portraits	Railway	Shot	Slice	Suffocate	Toys	Grand Total
facebook.com	10	10	21	17	2	19	1	4	3	6	11		2	106
twitter.com		6	5	2	10	9	1	18	7	3		1		62
youtube.com		3	5	6	3	10		3	3	2	9			44
reddit.com		2		2	3				4		4			15
quora.com				1			1	1			1		1	5
christianchronicle.org	1													1
christianindex.org										4				4
aboutislam.net									4					4
jewishpress.com									4					4
blogs.psychcentral.com											1			1
mentalhealthtalk.info									1					1
psychiatryadvisor.com	9			4	2			2						17
mentalfloss.com							1							1
psychologytoday.com				11	10	2								23
psychologynoteshq.com					4									4
mentalhealthfromtheotherside.com				2										2
psychcentral.com				1										1
psychcorner.blog				1										1
psychics.com		1												1

Domains	Drugs	Entertainment	Hanging	Jumping	Mental	Misc	News	Portraits	Railway	Shot	Slice	Suffocate	Toys	Grand Total
arikana.blog.cz		3												3
chomometal.blogspot.com		3												3
loiswarwick.blogspot.com		2												2
alvatrock.blogspot.com		1												1
iwastetoomuchti meatwork.blogspot.com		1												1
metalcollectionnews.blogspot.com		1												1
mag-asoykita.blogspot.com			3											3
bbanotamasryaa.blogspot.com			1											1
tpeditx.blogspot.com				2										2
amordignodefe.blogspot.com				1										1
bimalmitrabook spdfreedomload.blogspot.com				1										1
cooldailypics.blogspot.com				1										1
darkytheangel.blogspot.com				1										1
hindustantimes new.blogspot.com				1										1
howtowiki89.blogspot.com				1										1
leadershipfreak.blog				1										1
malostiempos aralalibertad.blogspot.com				1										1
pluseurope.over -blog.com				1										1
quipucuentos.blogspot.com				1										1
stok-gambarku.blogspot.com				1										1
the-end-of-summer.blogspot.com				1										1
suicide-is-ok.blogspot.com											4			4
blog.drsquatch.com											1			1
freshpics.blogspot.com											1			1
ideiasembalsamadas.blogspot.com											1			1
mango-inpress.blogspot.com											1			1
picandpicture.blogspot.com											1			1
rosy69fergusso											1			1

n.blogspot.com														
stupid-ideas.blogspot.com											1			1
writergirl416.blogspot.com											1			1
aa.com.tr							22							22
haberlutfen.com							16							16
dailymail.co.uk	2						8				1			11
blog.dnevnik.hr											4			4
dw.com											3			3
booking.com							1					4		5
quotesgram.com												4		4
booksie.com												3		3
opencounseling.com												4		4
popvirus.de												4		4
relectures.org												2	1	3
healthline.com											1		4	5
magic.co.nz													3	3
heathermccrae.com													2	2
ihmistenkirjo.net													2	2
	22	33	35	61	34	41	50	28	26	22	51	11	15	429

Appendix V – List of Films Referencing Suicide

1. 2:37
2. 10 Things I Hate About You (Gil Junger, 1999, USA)
3. 21 Grams
4. 23 (film)
5. 3 Idiots*
6. A Few Good Men (Rob Reiner, 1992, USA)
7. A Girl Like Her (2015 film)
8. A Life of Her Own
9. A Long Way Down (film)
10. A Nightmare on Elm Street 3: Dream Warriors
11. A Reason to Live (2009 film)
12. A Silent Voice (film)
13. A Single Man
14. A Star Is Born (1937 film)
15. A Star Is Born (1954 film)
16. A Star Is Born (2018 film)*
17. A Walk Among the Tombstones (film)
18. A Woman of Affairs
19. About A Boy (Chris and Paul Weitz, 2002, UK/USA/France/Germany)
20. Abraham Lincoln vs. Zombies
21. According to Greta
22. Advise & Consent
23. After Hours (film)
24. After Jimmy
25. Airport (George Seaton, 1970, USA)
26. Albino Alligator (Kevin Spacey, 1996, USA/France)
27. Alfredo's Fire
28. Alien (Ridley Scott, 1979, USA/UK)
29. All Fall Down (John Frankenheimer, 1962, USA)
30. All the Bright Places (film)
31. Amants, Les (Louis Malle, 1958, France)
32. Amen (Costa Gavras, 2002, France/Germany/Romania)
33. Amour Fou (2014 film)
34. Angels & Demons (film)*
35. Anjaana Anjaani
36. Anna Karenina (Clarence Brown, 1935, USA)
37. Annabelle (film)*
38. Apartment (Billy Wilder, 1960, USA)
39. Apartment 1303 3D
40. April Showers (2009 film)
41. Archie's Final Project
42. Armageddon (Michael Bay, 1998, USA)
43. Armored (film)
44. Asylum (2005 film)
45. August: Osage County (film)
46. Baader-Meinhof Complex, The (Uli Edel, 2008, Germany, France, Czech)
47. Bad Dreams (film)
48. Baptism of Blood
49. Beach, The (Danny Boyle, 2000, USA/UK)
50. Bedazzled (Stanley Donen, 1967, UK)
51. Ben X
52. Better Off Dead (film)
53. Beyond the Lights
54. Big Heat, The (Fritz Lang, 1953, USA)
55. Bird Box (film)*
56. Black Dahlia, The (Brian De Palma, 2006, Germany, USA)
57. Blade (Stephen Norrington, 1998, USA)
58. Bleak Night
59. Blessed by Fire
60. Blood & Orchids
61. Blue Car
62. Blue Cat Blues
63. Born to Peck
64. Bourne Supremacy, The (Paul Greengrass, 2004, USA, Germany)
65. Boy Interrupted
66. Brave (1994 film)
67. Breakfast Club, The (John Hughes, 1985, USA)
68. Breaking the Waves
69. Bride of Frankenstein
70. Broadway Musketees (John Farrow, 1938, USA)
71. Broken Blossoms
72. Bulworth
73. Bungee Jumping of Their Own
74. By Love Possessed (film)
75. Caché (film)
76. Caged
77. Cake (2014 film)
78. Cannibal (2006 film)
79. Captain (2018 film)
80. Cas and Dylan
81. Cast Away (Robert Zemeckis, 2000, USA)
82. Celá noc :na resuscitační stanici na Františku (Helena Třeštíková, 1972, CZ)
83. Chain of Fools (film)
84. Chatroom (film)
85. Checking Out (2005 film)
86. Cheese Chasers
87. Chelsea Walls
88. Christine (2016 film)
89. Citizen Kane (Orson Welles, 1941, USA)
90. Class Enemy (film)
91. Cleo de 5 a 7 (Agnes Varda, 1962, France)
92. Cleopatra (miniseries)
93. Click (2010 film)
94. Closely Watched Trains (1966)
95. Cocktail (1988 film)
96. Cold War (2018 film)
97. Colonel Redl
98. Colorful (film)

99. Come Undone (Sebastien Lifshitz, 2000, France/Belgium)
100. Concussion (2015 film)
101. Consequences of Love (Paolo Sorrentino, 2004, Italy)
102. Constant Gardener, The (Fernando Meirelles, 2004, UK, Germany)
103. Constantine (film)*
104. Control (2007 film)
105. Control (Anton Corbijn, 2007, UK/USA/Australia/Japan)
106. Core, The (Jon Amiel, 2003, USA, UK)
107. Crazy Love (1987 film)
108. Crimes and Misdemeanors
109. Crisis Hotline: Veterans Press 1
110. Crown Prince Rudolph's Last Love
111. Cruel Intentions (Roger Cumble, 1999, USA)
112. Cuore Sacro
113. Cyberbully (2015 film)
114. Cynara (film)
115. Daft Punk's Electroma
116. Damaged Lives
117. Damsels in Distress (film)
118. Dancer Upstairs, The (John Malkovich, 2002, Spain/USA)
119. Dangerous to Know
120. Dante's Inferno (1924 film)
121. Dark City (1950 film)
122. Days of Wine and Roses (Blake Edwards, 1962, USA)
123. Dead in 3 Days
124. Dead Man on Campus*
125. Dead Man's Shoes (2004 film)
126. Dead Poets Society*
127. Death of Merit
128. Death on the Nile (John Guillermin, 1978, UK)
129. Death Wish (Michael Winner, 1974, USA)
130. Deep Impact (Mimi Leder, 1998, USA)
131. Delicatessen (Marc Carot and Jean-Pierre Jeunet, 1991, France)
132. Densen Uta
133. Der Todesking
134. Descent: Part 2, The (Jon Harris, 2009, UK)
135. Detachment (film)
136. Dil Se ... (Mani Ratnam, 1998, India)
137. Dinner at Eight (1933 film)
138. Disconnect (2012 film)
139. Disturbing Behavior
140. Do you know Jack?
141. Don't Change the Subject
142. Doomsday (Neil Marshall, 2008, UK, USA, South Africa, Germany)
143. Double Indemnity (Billy Wilder, 1944, USA)
144. Double Suicide
145. Down a Dark Hall (film)
146. Downfall (2004 film)
147. Downhearted Duckling
148. Dr. M (film)
149. Dr. Monica (William Keighley, 1934, USA)
150. Dragnet (Jack Webb, 1951-1959 and 1967-1970, USA)
151. Duck (film)
152. Dustbin Baby (film)
153. El Cid (Anthony Mann, 1961, Italy/USA/UK)
154. Election (Alexander Payne, 1999, USA)
155. Elvira Madigan (1967 film)
156. Emma Peeters
157. Employees' Entrance
158. Encino Man (Les Mayfield, 1992, USA)
159. Encounter with Werther
160. End of the Game
161. Erased (2016 film)
162. Eraser (film)*
163. Event Horizon (Paul WS Anderson, 1997, UK/USA)
164. Expendables, The (Sylvester Stallone, 2010, USA)
165. Falling Down (Joel Schumacher, 1989, France/USA/UK)
166. Fatal Attraction (Adrian Lyne, 1987, USA)
167. Father of My Children
168. Feline Follies
169. Ferris Bueller's Day Off (John Hughes, 1986, USA)
170. Fight Club (David Fincher, 1999, USA/Germany)
171. Final Destination /I (David R Ellis, 2003, USA/Canada)
172. First Reformed
173. Flower of the Arabian Nights (Pier Paolo Pasolini, 1974, Italy/France)
174. Fourteen Hours
175. Fracture (2007 film)*
176. Freeze Frame (2004 film)
177. Friend Request
178. Fugitive, The (Roy Huggins, 1963-1967, USA)
179. Full Metal Jacket (Stanley Kubrick, 1987, UK/USA)
180. Full Monty, The (Peter Cattaneo, 1997, UK)
181. Game, The (David Fincher, 1997, USA)
182. Gamera the Brave
183. Gang (film)
184. Gentleman (1993 film)
185. Germany, Year Zero
186. Getaway, The (Sam Peckinpah, 1972, USA)
187. Ghost in Love
188. Ghost Stories (2017 film)
189. Ghosts Can't Do It
190. Gilda (Charles Vidor, 1946, USA)
191. Girl, Interrupted (film)*
192. Giulia Doesn't Date at Night

193. Glengarry Glen Ross (James Foley, 1992, USA)
194. Go, Go, Second Time Virgin
195. Gods and Monsters (film)
196. Goodbye Solo (film)
197. Goodbye, Raggedy Ann
198. Goodnight and Good Luck (George Clooney, 2006, USA/France/UK/Japan)
199. Goto, Island of Love
200. Grace of my Heart (Allison Anders, 1996, USA)
201. Gran Torino (Clint Eastwood, 2009, USA)
202. Great Gatsby, The (Jack Clayton, 1974, USA)
203. Green Hat
204. Hamoun (film)
205. Hanging Garden, The (Thom Fitzgerald, 1997, UK, Canada)
206. Hannah and her Sisters (Woody Allen, 1996, USA)
207. Happiness (Todd Solondz, 1998, USA)
208. Happy End (2017 film)
209. Hard Candy (David Slade, 2006, USA)
210. Hard, Fast and Beautiful (Ida Lupino, 1951, USA)
211. Harold and Maude
212. Harvey (Henry Koster, 1950, USA)
213. Hatter's Castle (film)
214. Head On (Fatih Akin, 2004, Turkey/Germany)
215. Heart of America (film)
216. Heathers
217. Heaven's Burning
218. Hellraiser: Hellworld
219. Hemlock Society (2012)
220. Here One Day
221. High-Rise (film)
222. Higher Learning
223. Hills Have Eyes, The (Alexandre Aja, 2006, USA)
224. Honest Man: The Life of R. Budd Dwyer
225. House (1986 film)
226. House of Flying Daggers (Yimou Zhang, 2005, China/Hong Kong)
227. House of Mirth (Terence Davies, 2000, UK, France/Germany/USA)
228. How to Die in Oregon
229. I am Legend (Francis Lawrence, 2007, USA)
230. I Hired a Contract Killer
231. I Knew Her Well
232. Ida (film)
233. Igby Goes Down (Burr Steers, 2002, USA)
234. Il Grido
235. Imaginaerum (film)
236. Imaginary Heroes
237. In a Glass Cage
238. In a Year of 13 Moons
239. In Bruges
240. In the Dark Half
241. Interiors
242. IRL (film)
243. Isle, The (Ki-Duk Kim, 2000, South Korea)
244. It Chapter Two*
245. It's a Wonderful Life
246. It's Kind of a Funny Story (film)
247. It's My Party (film)
248. Japon (Carlos Reygadas, 2002, Mexico/Germany/Netherlands/Spain)
249. Jim in Bold
250. Jonestown: The Life and Death of Peoples Temple
251. Journey into Light
252. Julian Po
253. Just Before I Go
254. Kadambari (film)
255. Kamihate Store
256. Kandahar (2001 film)
257. Kate Plays Christine
258. Kate Plays Christine
259. Kaththi
260. Kdo zůstal sám (Bobek, Miloš, 1975, CZ)
261. Ken Park
262. Khaidi No. 150
263. Khamosh Pani
264. Kidulthood (Menhaj Huda, 2006, UK)
265. KIL (film)
266. Kill Me Later
267. Killed by My Debt
268. Killers, The (Don Siegel, 1964, USA)
269. Killers, The (Robert Siodmak, 1946, USA)
270. Kisaan
271. Knives Out (2019)
272. Kondaveeti Donga
273. L'emmerrieur (Edouard Molinaro, 1973, France/Italy)
274. La Grande Bouffe
275. La Menace
276. La Souriante Madame Beudet
277. Lady From Shanghai, The (Orson Welles, 1947, USA)
278. Lady of the Tropics (Jack Conway, 1939, USA)
279. Last Days (2005 film)
280. Last of the Mohicans, The (Michael Mann, 1992, USA)
281. Last Tango in Paris
282. Late Blossom
283. Law of Desire
284. Le Amiche
285. Le Corbeau
286. Le courage d'aimer
287. Le Feu Follet (Louis Malle, 1963, France)
288. Le Jeune Werther
289. Le Jour se Leve (Marcel Carne, 1939, France)

290. Leave Her to Heaven
291. Leaving Las Vegas
292. Lemming (Dominik Moll, 2005, France)
293. Les amitiés particulières (film)
294. Let the Right One In (Tomas Alfredson, 2009, Sweden)
295. Lethal Weapon (Richard Donner, 1987, USA)
296. Lift to the Scaffold (Louis Malle, 1958, France)
297. Lilith (Robert Rossen, 1964, USA)
298. Lilja 4-Ever (Lukas Moodysson, 2002, Sweden/Denmark)
299. Lines (film)
300. Little Children (Todd Field, 2006, USA)
301. Little Miss Sunshine
302. Living With Giants
303. Lockout (film)
304. Lolita (Stanley Kubrick, 1962, UK, USA)
305. Long Day's Journey into Night (Sydney Lumet, 1962, USA)
306. Lost and Delirious
307. Lost Weekend, The (Billy Wilder, 1946, USA)
308. Lov na kachny (Jan Prokop, 1981, CZ)
309. Love and Suicide
310. Love and Suicide (2006 film)
311. Love in Thoughts
312. Love Is All You Need?
313. Love Liza
314. Lust for Life (1956 film)
315. Luv (film)
316. Luzhin Defence, The (Marleen Gorris, 2000, UK/France)
317. Mad Love (Antonia Bird, 1995, USA)
318. Mado (film)
319. Magnolia (Paul Thomas Anderson, 1999, USA)
320. Maharshi (2019 film)
321. Man on a Ledge
322. Man on Fire (Tony Scott, 2004, UK/USA)
323. Man Who Shot Liberty Valence, The (John Ford, 1962, USA)
324. Man Who Wasn't There, The (Joel Coen, 2001, UK/USA)
325. Man with the Golden Arm, The (Otto Preminger, 1956, USA)
326. Manchurian Candidate, The (John Frankenheimer, 1962, USA)
327. Manchurian Candidate, The (Jonathan Demme, 2004, USA)
328. Mary and Max
329. Master and Commander: The Far Side of the World
330. Matrix Trilogy, The (Andy and Lana Wachowski, 1999-2003, USA/Australia)
331. Mayabazar (2006 film)
332. Me, Natalie
333. Mee Sreyobhilashi
334. Meet John Doe
335. Mezi řádky (André Strnad, 2006, CZ)
336. Miami Vice (film)
337. Midsommar (film)
338. Milk (Gus Van Sant, 2009, USA)
339. Million Dollar Baby*
340. Minority Report (Steven Spielberg, 2002, USA)
341. Mishima: A Life in Four Chapters
342. Miss Sadie Thompson
343. Mist, The (Frank Darabont, 2008, USA)
344. Mixed Nuts
345. Monsieur Lazhar
346. Monster's Ball
347. Montparnasse 19
348. Morvern Callar (film)
349. Mouchette (Robert Bresson, 1967, France)
350. Mourir d'aimer
351. Mourning Becomes Electra (film)
352. Mr Smith (1976 film)
353. Mrs Dalloway (film)
354. My Name Is Victor Gazon
355. My Suicidal Sweetheart
356. Never Ending Story, The (Wolfgang Petersen, 1984, West Germany USA)
357. Never on Sunday (Jules Dassin, 1960, Greece, USA)
358. New Year's Day (2001 film)
359. Night Unto Night
360. Night, Mother (film)
361. Nightmare (1964 film)
362. Ninth Gate, The (Roman Polanski, 1999, Spain/France/USA)
363. No Mercy (2010 film)
364. Noriko's Dinner Table
365. Nowhere (film)
366. Ode to Billy Joe (film)
367. Oldboy (2003 film)
368. Omen, The (John Moore, 2006, USA)*
369. On the Beach (1959 film)
370. On the Edge (2001 film)
371. On the Loose (1951 film)
372. Once Were Warriors (Lee Tamahori, 1994, New Zealand)
373. One Day in the Future
374. One Flew Over the Cuckoo's Nest (film)*
375. One True Thing
376. Open Water (Chris Kentis, 2003, USA)
377. Ordinary People
378. Oslo, August 31st
379. Our Loved Ones
380. Ox-Box Incident, The (William A Wellman, 1943, USA)
381. Paco (film)
382. Paddleton
383. Paradise Now (Hany Abu-Assad, 2005, Occupied Palestinian)

384. Paranormal Entity
385. Peeping Tom (Michael Powell, 1960, UK)
386. Peepli Live*
387. Pepe le Moko (Julien Duvivier, 1936, France)
388. Peppermint Candy
389. Permanent Record (film)
390. Petrified Forest, The (Achie Mayo, 1936, USA)
391. Peyton Place (film)
392. Phaedra (Jules Dassin, 1962, France, Greece, USA)
393. Piano, The (Jane Campion, 1993, Australia/New Zealand/France)
394. Piccadilly (Unknown, 1929, UK)
395. Picnic at Hanging Rock (Peter Weir, 1975, Australia)
396. Pierrot Le Fou (Jean-Luc Godard, 1965, France)
397. Play It as It Lays (film)
398. Play Misty For Me (Clint Eastwood, 1971, USA)
399. Pledge, The (Sean Penn, 2001, USA)
400. Poetry (film)
401. Prayers for Bobby
402. Predator (John McTiernan, 1987, USA)
403. Prestige, The (Christopher Nolan, 2006, USA/UK)
404. Pretty In Pink (John Hughes, 1986, USA)
405. Pretty Persuasion
406. Procter (film)
407. Protest (film)
408. Psycho (Alfred Hitchcock, 1960, USA)
409. Psychomania
410. Pumpkin (film)
411. Purgatory House
412. Rails & Ties
413. Rain (1932 film)
414. Rapture, The (Michael Tolkin, 1991, USA)
415. Rashomon*
416. Reader, The (Stephen Daldry, 2008, USA/Germany)
417. Redbelt (David Mamet, 2008, USA)
418. Reefer Madness
419. Reincarnation (film)
420. Reuben, Reuben
421. Richard Cardinal: Cry from a Diary of a Métis Child
422. Right to Die?
423. Riki-Oh: The Story of Ricky
424. Ringan (film)
425. Rising Sun (film)
426. Robin and Marian (Richard Lester, 1976, USA)
427. Romance in a Minor Key
428. Rome & Jewel
429. Romeo and Juliet (George Cukor, 1936, USA)
430. Romulus, My Father (film)
431. Rosetta (Jean-Pierre and Luc Dardenne, 1999, France/Belgium)
432. Ruang Talok 69
433. Rules of Attraction (Roger Avary, 2002, USA/Germany)
434. Running from Crazy
435. Running Scared (1972 film)
436. Ruthless (film)
437. Sadie Thompson
438. Salò, or the 120 Days of Sodom
439. Sausage Party
440. Sayonara (Joshua Logan, 1957, USA)
441. Scent of a Woman (Martin Brest, 1992, USA)
442. School Ties (Robert Mandel, 1992, USA)
443. Scum (Alan Clarke, 1979, UK)
444. Sebevrah (Bednář, Karel, 1985, CZ)
445. Seetharama Kalyana
446. Seven Pounds
447. She's All That (Robert Iscove, 1999)
448. Shoot the Piano Player
449. Shootist, The (Don Siegel, 1976, USA)
450. Show Biz Bugs
451. Shutter (2008 film)*
452. Si può fare (film)
453. Silence of the Heart
454. Silent Heart
455. SilkAir 185: Pilot Suicide?
456. Sin City (film)*
457. Sister Smile (film)
458. Skyscraper Souls
459. Socialphobia
460. Sol (film)
461. Solstice (film)
462. Soylent Green (Richard Fleischer. 1973, USA)
463. Spartacus (film)
464. Spellbound (1945 film)
465. Spirits of the Dead
466. Splendor in the Grass
467. Spring Awakening (1924 film)
468. Spring Awakening (1929 film)
469. Srimanthudu
470. Stage Door
471. Star Trek: Wrath of Khan (Nicholas Meyer, 1982, USA)
472. Starcrossed (2005 film)
473. State's Evidence
474. Stealing Home
475. Stealth (Rob Cohen, 2005, USA)
476. Stefan Zweig: Farewell to Europe
477. Stella Dallas (King Vidor, 1937. USA)
478. Stolen Holiday (Michael Curtiz, 1937, USA)
479. Strange Love of Martha Ivers, The (Lewis Milestone, 1946, USA)
480. Suicide Club (film)
481. Suicide Dolls

482. Suicide Killers
483. Suicide Manual
484. Suicide Room
485. Summer 2007
486. Summer Solstice (2003 film)
487. Sunset Boulevard (Billy Wilder, 1950, USA)
488. Sunshine (2007 film)*
489. Surviving Family
490. Surviving: A Family in Crisis
491. Suspiria (2018 film)*
492. Sweeney Todd: Demon Barber of Fleet Street (Tim Burton. 2007, USA/UK)
493. Sylvia (Christine Jeffs. 2003, UK)
494. Syriana (Stephen Gaghan, 2005, USA)
495. Table No. 21
496. Talk to Her (Pedro Almodovar, 2002, Spain)
497. Tarzan's Fight for Life
498. Taste of Cherry
499. Terminator 2: Judgment Day (James Cameron. 1991, USA/France)
500. Territory/France/Germany/Netherlands/Israel)
501. Terry Pratchett: Choosing to Die
502. Texas Chainsaw Massacre, The (Marcus Nispel, 2003, USA)
503. The Abe Clan (1938 film)
504. The Abe Clan (1995 film)
505. The Abyss (1988 film)
506. The Asphalt Jungle
507. The Astronaut's Wife
508. The Battle (1934 film)
509. The Belly of an Architect
510. The Big Chill (film)
511. The Birth of a Nation
512. The Bridge (2006 documentary film)
513. The Cat (1971 film)
514. The Children Are Watching Us
515. The Children's Hour (film)
516. The Chumscrubber
517. The Circus Queen Murder
518. The Conjuring*
519. The Criminal (1960 film)
520. The Damned (1969 film)
521. The Dark at the Top of the Stairs (film)
522. The Dead Zone (film)
523. The Death of Kevin Carter: Casualty of the Bang Bang Club*
524. The Deer Hunter
525. The Departure (2017 film)*
526. The End (1978 film)
527. The Fire Within
528. The Forest (2016 film)
529. The Fountainhead (film)
530. The Front
531. The Go-Between (1971 film)
532. The Good Girl
533. The Happening (2008 film)*
534. The Happy Ending
535. The Heart Is a Lonely Hunter (film)
536. The Hedgehog
537. The Hours (film)
538. The Housemaid (2010 film)
539. The Hudsucker Proxy
540. The Human Centipede (First Sequence)
541. The Hustler (film)
542. The Journalist (2019 film)
543. The Joy of Life
544. The Kovak Box
545. The Last Campaign of Governor Booth Gardner
546. The Last House on the Left (1972 film)
547. The Last Time I Committed Suicide
548. The Life of David Gale
549. The Lives of Others
550. The Lodge (film)
551. The Loved One (film)
552. The Man in Search of His Murderer
553. The Mind Reader
554. The Mistress of the World
555. The Moth Diaries (film)
556. The Ninth Configuration
557. The Novel of Werther
558. The Number 23*
559. The Other Side of the Wind
560. The Pallbearer
561. The Perks of Being a Wallflower (film)*
562. The Power and the Glory (1933 film)
563. The Prowler (1981 film)
564. The Red Danube
565. The Red Shoes (1948 film)
566. The Rehearsal (2016 film)
567. The Return of the Living Dead
568. The Room
569. The Rules of Attraction (film)
570. The Scarlet Lady (1969 film)
571. The Sea (2000 film)
572. The Sea of Trees
573. The Sense of an Ending (film)
574. The Shawshank Redemption*
575. The Shop on Main Street
576. The Sinner (1951 film)
577. The Skeleton Twins
578. The Slender Thread
579. The Suicide Forecast
580. The Sunset Limited (film)
581. The Sweet Body of Deborah
582. The Sweet Life (film)
583. The Taking of Pelham One Two Three (1974 film)
584. The Texas Chainsaw Massacre (2003 film)
585. The Unbearable Being of Lightness
586. The Unforgiven (2005 film)
587. The Unsaid
588. The Valley (2017 film)
589. The Vanishing (2018 film)
590. The Vanishing of Sidney Hall

591. The Voices
592. The Water Diviner
593. The Woman in Black (2012 film)
594. The World's Greatest Sinner
595. The Wrong Move
596. Thelma & Louise
597. They Shoot Horses, Don't They? (film)
598. Thread of Lies
599. Three and Out
600. Three Billboards Outside Ebbing, Missouri*
601. Three Godfathers (Richard Boleslawski, 1936, USA)
602. Three Identical Strangers
603. Three on a Match
604. Time to Say Goodbye?
605. To Save a Life
606. To Write Love on Her Arms (film)
607. Torch Singer (Alexander Hall, George Somnes, 1933, USA)
608. Tormented (2009 British film)
609. Trade Winds (film)
610. Trois Couleurs: Bleu (Krzysztof Kieslowski, 1993)
611. Truth or Dare (2011 film)
612. Tunes of Glory (Ronald Neame, 1960, UK)
613. Turtle Beach (Stephen Wallace, 1992, Australia)
614. Turtles Can Fly
615. Two Days (2003 film)
616. Unbroken Glass
617. Uncle David
618. Undisputed II: Last Man Standing
619. Unforgivable (2011 film)
620. Unfriended
621. Up to His Ears
622. Usfahrt Oerlike
623. V agónii (Kněžević, Dušan, 1976, CZ)
624. Vaaname Ellai
625. Van de koele meren des doods (film)
626. Vanilla Sky
627. Vase de Noces
628. Veronika Decides to Die (film)
629. Vertigo (Alfred Hitchcock, 1959, USA)
630. Vertigo (film)
631. Victim (Basil Dearden, 1961, UK)
632. Virgin Suicides, The (Sophia Coppola, 1999, USA)*
633. Viva Maria!
634. Walkabout (film)
635. Wetherby (David Hare, 1985, UK)
636. What Dreams May Come (film)
637. What Price Hollywood?
638. Wheels (2014 film)
639. White Fawn's Devotion (unknown, 1910, USA)
640. White Ribbon, The (Michael Haneke, 2009, Austria/Germany/France/Italy)
641. Whose Life Is It Anyway? (film)
642. Wilbur Wants to Kill Himself
643. Wilby Wonderful
644. Wild Bunch, The (Sam Peckinpah, 1969, USA)
645. Wild Romance (2006 film)
646. Winged Creatures (film)
647. Wings of Defeat
648. Womanlight
649. World's Greatest Dad
650. Wristcutters: A Love Story
651. Yagnam (1992 film)
652. Young Warriors (Lawrence Foldes, 1983, USA)
653. Zinda (film)
654. Život po životě sira T. (Chaun, Igor, 1990, CZ)

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