



California State University, San Bernardino  
**CSUSB ScholarWorks**

---

Electronic Theses, Projects, and Dissertations

Office of Graduate Studies

---

6-2020

## REPORTING ON SUICIDE: A THEMATIC DISCOURSE ANALYSIS ON DISCOURSES REGARDING SUICIDE IN 2010S HIP-HOP SONGS

Andy Allen Acosta Jr.  
*California State University - San Bernardino*

Follow this and additional works at: <https://scholarworks.lib.csusb.edu/etd>



Part of the [Critical and Cultural Studies Commons](#), and the [Health Communication Commons](#)

---

### Recommended Citation

Acosta, Andy Allen Jr., "REPORTING ON SUICIDE: A THEMATIC DISCOURSE ANALYSIS ON DISCOURSES REGARDING SUICIDE IN 2010S HIP-HOP SONGS" (2020). *Electronic Theses, Projects, and Dissertations*. 1082.

<https://scholarworks.lib.csusb.edu/etd/1082>

This Thesis is brought to you for free and open access by the Office of Graduate Studies at CSUSB ScholarWorks. It has been accepted for inclusion in Electronic Theses, Projects, and Dissertations by an authorized administrator of CSUSB ScholarWorks. For more information, please contact [scholarworks@csusb.edu](mailto:scholarworks@csusb.edu).

REPORTING ON SUICIDE: A THEMATIC DISCOURSE ANALYSIS ON  
DISCOURSES REGARDING SUICIDE IN 2010S HIP-HOP SONGS

---

A Thesis  
Presented to the  
Faculty of  
California State University,  
San Bernardino

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Communication Studies

---

by  
Andy Allen Acosta Jr.

June 2020

REPORTING ON SUICIDE: A THEMATIC DISCOURSE ANALYSIS ON  
DISCOURSES REGARDING SUICIDE IN 2010S HIP-HOP SONGS

---

A Thesis  
Presented to the  
Faculty of  
California State University,  
San Bernardino

---

by  
Andy Allen Acosta Jr.

June 2020

Approved by:

Dr. Julie Taylor, Committee Chair, Communication Studies

Dr. Thomas Corrigan, Committee Member

Dr. Gretchen Bergquist, Committee Member

© 2020 Andy Allen Acosta Jr.

## ABSTRACT

Society's conventions of suicide make death by suicide become symbolic annihilation (Gerbner & Signorielli, 1979; Gerbner & Gross, 1976; Tuchman, 1979) by placing a taboo and stigmatization on the practice of suicide. That limits the discourses regarding suicide (DRS), which creates these differences that are normative, subordinate, and excluded discourses of suicide. Public health institutions seek to control DRS and restrict the experiences of suicide. For instance, the World Health Organization's Reporting for Suicide guidelines contains recommendations on how to report suicide within media that restrict public discourses of suicide (Reporting on Suicide, n.d.-a). In the 2010s, suicide-themed songs also emerged in both mainstream and underground hip-hop. These songs shaped the DRS by illustrating the experiences people have with suicide. In this thesis, I used a critical poststructuralist paradigm to examine the hidden, mediated, distorted power relations that dominant social structures form, and how these structures are disrupted and transformed through power relations. Thus, I critique how public health institutions perpetuate the ideologies surrounding suicide and how hip-hop exposes the lived experiences. Employing thematic discourse analysis (Clarke, 2005; Taylor & Ussher, 2001), I illuminate salient discursive themes within four hip-hop songs from the 2010s that have an explicit theme of suicide.

## ACKNOWLEDGEMENTS

I would like to acknowledge Dr. Julie Taylor, Dr. Thomas Corrigan, and Dr. Gretchen Bergquist's dedicated work in helping me become a scholar. Thank you for the support each one of you provided when I needed it and the willingness to help in preparing me for a Ph.D. program. To my friends and acquaintances, I made at California State University, San Bernardino (CSUSB). I appreciate the time you all offered in giving advice and lending an ear to vent too. The Communication Studies faculty I took classes with, thank you for the lessons and the enjoyment you brought to the classroom. Lastly, I would like to acknowledge the counselor I saw at Counseling and Psychological Services (CAPS). Thank you for being there when I was having a difficult time transitioning into a new environment where I felt alienated.

## DEDICATION

I dedicate this thesis to my family and friends I made throughout life. Along with anyone who has an association with suicide.

## TABLE OF CONTENTS

ABSTRACT .....	iii
ACKNOWLEDGEMENTS.....	iv
LIST OF TABLES .....	ix
LIST OF FIGURES .....	x
CHAPTER ONE: COMMUNICATION, HIP-HOP, AND SUICIDE.....	1
Introduction .....	1
The Global Suicide Epidemic .....	3
Suicide Awareness Campaigns and Media .....	5
Contradiction of Reporting on Suicide Guidelines .....	8
Hip-Hop and Discourses Regarding Suicide .....	10
Conclusion .....	13
CHAPTER TWO: CONCEPTUAL FRAMEWORK .....	16
Critical Poststructuralism .....	16
Poststructural Discourse .....	17
Culture .....	25
Hegemony.....	27
Stigma.....	28
Societal Views of Suicide: Taboo and Stigmatization.....	31
Hip-Hop as a Culture.....	33
Hip-Hop’s History, Culture, and Power.....	34
Hip-Hop and Suicide .....	37
Conclusion .....	38



CHAPTER THREE: METHOD .....	40
Phases of Reflection .....	41
Before Research .....	41
During Research .....	42
After Research .....	43
Theories of Discourse and Narrative.....	44
Discourse Theory .....	44
Narrative Theory .....	45
Relevance for the Study of Discourse Theory .....	46
Research Questions .....	48
Methodology .....	48
Data Collection.....	49
Thematic Discourse Analysis .....	50
Conclusion .....	58
CHAPTER FOUR: REPORTING ON SUICIDE .....	60
Addressing Suicide .....	61
Overcoming Suicide .....	61
Suicide Awareness.....	63
Suicide Prevention .....	71
Coping with Suicidality .....	78
Religious Beliefs.....	78
Suicidality Individual.....	81
Suicidality Survivor.....	86
Coping with Life.....	94

Transitioning through Phases of Suicide.....	95
Before Suicide.....	96
During Suicide.....	107
After Suicide.....	115
Conclusion.....	128
CHAPTER FIVE: DISCUSSION AND CONCLUSION.....	129
Contributions to Theory.....	129
Discourse.....	130
Applied Contributions.....	134
Implications of Culture.....	135
The Malleable Reporting on Suicide.....	137
Limitations.....	138
Future Studies.....	139
Conclusion.....	140
APPENDIX A: INITIAL CODING.....	145
APPENDIX B: LOGIC FEATURING ALESSIA CARA AND KHALID “1-800-273-8255”.....	150
APPENDIX C: REVERIE “GIVE IT TIME”.....	164
APPENDIX D: TENTATIVE THEMES.....	171
REFERENCES.....	173

## LIST OF TABLES

Table 1. Axial Coding Example.....	54
Table 2. Theme Table .....	57

## LIST OF FIGURES

Figure 1. Recommendations for Reporting on Suicide. ....	7
--	---

CHAPTER ONE:  
COMMUNICATION, HIP-HOP, AND SUICIDE

Introduction

*“When I attempted suicide, I didn’t die, I remember how mad I was on that day”* (Solange, 2016, stanza 5; Solange & Lil Wayne, 2016, track 6). Lil Wayne—featured on Solange’s song called “Mad”—communicated these feelings from the experience of not dying after attempting suicide (Solange, 2016; Solange & Lil Wayne, 2016, track 6). Importantly, this discursive structure is inconsistent with normative discourses regarding suicide (DRS) that people in contemporary American society generally regards as commonsense. Critical discourse studies identify how the micro-level (or little “d”) discourses reflect broader, macro-level (Big “D”) Discourses (Wetherell, 1998; Wigginton & Lee, 2014). In other words, the macro-level DRS influences micro-level responses, framings, and vice-versa.

An example of these discursive frameworks is with the way religion (i.e., “D”iscourse) has shaped societal perception of suicide through hegemonic discourse(s). This is done by associating death by suicide with the devil, losing one soul, and not allowed into a heaven. Although people who practice this type of religion (that categorizes suicide in such manner) (re)produce the “D”iscourse through their everyday talk (“d”iscourse). Therefore, language choices people make (i.e., “d”iscourse) (re)produce the religious language/discourse and continue the symbolic annihilation. Thus, the discursive framework is (re)produced through the influence one of the other. I contend that focusing on

the “d”iscourse will influence the “D”iscourse on suicide, which informs how dominant discourses develop in society.

Additionally, this example illustrates competing discourses between life and death. While also demonstrating the construct/construction of normative discourses that get passed down through generations, that teaches society suicide is morally wrong and a way of death that people should avoid. Suicide is a stigmatized practice with a negative connotation at social and subsequently individual levels. Stigma occurs as “an initial global reaction when someone learns of a suicide or suicide attempt” (Range, 1998, p. 213). Dunn and Mornish-Videners (1987) mention that society is “culturally and structurally ill-prepared to respond adequately to the emotional and social needs of those” (p. 75) who are suicidal.

Instead, many cultures perpetuate the taboo and stigmatization of suicide through symbolic annihilation (Gerbner & Gross, 1976; Gerbner & Signorielli, 1979; Tuchman, 1979). This is because “the taboo remains strong in contemporary society and individuals internalize the attitudes, values and morals that make up the taboo” (Cvinar, 2005, p. 18). The symbolic annihilation of suicide can have devastating implications for people struggling with suicidal ideations from the absences of the real experiences (of suicide) within media texts. As the World Health Organization (WHO) explained in 2018:

Stigma, particularly surrounding mental disorder and suicide, means many people thinking of taking their own life who have attempted suicide are not

seeking help and are therefore not getting the help they need. The prevention of suicide has not been adequately addressed due to the lack of awareness of suicide as a major public health problem and the taboo in many societies to openly discuss it. (para 10)

Despite various measures to eliminate or reduce suicide as a form of death, suicide is still a significant and growing problem (Marx, 1999). Throughout this chapter, I detail why suicide is a global epidemic, describe the use of suicide awareness campaign in media, the contradictions of Reporting on Suicide guidelines, and how hip-hop relates to DRS.

### The Global Suicide Epidemic

Suicide is a global health concern that accounts for about 800,000-900,000 deaths annually (Khan, 2005; Comtois & Linehan, 2006; World Health Organization [WHO], 2018; WHO, n.d.). In 2016, suicide became the second leading cause of death, globally, for people ages 15-29 (WHO, 2018). The rise of suicide death rates is predicted to reach 1.5 million deaths globally in 2020 (WHO, 2004). However, the actual number is likely much higher because data morality rates suffer from under-reporting and misclassification (WHO, 2018). Furthermore, only 38 countries have implemented a national suicide prevention strategy (WHO, n.d.). This means that not everyone identifies suicide as a concern, their prevention efforts worthy enough of labeling, or that they recognize it as a concern, but do not want to confront it because it is taboo.

In 2017, death by suicide was the fourth leading cause of death between the ages of 35-54 in the U.S. and this age group accounted for more than half of all suicides in the U.S. (National Institute of Mental Health [NIMH], 2018). Specifically, World Health Organization (WHO) found in 2002 that young people are the most at risk and account for more than half of all suicide deaths globally, while National Institute of Mental Health (NIMH) in 2018 discovered that males are about four times more likely than females to die by suicide. Potential problems (i.e., social structures) that can lead someone to die by suicide vary from relationship issues, substance abuse, a crisis that has occurred or will occur, physical health, job issues, financial issues, legal issues, or housing issues (CDC, 2018).

In the U.S., public health institutions have prioritized suicide as a national health concern worth addressing to prevent this form of death from occurring. The various organizations that study and work to prevent suicide, include the Centers for Disease Control and Prevention (CDC), Crisis Text Line (CTL), NIMH, and National Suicide Prevention Lifeline (NSPL). Additionally, the U.S. Congress passed legislation, such as the 21st Century Cures Act of 2016, Mental Health Crisis Act of 2016, and Mental Health Reform Act of 2016, which all help to find and fund suicide prevention strategies (American Foundation for Suicide Prevention [AFSP], n.d.-a). In 2018, the U.S. Congress passed the National Suicide Hotline Improvement Act of 2018, which allows Americans to access free and confidential help when dealing with suicidal ideations (AFSP, n.d.-b).



Currently, suicide is the tenth leading cause of death in the U.S. (CDC, 2016; NIMH, 2017). In 2016, there were about 45,000 suicides (CDC, 2018; NIMH, 2018), the 1990s had over 31,000 suicides annually (McIntosh, 2002), while in the 1970s there were about 25,000 suicides annually in the U.S. Since the 1970s, the suicide death rate in the U.S. significantly increased approximately by 20,000. Public health institutions know that suicide is a global health issue, which is why they created a suicide awareness campaign within media.

### Suicide Awareness Campaigns and Media

Institutions such as the American Foundation for Suicide Prevention (AFSP), American Association of Suicidology (AAS), CDC, NIMH, NSPL, WHO, Suicide Awareness Voices of Education (SAVE), and many more well developed public health institutions established a website titled “Recommendations for Reporting on Suicide” which contains information for media on how to report suicide (Reporting on Suicide, n.d.-a). They created these guidelines to prevent suicide contagion, also known as copycat suicide from occurring (National Suicide Prevention Lifeline [NSPL], n.d.). This is when a person learns of a suicide attempt or death in media and attempts to replicate the suicide. Although the Reporting on Suicide guidelines are recommended, if media organizations do not adhere to these discourses, then they may receive flak. “Flak” is the process by which media organizations face a negative public backlash for their work (Herman & Chomsky, 1988). A contemporary example of this is with the TV series *Thirteen Reasons Why* which received flak from medical and media

professionals for glamorizing suicide and potentially leading to suicide contagion (Gilbert, 2017). Thus, this creates a panoptic society on how media and society should view suicide, which symbolically annihilates particular perspectives of the suicide experience and is why the Reporting on Suicide guidelines are a concern. Symbolic annihilation is an issue because it causes stereotypes to emerge (i.e., stigma) and creates a crisis of representation. This occurs through the language/discourse of the Reporting on Suicide guidelines (see Figure 1), and it is the knowledge and power that public health institutions have, which will influence the ideologies of the coming generations regarding suicide because of the representations they allow in media and society.

The Reporting on Suicide guidelines demonstrate the way institutions seek to normalize DRS through shaping and influencing how media report on suicide. This is done through persuasive modes of moral values. The reason for the restrictions of DRS (even if they're not effective) has to do with saving lives, encouraging people to seek help, and limit the representation of suicide in media. Specifically, "these ideas are shared and possibly accepted broadly in society" (Turow, 2011, p. 20) mainly from the influence of public health institution for Reporting on Suicide guidelines, which run the risk of further narrowing discourse. However, as previously mentioned, the suicide death rate has increased since the 1970s. Therefore, there is a need for a new, innovative way to help with suicide prevention and the role of media in those prevention efforts.

AVOID...	INSTEAD...
✗ Describing or depicting the method and location of the suicide.	✓ Report the death as a suicide; keep information about the location general.
✗ Sharing the content of a suicide note.	✓ Report that a note was found and is under review.
✗ Describing personal details about the person who died.	✓ Keep information about the person general.
✗ Presenting suicide as a common or acceptable response to hardship.	✓ Report that coping skills, support, and treatment work for most people who have thoughts about suicide.
✗ Oversimplifying or speculating on the reason for the suicide.	✓ Describe suicide warning signs and risk factors (e.g. mental illness, relationship problems) that give suicide context.
✗ Sensationalizing details in the headline or story.	✓ Report on the death using facts and language that are sensitive to a grieving family.
✗ Glamorizing or romanticizing suicide.	✓ Provide context and facts to counter perceptions that the suicide was tied to heroism, honor, or loyalty to an individual or group.
✗ Overstating the problem of suicide by using descriptors like “epidemic” or “skyrocketing.”	✓ Research the best available data and use words like “increase” or “rise.”
✗ Prominent placement of stories related to a suicide death in print or in a newscast.	✓ Place a print article inside the paper or magazine and later in a newscast.

Figure 1. Recommendations for Reporting on Suicide.

*Note.* This figure illustrates what health organizations are encouraging and discouraging media from representing regarding suicide. From “Recommendations for Reporting on Suicide,” by the by Reporting on Suicide, n.d.-b (<http://reportingonsuicide.org/wp-content/themes/ros2015/assets/images/Recommendations-eng.pdf>). In the public domain.

Media influence “the way people think and define social problems and their possible solutions” (Jhally, 1989, p. 67). However, in seeking to limit the range of media representations regarding suicide, these guidelines symbolically annihilate other ways of talking about suicide—particularly people’s first-hand experience with suicide. In doing so, these guidelines create another form of

taboo and stigmatization about suicide, which is already a significant issue in society as a function of various cultural and religious beliefs. The restrictions of DRS are producing new symbolic learning of what people should and should not be saying, not only through media but also within society. For instance, these guidelines do not want to highlight suicide with strong terms like an epidemic (Reporting on suicide, n.d.-b). Instead, they want non-sensational terms such as rise (Reporting on suicide, n.d.-b). Therefore, these dominant and visible institutions are shaping and influencing the way society addresses the widespread of suicide by restricting people to reference suicide as an epidemic (Reporting on Suicide, n.d.-a) which means they have the power and knowledge to influence discourse(s).

#### Contradiction of Reporting on Suicide Guidelines

The conundrum of the Reporting on Suicide guidelines is that these discursive structures reinforce the stigma and taboo that is associated with suicide. Specifically, I unveiled the way the Reporting on Suicide guidelines are at risk of continuing the stigma and taboo to be associated with suicide. Therefore, studying this topic is essential in paying attention to what may occur with the formation of discourses and ideologies. What public health institutions are doing is using medical discourse(s), which downplays and marginalizes other forms of discourses. Specifically, medical discourse are structured on how to treat and (often more specifically) stop suicide. This form of discourse is used to both encourage and discourage certain types of DRS congruent with dominant

ideologies around suicide. Within discourse, stories about suicide are important because this allowed my research to examine and confront the stories that have been restricted and excluded.

For much of its history, hip-hop treated suicide much like society—as a taboo and stigmatized practice. However, during the 2010s, there was an increase in songs that addressed suicide and spread awareness about this practice. Such, songs include Reverie “Give it Time” (2012), Pharoahe Monch “Losing my Mind” (2014), Joe Budden “Only Human” (2015), Kendrick Lamar “U” (2015), Lil Wayne who is featured on “Mad” (2016), Kid Cudi “Wounds” (2016), Joyner Lucas “I’m Sorry” (2016), Logic “1-800-273-8255” (2017), Lil Uzi Vert “XO Tour Llif3” (2017), Bzzy “Suicidal Tendencies” (2018), Lil Donald “Suicide” (2018) and Reverie “Suicide Hotline” (2019). These songs each have a suicide-theme or an association to mental health conditions that are typically linked with suicidal ideations. These songs depict various emotions associated with suicidality individuals and survivors. Thus, creating a way to help non-suicidal listeners relate to and empathize with people who have an association with suicide. Hip-hop provides space for alternative DRS to emerge because of cultural values of wanting to express the alternative experiences of the marginalized and oppressed in society. These discourses in hip-hop differ from the normative discursive frameworks that are discouraged from how media report on suicide. By paying attention to contemporary hip-hop DRS, society can gain a better understanding of the various ways people are affected by suicide through

representations that media and media professionals will not portray for fear of flak, which emulates Foucault's view of the panopticon (Foucault, 1979/1995).

Before continuing, there are two terms—suicidality individuals and suicidality survivors—that need to be defined for this study. Suicidality Individuals refers to people with suicidal ideations and who attempted suicide but have not overcome suicidal ideations. While suicidality survivor entails loved ones of people who died by suicide and attempted suicide, people who attempted suicide and overcome suicidal ideations, and people who overcame suicidal ideations without attempting. The distinction between a suicide survivor and suicidality survivor is that it views people who have overcome suicidal ideations as surviving a traumatic experience. Although each experience is painful in a different way, they both are traumatic experiences. This linguistic distinction provides nuances of experiences that allowed me to reveal the subordinate and excluded DRS in the hip-hop DRS.

### Hip-Hop and Discourses Regarding Suicide

One-way media can rupture DRS is with music (Wilkey, 1969). Music is an important medium/text because it is relatable while teaching and reflecting cultural values. Hip-hop culture, specifically the music, has a history of being counter-hegemonic and advancing social activism. Hip-hop culture started as a form of resistance that gave the voiceless a way to vocalize about social structures affecting poor and minority communities (George, 2005). The hip-hop community values authenticity, and members are often challenged to

demonstrate that they have the authority to speak on a given topic. If not, then they receive flak from the hip-hop community because of not having the ethical position of lived experience that provides the persuasive mode of authenticity. Yet, hip-hop's cultural values of counter-hegemony and authenticity extends into DRS.

Hip-hop's history of including suicide in their discourse started in the 1990s when artists like The Geto Boys, Tupac, The Notorious B.I.G., and DMX addressed various mental health issues in their songs while referencing suicide or having suicide as the central theme. The 2000s had hip-hop artists like Scarface and Tech N9ne, who specifically addressed suicide in their songs. Then, in the 2010s, hip-hop artists like Reverie, Lil Wayne, Joyner Lucas, Logic, BZZY, and Lil Donald began challenging dominant views of suicide. These songs discursively define suicide in ways that often challenge and resist the hegemonic discourses so often (re)produced in media and society. For instance, some songs attempt to get people to speak about their suicidal ideations with other people. When contemporary hip-hop artists address suicide like this, they can break the stigmatization associated with it by describing the raw, authentic life experiences of people dealing with suicide. Hip-hop artists create opportunities for empathy, seeing new perspectives, and change.

More specifically, when hip-hop artists address suicide in their songs, they can transgress media representation that public health institutions published in their Reporting on Suicide guidelines. By going against mediated institutional

guidelines (CDC, 2018; NIMH, 2018), there is potential for hip-hop artists and their labels to receive flak (Herman & Chomsky, 1988). In response to this flak, hip-hop artists might alter their lyrics, not releasing suicide-themed songs, or if they produce a song about suicide, they might lose a record deal. Then again, hip-hop artists might press on with their suicide-themed songs considering the hip-hop culture history of authentic, counter-hegemonic, and social activist music. Additionally, members of the hip-hop community are dying by suicide or becoming suicidality individuals and survivors. Therefore, there is a need to make the salient issues with the hegemonic DRS to be transparent, which can help members of the hip-hop community and the broader community to seek help and rupture the symbolic annihilation regarding suicide.

The rationale for examining DRS in hip-hop is three-fold. First, since hip-hop is popular with youth audiences, it can play a formative role in their ideas about suicide. But, second, is that DRS in hip-hop is a site of struggle with the tension being between the public health institution for Reporting on Suicide guidelines and the hip-hop culture. And third, hip-hop music offers rich description of what occurs in the lives of the marginalized and oppressed. Which allows for various representations of suicide to emerge, which institutions often seek to influence, shape, or silence. Examining hip-hop can highlight the issues of representations through the messages and stories that are encoded and decoded in the songs (Hall, 1980/2006). This can help understand the potential consequences that the Reporting on Suicide guidelines might create based on



how hegemonic DRS are passed down. However, media are situated among others that allow them to fix any issues they see as countering their beliefs (Jhally, 1989). Although media companies are powerful, they are also hemmed in terms of their range of options by commercial pressures. They do not just get to create whatever they want. The market is a powerful enabling and constraining influence.

### Conclusion

The mere existence of these governing discourses has cultural implications and identifying the values embedded in those discourses is important for understanding DRS, which has been and continues to be limited. Another conundrum that is created is with the values of the hip-hop culture, which has a history of being counter-hegemonic and a form of social justice. This creates an issue with Reporting on Suicide guidelines because of juxtaposing hip-hop cultural values of authenticity (i.e., counter-hegemonic) and social advocacy (i.e., alternative discourse). Most suicide-themed hip-hop songs have yet to receive flak; however, Reverie's "Suicide Hotline" (2019) song, which was released after the start of this study, received flak because people assuming Reverie was glamorizing suicide (Reverie, 2019c) and is worth noting because it shows that hip-hop DRS are capable of receiving flak. Nevertheless, one must wonder why most suicide-themed hip-hop songs have yet to receive flak when, in the past, the hip-hop culture received flak for numerous reasons. Perhaps because of being a medium that often counter-hegemonic discourses. Whether

this occurs, society must recognize that the hip-hop culture is one meaningful way to introduce DRS into people's lives through media.

Still, something that has not been attempted is allowing DRS to be open and malleable without limitations. Institutions provide reasons for why there are limitations of DRS, which is from ethical considerations. They wish to avoid copycats and make sure people have access to resources (Reporting on Suicide, n.d.-a). However, suicide remains a part of the human lived experience and may never disappear. Perhaps there might be advantages in allowing—or even encouraging—people to discuss suicide with no restrictions but is unknown and may never be known because of dominant institutions. The closest society is to having DRS with no restrictions is with contemporary hip-hop DRS.

This study employs a Foucauldian perspective of discourse analysis to examine the hegemonic, counter-hegemonic, and excluded discourse(s) within the suicide-themed hip-hop songs. The research provides a discourse analysis of suicide-themed hip-hop songs from the 2010s that are explicit of DRS. I specifically examined the thematic and discursive interpretations of hip-hop artists' language of suicide that represent discursive frameworks. The limitations public health institutions and society place on DRS are not acceptable in hip-hop because of the cultural value of authenticity. However, some artists feel the need to follow hegemonic DRS.

In the following chapters, I explore my conceptual framework, method, data interpretation, and the discussion and conclusion. In chapter 2, I identify

why I used a critical poststructuralist perspective, which allowed me to examine the medium phenomena that is occurring in contemporary society regarding suicide. In chapter 3, I identify the method I used, which is a thematic discourse analysis (TDA), because this allowed me to examine the salient discursive themes that are produced from discourse and power. Chapter 4 is the data interpretation with lyrical examples from the three themes I observed: *Addressing Suicide*, *Coping with Suicidality*, and *Transitioning through Phases of Suicide*. Furthermore, chapter 5 is where I discussed my contributions to theory, specifically with discourse (hegemonic discourse and competing discourse) along with my applied contributions of culture, malleable Reporting on Suicide guidelines, the studies limitation, and future studies.

## CHAPTER TWO: CONCEPTUAL FRAMEWORK

Suicide is a social practice that has historically been symbolically annihilated through taboo and stigma. Although prevention efforts and suicide awareness have increased, suicide rates have risen in recent decades. Public health institutions have, as part of their suicide prevention and awareness campaigns, published the Reporting on Suicide guidelines to influence how media cover, present, and represent suicide. However, in the 2010s, hip-hop artists began directly countering some of those hegemonic discourses regarding suicide (DRS). The genealogy of hip-hop illustrates that this music and culture can play a vital role in challenging hegemonic discourses. This chapter will review the relevant history and theory related to these processes, including the poststructuralist paradigm, culture, hegemony, stigma, hip-hop as a culture, the genealogy of hip-hop, and the relevance for studying hip-hop and suicide.

### Critical Poststructuralism

I used a critical poststructuralist paradigm to examine the hidden, mediated, distorted power relations that are created from everyday practices that influences dominant social structures, and how those structures are transformed. Scholars have mentioned that poststructural and critical theory are closely aligned in analyzing the ways knowledge and power relations correlate (Foucault,

1980; Tracy, 2013). Still, I need to justify the significance of studying poststructural discourse.

### Poststructural Discourse

Following a Foucauldian understanding of discourse, I used critical poststructuralism to examine the history of discourses and social practices (Weedon, 1987/1997) of suicide. I am interested in how the relationships of power influence DRS, particularly its “intersections with wider social institutions and micro-level individual practices” (Prasad, 2005, p. 244). Specifically, I examined the internal rules that govern and structure DRS (Smart, 1985; Young 2001/2004) and the discursive rules constructed around DRS—what is allowed and not allowed to be spoken. The poststructuralist paradigm “approaches knowledge and power as dispersed, unstable, and plural, highlighting occasions of domination and self-subordination, but also avenues for resistance and change” (Tracy, 2013, p. 61). By examining discourse(s) of power in a multi-faceted way, I illustrated “the dialectical nature of hegemony” (Tracy, 2013, p. 47) where people (often unknowingly) consent to domination. My focus on language/discourse allows for the uncovering of associations between language and institutions of power (Prasad, 2005).

The main objective of poststructuralism, “is about trying to transcend this hopeless dualism, by rejecting both voluntarism and determinism. To do so it requires a theory of the subject which is not caught up in the parallel dualism of individual and society” (Hollway, 1989, p. 27). Therefore, the theory of discourse

is what poststructuralist require because of being able to examine the discursive levels like discourse(s) (i.e., discursive frameworks) and discursive structures. As a (critical) poststructuralist, I acknowledge these discursive levels and how they intertwine within media and society to create utterances and patterns, which are the production of language/discourse (i.e., knowledge). Although these different levels exist, in a poststructuralist paradigm, there are certain labels used.

Discursive frameworks are the Big “D” and little “d” discourses in media, society, culture, and everyday interactions that shape and influence ideologies. Poststructuralists classify “D”/”d” together because of understanding how one informs the other and vice versa. While discursive structures are the pattern arrangements of ideologies that discursive frameworks inform. Furthermore, poststructuralists view “consciousness and language as fundamental human attributes” (Weedon, 1987/1997, p. 31). Specifically, within this perspective, language/discourse are the conduits for social organization, social meaning, power, and consciousness (Weedon, 1987/1997). Thus, providing the need to clarify what I mean by discourse.

Discourse. As a poststructuralist, there are many ways to make sense of or define discourse. Foucault used the term discourse by “treating it sometimes as the grand domain of all statements, sometimes as an individualizable group of statements, and sometimes as a regulated practice that accounts for a certain number of statements” (Foucault, 1969/1972, p. 80). However, Weedon

(1987/1997) refers to discourse as the structure of all principles of society, institutions, ideologies, and individual's subjectivity.

The creation of discourses “formed and operate at the intersection of language and the material world” (Prasad, 2005, p. 251). This makes discourse an active process that works with the materializing world, the body, objects, and within historical practices (Young, 2001/2004). Discourses are active processes, and society can observe the difference between historical and contemporary practices in the way suicide is treated. Suicide became discouraged as a practice through discourse, however, a few decades ago, people and groups have engaged in discursive frameworks that shift and transform the discursive structures of suicide. Still, DRS predominantly position suicide as a taboo and stigmatized process from larger systems of beliefs.

Although certain discourses may, at times, occupy a dominant position, competing discourses also exist that “are likely to be marginal to existing practice and dismissed by hegemonic system of meanings and practices as irrelevant or bad” (Weedon, 1987/1997, p. 35). One of these competing discourses (i.e., conflicting discourses) has to do with suicide as an acceptable form of death or even a topic to discuss, which makes hip-hop the ideal site for this research. The (re)production of the normative discourses that represent political interest are constantly striving for power because the subjectivity of individuals is active in establishing power for their interest (Weedon, 1987/1997).

Therefore, poststructuralists view language/discourse as “the place where actual and possible forms of social organization and their likely and political consequences are defined and contested. Yet it is also the place where our sense of ourselves, our subjectivity, is *constructed*” (*emphasis in original*, Weedon, 1987/1997, p. 21). This is how subjectivity is socially produced, which reinforces the status quo to become preserved and is the constant site of struggle and power.

Subjectivity. Subjectivity, for poststructuralists, is understood through the social construction of language/discourse. While some individuals know that they are being conditioned to a certain subject, the majority are not. Therefore, poststructuralist understand that subjects are multiple because of the way discourses, practices, and production condition a subject (Henriques et al., 1986/1998; Hollway, 1989). They view subjectivity as neither fixed nor unified (Weedon, 1987/1997). Weedon (1987/1997) mentions that “Poststructuralism purposes a subjectivity which is precarious, contradictory and in process, constantly being reconstituted in discourse each time we think or speak” (p. 32). Subjectivity is the response to and the participation in discourse(s) that (re)produces within people’s thoughts and emotions (Weedon, 1987/1997). For example, the stigmatization surrounding suicide was first produced and then reproduced. This cycle continues in a (re)production process that symbolically annihilates suicide through the use of subjectivity. Symbolic annihilation of



suicide is done by placing a taboo on the topic and a stigma on the practice, thus influenced by the dominant moral values of societal views regarding suicide.

“Symbolic annihilation” has to do with the restriction and neglect of representation, specifically in media which “large communities absorb over long periods of time,” (Gerbner & Signorielli, 1979, p.2) and directly influences ideologies. Still, society has been restricting, neglecting, trivializing, and condemning ideologies (Tuchman, 1979) regarding suicide for centuries. Which (re)creates the taboo and stigmatization by symbolically annihilating any other representation or DRS that do not adhere to hegemonic discourse of suicide. This is the formation of ideologies that Gerbner and Signorielli (1979) explained as “the creation of a system of broadcasting and of story-telling with deep historical, cultural, and commercial roots” (p.2). Here is where suicide survivors or the practice of suicide are both marginalized and ridiculed to maintain a form of social inequality. From this, various stereotypes emerge, which cause people to become invisible or have a lack of representation within media (Gerbner & Gross, 1976; Gerbner & Signorielli, 1979; Gerbner, 1980; Tuchman, 1979).

The symbolic annihilation of suicide within the past few decades changed by shifting to allow emerging conversations that were once frowned upon from dominant beliefs (i.e., religion). However, some DRS are still historically informed by the dominant beliefs that morally frame suicide. Another example is assisted suicide, which is outside the scope of this study but could explain this in further detail. Still, the illustration shows how subjectivity “is produced in whole range of

discursive practices—economic, social and political—the meanings of which are constant site of struggle over power” (Weedon, 1987/1997). These discursive frameworks influence the ways society should think of suicide, through both cultural and everyday interactions which occurs through the process of normalization.

*Process of Normalization.* The process of normalization is from the material effects through social actions of discourse. This occurs from what Prasad (2005) describes as the

defining and institutionalizing the idea of ‘normal’ action and behavior in various discursive realms, and increasing the scope of surveillance techniques (such as medicine, psychology, and education), modern society has been able to ensure conformity on a global scale. (p. 248)

It is these hegemonic beliefs and social structures that influence people to conform to certain ideologies (often unknowingly). These social structures institutionalized modernity (structures) that attempt to gain compliance to conform through the social control of practices like laws, media, religious beliefs, etc. that are structuring particular discourses (Prasad, 2005; Weedon, 1987/1997). Weedon (1987/1997) mentioned, “Social meanings are produced within social institutions and practices in which individuals, who are shaped by these institutions, are agents of change, rather than its authors, change which may either serve hegemonic interests, or challenge existing power relations” (p.

25). Particularly, individuals who take part in these social practices are contributing to their discipline and control of certain ideologies (Prasad, 2005).

Weedon (1987/1997) stated that there are individuals who seek to challenge hegemonic power that influences dominant interest. However, there are people in society who still police themselves because of the dominant interest (perhaps unintentionally), which is important to identify because of the way hegemony exists. Additionally, this policing of self (and others) are what Foucault identified as a panoptic society (Prasad, 2005). What a panoptic society does is it “encourages [people] to regulate their own conduct in keeping with desired social and institutional norms” (Prasad, 2005, p. 249). Thus, illustrating the social construction of stigmatizing suicide which lead individuals and cultures to create a negative conception of this form of death. This is why most attempts to alter normative discourse(s) or change the narrative of misconceptions regarding the stigmatization of suicide have failed. The competing discourse of hegemonic beliefs around life over death are from generations that instilled particular DRS. This makes these discourses difficult to rupture because of being the production of knowledge that influences ideologies.

People often neglect alternative perspectives because society prefers the ‘fixed’ reality that favors power, specifically, the dominant beliefs (Prasad, 2005). A way that dominant ideologies can mediate power is through the production of knowledge because knowledge equals power (Prasad, 2005). The knowledge that is influencing DRS for media is creating a power that influences regulation to

the panoptic society, or there is potential for flak. By examining the powers that influence regulation, I examined the “techniques, practices, and procedures through which [power] is exercised” (Prasad, 2005, p. 252). Specifically, I examined the forces that attempt to cause a rupture because society has a particular representation of how people should view the world. Weedon (1987/1997) explained that “Having grown up within a particular system of meanings and values, which may well be contradictory, we may find ourselves resisting alternatives” (p. 32). The resisting alternatives is a site of struggle and power through an agency which are the material result of alternative discourse.

The process of power creates language/discourse, that is intertwined with history to give meaning to social realities that offer people languages/discourses that society constructs for its members (Weedon, 1987/1997). It is these languages/discourses that create a site of struggle for individuals who wish to (re)produce these discourses or individuals who wish to challenge and transform these discourses (Weedon, 1987/1997). Which is how I use the term agency to describe alternative perspectives that help rethink DRS. These “Different languages and different discourses within the same language divide up the world and give it meaning in ways which cannot be reduced to one another through translation or by an appeal to universally share concepts reflecting a fixed reality” (Weedon, 1987/1997, p. 22). Each of these discourses, whether they are the dominant or subordinate are competing with one another to give meaning to the world from the differences of social power, which becomes a site of political

struggle (Weedon, 1987/1997). Still, the question of who has the power, in particular circumstances, to speak and be heard in the first place is often the struggle from conflicting beliefs of cultural and dominant ideologies.

### Culture

In society, the various cultures in which people belong to inform how people live and interact with the world (Hall, 1980; Hall, 1992), which is where systems of beliefs (ideologies) and traditions form (Hall, 1992). Each culture has its practices, dynamics, and institutions (Hall, 2018). Specifically, culture is how “societies make sense of and reflect their common experiences” (Hall, 1980, p. 59). Within Cultural Studies, scholars “conceptualize culture as interwoven with all social practices; and those practices, in turn, as a common form of human activity: sensuous human praxis, the activity through which [people] make history” (Hall, 1980, p. 63). In every culture, there are traditions, practices, and discourses one must abide by to be a part of that culture. This is how understandings becomes not only expressed but embodied (Hall, 1980).

Clarke et al. (1991/2000) mentioned culture being the trajectory and history of a group’s life yet always subjected to outside influences. Thus, allowing people to have meanings and values that separate each other through “social groups and classes” (Hall, 1980, p. 63). Culture provides a ‘way of life’ that group or class members embody from their culture fixed identity that are developed from “values and ideas embodied in institutions, in social relations, in systems of beliefs, in mores [emphasis in original] and custom, in the uses of objects and

material life” (Clarke et al., 1991/2000, p. 9). What most people tend to forget is that these ‘way of life’ cultures establish are from the production of social beliefs and customs which formulates consent through materializing consequences of discursive frameworks.

Culture teaches people the language/discourse to be spoken and people consent (knowing and unknowing) to this way of life. However, media texts are an extension of culture because they contain and (re)present values and ideologies of a culture. An example of this are the musical texts of hip-hop culture. These musical texts teach the cultural values of hip-hop, which are authenticity, counter-hegemony, and social justice. Yet, they provide alternative discourses to emerge, the subordinate and excluded experiences. This relates to the conception of the hip-hop culture because of being the voice for the marginalized (i.e., subordinate) and oppressed (i.e., excluded). Still, hip-hop is hegemonic because it is dominated by masculinity, which leads to the (re)production of hegemonic masculinity. An example of this is with diss songs where an artist calls out another artist and tries to diminish them for a variety of reasons, which can be because of not having the authority to speak on a given topic. If the artist who is being called out does not have the authority, then they receive flak. Therefore, this shows how musical texts are a representation and (re)production of culture, discourse, and hegemony because people learn the way of life, the language to be spoken, and how to conform to be a part of the culture. Therefore, analyzing musical texts and the practices described in them

are essential to understand how cultures operate through the process of hegemony.

### Hegemony

Within society, there are various ways in which members face domination through leadership, which leads to coercion and a 'naturally' formed consent which tend to operate in tandem (Hall, 1986). This then encompasses the economic corporation that influences moral values and intellectuals' beliefs (Hall 1986). This "normally called class dominance, or a society or social formation which is dominated by a particular alliance of social classes" is hegemony (Hall, 2018). Hegemony applies in all groups and class cultural formations of 'way of life' (Hall, 1986). However, examining the cultural hegemony of society through laws and morals is the easiest way to conceptualize the concept.

The hegemonic culture of society becomes the culture that "tries to define and contain all other cultures within its inclusive range" (Clarke et., 1991/2000, p. 11). The cultural configurations of hip-hop is from oppression of hegemonic social order and attempts to challenge and reshape its established hegemony (Clarke et., 1991/2000) through awareness of the corruption that occurs in coercion and consent. Hall (1986) stated that "Hegemony is not exercised in the economic and administrative fields alone, but encompasses the critical domains of cultural, moral, ethical and intellectual leadership" (p. 17). Thus, creating a form of civil hegemony, which is the dispersal of power that encompasses aspects of civil society (Hall, 1986). This is how hegemony spreads and becomes

in effect through discursive frameworks and illustrates the panoptic society in which members police themselves and regulate others through flak. However, this is the reason there is a stigma associated with mental health.

### Stigma

The stigma that occurs with suicidality individuals and survivors is a serious issue because this affects morality data, prevention efforts, and conversations about suicide. Goffman (1963) defined stigma a discrediting attribute, yet there are two other forms of stigma, pre-stigma and post-stigma. Pre-stigma refers to “acquaintances, being attached to a concept of what [the stigma individual] once was, may be unable to treat [the person] either with formal tact or with familiar full acceptance” (Goffman, 1963, p. 35). Post-stigma is when “acquaintances may see [the stigma individual] simply as a faulted person” (Goffman, 1963, p. 35). Still, distinct types of stigma exist.

Types of Stigma. Goffman’s (1963) research on stigmatization found that there are three types of stigma that affect people. The first, abominations which are physical deformities. Then, blemishes which are characterized as flaws of a person’s character. For example, if a person attempts suicide, then this is seen as a blemish on the individual’s character. Last, there are “tribal stigma of race, nation, and religion, these being stigma that can be transmitted through lineages and equally contaminate all members of a family” (Goffman, 1963, p. 4). This research will rely on “blemish stigma” because suicidality individuals’ and survivors’ characters are stained from the association they have with suicide.



However, suicidality survivors—excluding people who attempt suicide and overcame suicidal ideations—blemishes vary because they did not attempt or commit suicide but had a loved one who did and is worth noting.

For suicidality survivors, stigmatization is a part of their life. A stigma is a form of subjectivity because of reducing a person to less than human because they are viewed as tainted, weak, bad, dangerous, and inferior (Goffman, 1963). A person can be born with a stigma or they can obtain the stigma later on in life. However, members of society tend to make assumptions of a stigmatized individual trying to depict the reasons they bare a particular stigma (Goffman, 1963).

Stigma has attributes that are not considered the norm that society established, which categorize humans into normal and different (Goffman, 1963). This creates a certain subjectivity through compartmentalizing behaviors and characteristics. As a society it is normal for people to “construct a stigma-theory, an ideology to explain [their] inferiority and account for the danger [they] represents, sometimes rationalizing an animosity based on other differences, such as those of social class” (Goffman, 1963, p. 5). Society then uses a form of discrimination by oppressing stigmatized individuals to be segregated within specific settings, which can lead people to conceal their stigma.

Stigma Concealment. Some instances that lead an individual to conceal their stigma are positive or negative. Specifically, the negative reason for concealment within individuals who bare the stigma of suicidality is because of

shame. Hegemonic discourse influences these individuals to feel shame because the beliefs regarding the identity of suicidality individuals are the same. An example is the concealment of stigmatized individuals in secondary education by offering special schools for a particular stigma. If the stigmatized student does not have the resources to attend a special school, then the student is placed into a special education program. These programs isolate stigmatized individuals with others through a classification that is a spectrum between mild, moderate, and severe, even if they do not have the same particular stigma. The ranking system is done to create an environment that will be easier for students to learn. However, discourses passed down to stigmatized individuals and non-stigmatized individuals are that people can be less than human and do not belong with the non-stigmatized individuals. However, people will develop different views of others based on the norms and stigma they grew up around, which leads to stigma in discourse.

Stigma in Discourse. In society, there are stigmatizing terms that point out an individual's failing, shortcoming, or handicap, for example, "cripple, bastard, moron in our daily discourse as a source of metaphor and imagery, typically without giving thought to the original meaning" (Goffman, 1963, p. 5). Public health institutions knew that there is a need for softer social labels to be constructed to create a new vocabulary. They incorporated this into the Reporting on Suicide guidelines by advising media outlets to avoid the term epidemic. Reconstructing a new vocabulary with softer social labels has been

done before with the term deaf. The proper terms are hard of hearing, impaired hearing, and hearing loss (Goffman, 1963). Additionally, society formulated communities for people with certain impairments, mental illness, etc. which lead to particular stigma communities.

*Particular Stigma Community.* Stigmatized individuals' experience provides a way for them to help others who face the same stigma. They can provide information on how to deal with a particular stigma and provide an opportunity for a community to form where a stigmatized individual can feel welcome and accepted as a non-stigmatized human. They start the basis of developing social groups who have a particular stigma where one can learn, grow, and feel like a human after facing taboo and stigmatization.

#### Societal Views of Suicide: Taboo and Stigmatization

Suicide is taboo and stigmatized, which inhibits these competing discourses of death from emerging in media and society. Thus, the symbolic annihilation by media and society continues to limit the polysemy of suicide, which hinders the social existence and acceptance of suicide. This occurs through various routes like trivialization and condemnation of competing ideologies (Tuchman, 1979) regarding suicide. What discursive frameworks and what the Reporting on Suicide guidelines are doing is symbolically annihilating with the "notion of mimesis" (Tuchman, 1979, p. 533) through the oppression of competing ideologies. However, this symbolic annihilation started in the 17th century. Since then, societal DRS have constructed suicide as a forbidden, taboo

topic (Foucault, 1961/2006). To exclude or modify discourses shows that certain aspects of a particular topic—like suicide—go against the dominant views of mainstream society (Wilson, 2010).

The formalization of suicide as a taboo topic is from cultural and religious moral beliefs that restricted suicide as a form of death. The production of these discourses (re)produces knowledge about sexuality in power-laden ways (Barker & Scheele, 2016) the same way cultural and religious beliefs cast suicide as taboo, which is (re)produced in media and social discourses. Foucault gives an example of this by observing how the knowledge of sexuality was (re)produced by encouraging people to tell authority figures about their sexual stories (Barker & Scheele, 2016). These stories are a form of internalizing a social norm, a social control about what types of sexualities are worthy (normative discourses) and which are “unworthy” (alternative discourses; Barker & Scheele, 2016). The purpose of social control is to create an “organizing socio-cultural behavior” (Brearley, 1956, p. 4). Within the contemporary DRS, some aspects became a forbidden topic, and I observed this in the Reporting on Suicide guidelines. Additionally, this can be observed in the way suicidality individuals are conditioned through encouragement to seek help through institutional means.

The process of stigmatization is from negatively characterizing the topic. For instance, people often assume that a person who is suicidal must have a mental health problem. However, in the U.S. more than half of people who committed suicide were not diagnosed with a mental health issue (CDC, 2018).

So, there are social structures that contribute to suicide and suicide attempts like healthcare issues, financial issues, job security issues, etc. (CDC, 2018).

Therefore, if society can break the stigmatization and taboo related to suicide, then that may allow for productive conversations about suicide. Those considering or affected by suicide will see that this death is not taboo, and it will allow there to be conversations that will let people know society cares about them and are here for them (Winter et al., 2013). Doing this will allow society to stop using an oppressive discourse that (re)produce negative connotations associated with suicide. One way to do this is with hip-hop music. However, to understand hip-hop's potential contribution, I need to situate how hip-hop is a culture and then illustrate the genealogy of hip-hop as a counter-hegemonic set of cultural practices.

### Hip-Hop as a Culture

A “Culture’ is the practice which realizes or *objectivates* group-life in meaningful shape and form” (*emphasis in original*, Clarke et al., 1991/2000, p. 9). The hip-hop culture allows members to demonstrate this from the practice of the various elements of the culture. It shapes and forms members to have creativity without limits, which gives the group life meaning. The various practices within hip-hop are a form of social practice and “patterns of organization, those characteristic forms of human energy which can be discovered as revealing themselves” (Hall, 1980, p. 60). This is how “social groups develop distinct patterns of life and give *expressive form* to their social and material life-

experience” (*emphasis in original*, Clarke et al., 1991/2000, p. 9). Specifically, with hip-hop music, artists use their vocal variety as a form of human energy, which becomes symbolic to listeners who embody the message as a meaningful expression of what occurs in society from their lived experience. Hip-hop culture allows members to “‘handle’ the raw material of their social and material existence” (Clarke et al., 1991/2000, p. 9). This culture found ways to express and comprehend the subordinate members’ experiences to bring people together who did “not stand at the apex of power” (Clarke et al., 1991/2000, p. 11), which leads to hip-hop history, culture, and power.

#### Hip-Hop’s History, Culture, and Power

The genealogy of hip-hop started with DJ Kool Herc and Afrika Bambaataa, who developed the hip-hop culture in the Bronx, New York. The movement developed as a form of counter-hegemonic resistance by and for the poor and minorities who were tired of being marginalized, oppressed, and silent. The founders specifically created a cultural movement to help deviate the youth from the negative forces like gangs, drugs, and violence, that were and are affecting the Black community (George, 2005; Powell, 1991; Rose, 1991). They sought to create a culture that gave marginalized people a voice that stems from African culture (Brooks & Conroy, 2011; George, 2005; Kun, 2002; Love, 2017; Wilson, 2010) while having rooted in the Black community (hooks, 1992). In its commodified form, hip-hop highlights and glorifies drugs, gangs, violence, and misogyny. However, many contemporary hip-hop artists still work to keep the

original purpose of hip-hop alive by shedding light on the structural forces that leave many poor and oppressed few options to commit illegal ones.

While hip-hop culture has various elements, I focused on hip-hop as a music genre. Hip-hop uses spoken word poetry, which distinguishes it from other music genres. From the start, hip-hop artists used that poetry to tell narratives about the lives of the marginalized and oppressed. Hip-hop culture values the real and authentic lived experiences people face in communities with poverty and being a minority. The culture values the raw and explicit narratives of the unfair treatment of some bodies over others and is one reason some people dislike hip-hop; however, these narrations of people's lived experiences can also help society to empathize with the marginalized and oppressed.

One fundamental way in which this empathic process unfolds is through narration. Narratives, or stories, help people to see and think about the world through another person's eyes, and, in doing so, they help people empathize with one another (Carlick & Biley, 2004; Christiansen, 2011; Briant et al., 2016). Specifically, narratives can transport a person into the story realm, facilitating "a form of message processing that is distinct from cognitive elaboration; it entails an experimental component as well as a melding of cognition and affect" (Green & Brock, 2000, pp. 718-719). Such transportation can alter individual ideologies (Green & Brock, 2000) to actively participate in helping marginalized groups (Oliver et al., 2012). This is done through media which shape and influence

society on acceptable behaviors that members internalize and share (Turow, 2011).

Hip-hop artists help people relate to one another while offering alternative discourse(s) of understanding on how others experience and make sense of the world. Listeners can better understand the challenges and choices of individuals in these communities' face, which can be a catch-22. Hip-hop music facilitates transportation by transporting listeners into a story realm through narration. An example of transportation comes from Tupac (featuring Talent) song called "Changes," which reads:

I see no changes, wake up in the morning and I ask myself

Is life worth livin'? Should I blast myself?

I'm tired of bein' poor and, even worse, I'm black

My stomach hurts so I'm lookin' for a purse to snatch.

(Shakur, n.d., stanza 1; Shakur & Talent 1998, track 17)

The song has the potential to transport a listener in the narrative by waking up and becoming a Black person who is dealing with poverty by rationalizing illegal means to survive. So, besides transporting people, hip-hop also tells stories that teach people to remember about the struggles people must endure, which helps people to struggle more effectively (Briant et al., 2016) but also introduces alternative discourses. This channel of communication is creating hope and new reality through narratives that illustrate the overcoming of life's hardships. Sometimes these stories are shared with the subsequent generations,



(re)producing the ideologies that shape their lived experiences and sense of what is possible.

### Hip-Hop and Suicide

One area where hip-hop culture (i.e., music) is sharing stories with subsequent generations is around suicide. Hip-hop artists have been producing songs that address suicide since the 1990s. The Geto Boys, Tupac Shakur, The Notorious B.I.G., and DMX were the first to address suicide in their songs. In 1994, The Notorious B.I.G. released the song “Suicidal Thought,” which was the first known hip-hop song addressing suicide as its central theme. Then, in the 2000s, Scarface’s “Suicide Note” and Tech N9ne’s “Suicide Letters” also addressed suicide. These songs illustrate structural forces—relationship issues, substance abuse, a crisis that has occurred or will occur, physical health, job issues, financial issues, legal issues, or housing issues—of why people die by suicide. For instance, The Notorious B.I.G. details structural forces that lead to dying by suicide—in the song. Scarface’s song describes the difficulties a friend who died by suicide had to go through in receiving support. Tech N9ne’s song describes how he overcomes suicidal ideations when detailing the structural forces that occurred in his life to make him contemplate. While groundbreaking in addressing the symbolic annihilation, these songs from the 1990s and 2000s did little in reshaping DRS.

The 2010s is when I observed hip-hop artists really attempt to spread awareness about suicide meaningfully, specifically from Reverie, Joyner Lucas,

Logic, Lil Donald. A few hip-hop artists who released suicide-themed songs or songs associated with suicide are from Reverie, Pharoahe Monch, Joe Budden, Kendrick Lamar, Lil Wayne, Kid Cudi, Joyner Lucas, Logic, Lil Uzi Vert, Bzzy, and Lil Donald. These songs often illustrate, in vivid detail, the experiences of suicidality individuals and survivors. These raw, surreal experiences provide alternative ways of understanding the life experiences of people who have been silenced because of the dominant social, cultural, and religious beliefs about suicide. And, in doing so, these hip-hop artists produced countering-hegemonic discourses about suicide—discourses that clash with those advanced by public health institutions and provide alternative discourse. In all, hip-hop culture is reshaping DRS, shifting public consciousness about suicide, and helping communities find their power to change the experiences of those affected by suicide (MacDonald, 2016).

### Conclusion

Suicide is a stigmatized social practice and a taboo topic. This often makes it difficult for suicidality individuals and survivors. I showed how hip-hop is a culture and a form of social justice that voices the concerns from the marginalized and oppressed. In the 1990s and 2000s, hip-hop artists' songs contain a suicidal theme but did not help with spreading awareness. The 2010s is when hip-hop artists attempted to make DRS malleable to show the various representations atypical in media and society. These songs have the potential to shift DRS and I examined this process by exploring the discourses in the 2010s

hip-hop songs plus how institutional and cultural forces are shaping those discourses. In the next chapter, I outlined my methodology for analyzing this process.

## CHAPTER THREE:

### METHOD

I was nine years old when I first started having suicidal ideations, and when I was fifteen years old, I had my first documented suicide attempt. My mother took me to the emergency room after she asked me what happened with my prescribed narcotic pain killers. After receiving treatment in the emergency room, I became hospitalized at another location and eventually transferred to a mental institution. This experience made people view me differently from my family, friends, and even the faculty at the school I attended—I could feel their looks and conversations being different. I attempted suicide many times; however, there are only two documentations of me being hospitalized.

I did not receive much social support when I was an adolescent regarding my suicidal ideations; I was either ignored, threatened, or passed off to receive medical support. However, the medical support provided some useful information, specifically, from counseling. Counselors would mention that I should work out, meditate, self-care, or attempt to refer me to a psychiatrist who focuses on prescribing medication. I did not enjoy taking the medication because the side effects would enhance my suicidal ideations, which is what I was trying to avoid. I started to feel ostracized not only in my personal life but throughout my college experience.

As a scholar, I admired Michel Foucault's work, specifically on discourse. After learning that he attempted suicide, I felt a closer connection with him. I stopped feeling ostracized within academia because many scholars admire Foucault's work, and I started to feel like I belonged. I began thinking about how I could contribute to the discipline of Communication Studies, and this made me want to understand what was occurring with discourses that affect the ideologies of suicide. Still, I had to figure out what I wanted to study, and I turned to hip-hop because this culture and its musical genre have taught me about life that people or secondary education fail to teach. Thus, leading to the next section, where I explain my experience throughout the research process.

### Phases of Reflection

Throughout the research process, my understanding of the suicide experience grew outside of my initial familiarity. I learned something in each phase, which are presented as before, during, and after research.

#### Before Research

At first, the start of the research began because of how I noticed the inconsistencies that the Reporting on Suicide guidelines had with my personal experience. The discursive frame for the Reporting on Suicide guidelines limit the perspectives acceptable in media and society. My personal and academic background with hip-hop culture helped me identify explicit suicide-themed hip-hop songs. Specifically, it was Joyner Lucas's song that influenced this study because of the controversial statements I noticed when listening to the song.

Typically, artists refer to suicide as a means out of the social structures that oppress and marginalized people, which is when I knew what I wanted to research because (very) few artists would address suicide explicitly. Since discourses regarding suicide (DRS) are a social phenomenon that society and hip-hop communities are attempting to address makes this study relevant and meaningful in addressing what is occurring with discourses that affect the ideologies of suicide. However, it was my academic background in working with critical and discourse theories that started the process of what I would observe while taking a Foucauldian perspective. Thus, making sense in using a critical poststructuralist paradigm. I examined polysemy from the crisis of representation in making sense of what is absent and marginalized. This allowed me to write stories that acknowledge multiple themes (i.e., discursive patterns) I observed from employing a thematic discourse analysis (TDA). The approach allows me to focus on discourse and is central to poststructuralist considerations in the materializing consequences of discourses.

### During Research

Second, once I began the six-step process in doing a TDA, my outlook on suicide changed. However, it was when I started the initial and axial coding, where my understanding grew. I would reflect on my experience of having suicidal ideations and attempting suicide. An example of reflecting on my suicidal ideations is when Alessia Cara—featured in Logic song—mention in the second verse about finally recognizing the reflection and when Lil Donald would mention

about looking in the mirror (Lil Donald, 2018b, line 31). I remember looking at myself in the mirror, not recognizing or liking my appearance.

Therefore, when observing these instances in the song lyrics, I could validate these being a part of the suicide experience, although validating the positive ones too—which Cara and Lil Donald illustrate. Also, I remember when I started recognizing and appreciating my reflection, although I still struggle with this because of living with suicidal ideation. The last example is from reflecting on my suicide attempts when coding Reverie, Joyner Lucas, and Lil Donald songs. I would cry during this process from the point of saturation and triggering emotions that I may have caused my loved ones to experience. I remember the looks on their faces seeing me in the hospital bed, the mental institution, and each attempt. I grew to understand the experience my loved ones gained from my suicide attempts.

#### After Research

Last, the data analysis allowed me to provide a rich, detailed description of instances that challenge and reshape the discursive structures of the Reporting on Suicide guidelines. I justified how suicide is a part of the human experience because of being able to transcend through age and financial status. It was in these instances that I accepted my suicide experience because of the work I produced. I share my experience when creating my reporting on suicide—chapter four. However, in the process, I have helped others whose experiences are subordinate and excluded from the Reporting on Suicide guidelines and have

no association with suicide. Still, to understand how this process unfolded and was studied, the following section closely examines theories of discourse and narrative along with key approaches to their study.

### Theories of Discourse and Narrative

Discourse and narrative are vital to understanding how people communicate, make sense of the world, and act in it. Both intertwine “with human agency to formulate speech or reinforces silence, to shape self and other[s] in the social world in a variety of contexts locally, nationally and globally” (Livholts & Tamboukou, 2015b, p. 34). Therefore, I need to establish theories of discourse and narrative before discussing how they are studied.

#### Discourse Theory

Discursive frameworks are a way to (re)produce knowledge about a given topic in media and society and as a means to maintain particular power relations over discursive structures. Foucault recognized the way discourses do this by “repeatedly emphasiz[ing] that the realities we experience are constructed by the discourses we use to describe and understand them and, crucially, that such discourses and the realities they construct are closely intertwined with relations of power” (Hodkinson, 2011, p. 73). Discourses can produce injustices in society through the construction of ideologies (Livholts, 2015) and the use of flak if people do not adhere to the hegemonic discourses. Normalizing discourses in media and society creates a fixed identity, which influences ideologies in society (Barker & Scheele, 2016). Still, exploring alternative ways in which people make



sense of the world from the various stories and how these stories construct dominant ideologies to create a universal norm on a given topic is rich data.

It shows how members of society may fix their discourses to the set of ideas about a given topic to the norm of society (Barker & Scheele, 2016). This is how institutional powers are supporting a type of ideology (Livholts, 2015). Yet when a “D”iscourse is produced, there are emerging discourses that counter those hegemonic discourses (Barker & Scheele, 2016). Where power is created, there will be resistance, and with the compelling discourses, I found how DRS are structured, enacted, and resisted. Now that I justified how discourses are the stories that shape people’s meaning and perceptions of a given topic or idea (Tamboukou, 2015). Next, I will clarify how narratives are the stories in what ways people make sense of life (Tamboukou, 2015).

### Narrative Theory

Within society, people use narratives as the vehicle for unpacking discursive structure at the macro and micro-level, where they construct the world and experiences into stories (Riessman, 2003/2005). Some of these stories people create are intertwined to teach or show the morals they value in society or as a culture (Riessman, 2003/2005). People craft these stories from events, while discourses are the way people present the events in a narrative format (Johnstone, 2003). Riessman (2003/2005) wrote, “Storytelling is a communicative practice that is embodied, situated and material, discursive, and open to legitimation and critique” (p. 5). However, Gerbner and Signorielli (1979)

situate storytelling as a process that “is essential to human socialization, the introduction to and cultivation of concepts of roles and values” (p.4). Stories intrigue people because the “texts encodes values and ideologies that impact on and reflect the larger world” (Cotter, 2003, p. 416). Riessman (2003/2005) outlines four model approaches of doing a narrative analysis, which are thematic, structural, interactional, and performance. The most useful to this study is thematic analysis, although this approach is insightful, thematic narrative analysis is not suited for this study.

#### Relevance for the Study of Discourse Theory

Narratives are discourses that are (re)produced with the power of hegemonic beliefs in making sense of the world through context, power, and knowledge (Livholts & Tamboukou, 2015a). Discourses are how these narratives shape and control people’s perceptions of the way they communicate ideologies. Livholts (2015) mention that “the discursive creation of meaning is structured through our active translations of understanding the world” (p. 79). However, my study highlights how contemporary hip-hop DRS are the active change in understanding suicide.

Still, public health institutions are reinforcing dominant narrative through unethical means to deem what they believe is worthy for a suicide prevention tactic through media. They are doing this with the Reporting on Suicide guidelines, and these guidelines are not official for media. However, there is potential for flak to occur if media outlets do not follow the guidelines. Therefore,

a form of social influence is occurring through the process “by which individuals are taught, persuaded, or compelled to conform to the usages and life-values of groups” (Brearley, 1956, p. 3). The media narratives are influential in the way they use dramatic, rhetorical style, and focus on a specific topic (Livholts & Tamboukou, 2015b). Specifically, media does this through topics and discussion which shape “public opinion and political decisions” (Livholts, 2015, p. 87). These institutions are creating a way where people, as a collective internalize a social norm of what DRS are worthy and unworthy of being in society.

As explained in chapter two, the musical genre of hip-hop emerged as a counter-hegemonic force to the marginalization and oppression experienced in minority communities (Dyson, 2010; Miszczynski & Tomaszewski, 2014; Wilson, 2010). While this genre has been co-opted for commercial gain, the hip-hop culture still values the real and the authentic experiences, and its creators produce music that gives people a way to empathize with others’ experiences (Bradley, 2009). It makes sense that during the 2010s, hip-hop artists increasingly addressed suicide as a theme in their music. Given that such hip-hop discourses can shape the way people think and talk about suicide, I examined those discourses, which often go unheard and unseen in conventional media. However, those discourses have not been developed in a vacuum. To enhance suicide awareness and prevention, public health institutions have developed the Reporting on Suicide guidelines to control DRS and mitigate the epidemic. These guidelines are, in certain respects, in tension with both the

experiences of hip-hop artists and the values of the hip-hop community. So, I also examined how these tensions play by considering in what way DRS in contemporary hip-hop songs relates to the Reporting on Suicide guidelines and the hip-hop culture.

### Research Questions

More specifically, this study answers two research questions: RQ1: What discursive patterns regarding suicide were observed from selected hip-hop songs of the 2010s? RQ2: How do contemporary hip-hop discourses regarding suicide relate to the Reporting on Suicide guidelines and the hip-hop culture?

### Methodology

There are various ways to study music content, including content analysis (counting particular phenomena), rhetorical analysis (how the messages persuade people), narrative analysis (breaking down story structure), and phenomenology (understanding human experience). However, to answer these research questions, I employed a type of discourse analysis for this research, specifically, Thematic Discourse Analysis (TDA) (Taylor & Ussher, 2001; Clarke, 2005; Braun & Clarke, 2006; 2012; 2014; 2016; n.d.). TDA is a method that identifies salient patterns in discourses that focuses on “rhetorical design and on the ideological implications of the themes” (Clarke, 2005, p. 7). Traditionally, Thematic Analysis (TA) is a theoretically flexible qualitative data analysis approach for identifying salient patterns across a dataset, whether explicit or

implicit (Braun & Clarke, 2006; 2012; 2014; 2016; n.d.). However, TDA will allow for the agencies of suicidality individuals and survivors or who wish to address the controversial issues regarding the discourse of suicide to become salient in songs that have an explicit theme of suicide. The following sections describe the data collection and TDA in-depth.

### Data Collection

The study focused on U.S. suicide-themed hip-hop songs from the 2010s that explicitly address suicide throughout the track. The reason for selecting the 2010s suicide-themed hip-hop songs is because this was the decade when hip-hop began addressing suicide differently within the narratives. It is these contemporary hip-hop DRS that are important because they provide alternative discourses that allow society to learn how suicide affects people. This led to selecting four songs for the data collection, which are chosen for specific reasons.

The first song is by Reverie (2012) called "Give It Time," which provides the women's experience of dealing with suicidal ideations. While the second song from Joyner Lucas (2016) called "I'm Sorry" offers the agency of sedimented problems. The third song by Logic featuring Alessia Cara and Khalid (2017) is called "1-800-273-8255" and is the only known suicide-themed hip-hop song to partner with a public health institution. Furthermore, the fourth song by Lil Donald (2018) called "Suicide" was the newest suicide-themed hip-hop song at the time of the study. Although this number is small, it is sufficient for qualitative

research because of allowing for the production of rich, nuanced analysis of meaningful discursive patterns (i.e., themes) across the dataset (Braun & Clarke, 2016).

I constructed this sample by relying on my intimate knowledge of hip-hop music and its associated culture. However, the hip-hop universe is vast and diverse, with an influential underground culture; undoubtedly there are additional songs. Still, these songs provide a window into the DRS in hip-hop during the 2010s. They range from underground to mainstream and in between. Moreover, all of the artists have been impacted personally by suicide, which provides an important perspective.

#### Thematic Discourse Analysis

As previously mentioned, I used TDA to identify themes in DRS that are in contemporary hip-hop music during the 2010s. Taylor and Ussher (2001) were amongst the first few scholars to employ a TDA. Their study focused on sadism and machoism interviews for defining themes and had a significant influence on the process of defining themes for this study. However, Braun and Clarke (2016) note that, among TA researchers, there is no single definition of what a theme is; however, Taylor and Bogdan (1984) define themes as activities, vocabulary, meanings, or feelings which researchers generate in the analysis. Others view themes as a subject or a topic (Howitt & Cramer, 2011) that summarize the data (Alhojailan, 2012; Aronson, 1995). Some view these themes as “emerging” from the data, but Braun and Clarke (2016) note that researchers play an active role in

noticing, capturing, and recognizing what is in the data. Taylor and Ussher (2001) elaborate on the difference of discursive themes which “do not just lay about waiting to be discovered, they do not simply emerge, but must be actively sought out” (p. 310). The way I dealt with the phronetic iterative approach (Tracy, 2013) is by adjusting and readjusting my themes throughout the data interpretation. Definitionally, this study follows Braun and Clarke (n.d.) in viewing themes as meaningful patterns across the data that I actively identified and crafted (Braun & Clarke, 2016).

According to Howitt and Cramer (2011), “[TA] is not a single, [identifiable] approach to the analysis of qualitative data. There is no accepted, standardized approach to carrying out [TA]” (p. 329). However, Braun and Clarke’s (2014) six-step approach to TA offers a “theoretically flexible approach...[which] provides a robust, systematic framework for coding qualitative data, and for then using that coding to identify patterns across the data set in relational to the research question” (pp. 1-2). Their approach is also common in media, health, and wellness research, which this study falls within or relates closely too. Thus, this study follows Braun and Clarke’s (2006; 2012; 2014; 2016; n.d.) six-step approach and Howitt and Cramer’s (2011) explanation of that approach.

Braun and Clarke’s six-step approach to TA involves familiarization, initial coding, searching for themes (axial coding), reviewing themes, defining and labeling themes, and report writing (data interpretation) (Braun & Clarke, 2014; 2016; n.d.; Howitt & Cramer, 2011). In practice, these processes overlap

because TA researchers generate themes early in the coding process and continue to do so through data analysis and reporting, and then they go back to the data to confirm, clarify, or change their interpretations (Howitt & Cramer, 2011; Alhojailan, 2012). This iterative process goes back and forth between interest, literature, and theories used to generate meaningful patterns through reflection (Tracy, 2013). Still, it is useful to identify and explain key steps in the process.

Familiarization. During the familiarization phase, I became intimately familiar with the data—in this case, the songs themselves (Howitt & Cramer, 2011). However, to become familiar with the data. I used the music lyric website Genius to obtain a transcript of each song, which allows community members to transcribe and annotate the lyrics of songs. Additionally, it helped verify the accuracy of the transcripts and a window into the background and context of the lyrics. I then listen to each song and read along to compare and confirm the accuracy of each song's transcription. I would then make modifications to each song's transcription on a Word document when I noticed something was missing. I did this six times, and then I recited (rap) the transcribe lyrics four times with the song playing in the background. Doing this helped me become familiarized with the data. After double-checking to make sure the transcriptions were accurate, I then read and listened to the songs a few more times to confirm their accuracy and increase familiarization. This created an advantage of becoming immersed in the data (Howitt & Cramer, 2011). During this process, I wrote memos and



reflections in relation to the narrative and discourse of the thought process I believed occurred within the song lyrics, which helped with the coding process (Howitt & Cramer, 2011).

Initial Coding. The second step is the initial coding process, where I systematically worked through all the data, generating brief descriptions or “codes” of what I saw occurring in the data relevant to the research questions (Braun & Clarke, 2006; Howitt & Cramer, 2011). I began by reviewing the literature on initial coding from grounded theory and thematic analysis. I then created a Word document for notes, had the song I was coding on repeat, and created a new Word document with columns titled: line number, lyrics, and initial coding. This helped separate each complete thought in the lyrics I examined, which (sometimes) span over a couple of lines, while briefly describing that selection (Howitt & Cramer, 2011). My initial coding approach generated a variety of 148 fruitful codes (see Appendix A). For instance, in the first verse, Logic stated, “I know I’m hurting deep down but can’t show it” (Logic, 2017; Logic et al., 2017, track 10). My initial codes of this selection were “they are hurt internally” and “they cannot show they are hurting internally” because this is what I observed described in the lyrics (see Appendix B). Another example of my initial coding comes from when Reverie stated, “[And I] don’t call [’cause] it hurts [and] that’s how [I] deal with problems-” (Reverie, 2012a, track 22; Reverie, 2012b, line 12). I coded this part as “avoidance is a form of dealing with problems” because of how Reverie structures the utterance (see Appendix C).

Table 1. Axial Coding Example

<b>Symbolic Annihilation</b>	<b>Address Suicide</b>	<b>Method of Coping</b>
<ul style="list-style-type: none"> <li>❖ Stigma               <ul style="list-style-type: none"> <li>➢ Suicide Survivor</li> <li>➢ Died by Suicide</li> <li>➢ Attempted Suicide</li> <li>➢ Taboo                   <ul style="list-style-type: none"> <li>▪ Confinement of discourse</li> <li>▪ Alienate Suicidal</li> <li>▪ Avoiding conversations</li> </ul> </li> <li>➢ Name Calling</li> </ul> </li> <li>❖ Limitation               <ul style="list-style-type: none"> <li>➢ Address Suicide</li> <li>➢ Cannot receive help                   <ul style="list-style-type: none"> <li>▪ Physically</li> <li>▪ Emotionally</li> <li>▪ Mentally</li> </ul> </li> <li>➢ Seek through music</li> <li>➢ Religious                   <ul style="list-style-type: none"> <li>▪ Competing Disc. Coping</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>❖ Overcome               <ul style="list-style-type: none"> <li>➢ Awareness</li> <li>➢ Need</li> <li>➢ At-risk</li> <li>➢ Inexplicable Behavior</li> <li>➢ Social Structure                   <ul style="list-style-type: none"> <li>▪ Various reasons</li> <li>▪ Money</li> <li>▪ Affect Anyone                       <ul style="list-style-type: none"> <li>• With/Without</li> </ul> </li> </ul> </li> </ul> </li> <li>❖ Prevention               <ul style="list-style-type: none"> <li>➢ Support                   <ul style="list-style-type: none"> <li>▪ Empathy (Positive Aspect)                       <ul style="list-style-type: none"> <li>• Connection</li> </ul> </li> <li>▪ Sympathy (Negative Aspect)                       <ul style="list-style-type: none"> <li>• Disconnection</li> </ul> </li> </ul> </li> <li>➢ Limitations                   <ul style="list-style-type: none"> <li>▪ Sympathy Not knowing how to offer support</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>❖ Suicide               <ul style="list-style-type: none"> <li>➢ Negative Connotations</li> <li>➢ Religious</li> <li>➢ Competing Discourse</li> </ul> </li> <li>❖ Medication               <ul style="list-style-type: none"> <li>➢ Support System</li> </ul> </li> <li>❖ Suicidal               <ul style="list-style-type: none"> <li>➢ Not talking</li> <li>➢ Decide to take life</li> <li>➢ Not seeking help</li> </ul> </li> <li>❖ Suicide Survivor               <ul style="list-style-type: none"> <li>➢ Not addressing topic                   <ul style="list-style-type: none"> <li>▪ Creates a blindness to awareness                       <ul style="list-style-type: none"> <li>• Not recognize struggles that affect mental state</li> </ul> </li> </ul> </li> </ul> </li> </ul>
<p><b>Suicide</b></p> <ul style="list-style-type: none"> <li>❖ Perspective               <ul style="list-style-type: none"> <li>➢ Ideation</li> <li>➢ Note</li> <li>➢ Apologetic</li> <li>➢ Resentment</li> <li>➢ Cannot Accept Fate</li> </ul> </li> </ul>	<p><b>Accept Fate</b></p> <ul style="list-style-type: none"> <li>❖ Suicidal               <ul style="list-style-type: none"> <li>➢ Suicide Survivor</li> </ul> </li> </ul>	<p><b>Suicide Survivor</b></p> <ul style="list-style-type: none"> <li>❖ Implications               <ul style="list-style-type: none"> <li>➢ Perspective</li> <li>➢ Closure</li> <li>➢ Resentment</li> <li>➢ Cannot Accept Fate</li> </ul> </li> </ul>

Axial Coding. The next step axial coding involves making connections across data by classifying and categorizing the initial codes and their associated lyrics (Aronson, 1995). I created a table called, Axial Coding Example to help demonstrate this process (see Table 1). Although theories of discourse informed this coding, which helped clarify and extend my understanding of what I noticed. Specifically, theories of discourses help in observing what (re)produces knowledge, construction ideologies, and counter-hegemonic discourses of dominant ideologies. This helped with the data interpretation to support what I noticed.

The way I conducted this coding is by reviewing the literature on axial coding and theories of discourse, I then created another Word document with columns titled: line number, lyrics, initial coding, and axial coding, to continue separating each complete thought. Next, I looked at the codes I generated, identify similar codes, and then transferred those similar codes and their associated lyrics to a Word document for comparison to the research questions in a meaningful way (Howitt & Cramer, 2011). For instance, lyrical selections I coded as “suicidal perspective” or “suicide perspective” were clustered together on a Word document for comparison. Joining or collapsing codes that are similar in a meaningful way moved me closer to identifying and crafting some tentative themes (i.e., salient patterns in the data). Still, it helped in creating categories and sub-categories as well (Howitt & Cramer, 2011).

To facilitate this process, I developed a codebook containing a list of 35 tentative themes (see Appendix D). I then started a concept map with the 35 codes to help view potential connections, and then I began classifying and categorizing them into potential themes (see Table 1). Table 1 shows the first two themes developed (*Addressing Suicide* and *Coping with Suicidality*), which were formerly known as address suicide and method of coping. Yet, conducting a thematic discourse analysis was insightful because I noticed how the discourses were situated in a way that described the transitions of the suicide phases, which became the theme *Transitioning through Phases of Suicide*. If I were to conduct a thematic analysis, I would have only noticed the themes *Addressing Suicide* and *Coping with Suicidality*. Therefore, this shows the usefulness in applying thematic discourse analysis when analyzing themes.

Reviewing Themes. With some potential themes developed, I then created a theme table (see Table 2) while reviewing and (as necessary) revising those themes by evaluating them against the original data (the lyrics) and in light of the research questions (Howitt & Cramer, 2011). Specifically, this involves taking potential themes developed in axial coding (see Table 2) and seeing how effective they are at characterizing the data. If in re-reading the lyrics, the themes did not adequately capture what is communicated in the songs; I knew that revision to the themes were necessary. This involved modifying a theme, splitting up a theme into sub-themes, creating a new theme, or abandoning a theme altogether (Howitt & Cramer, 2011). The phronetic iterative process helped in

generating themes that are precisely capturing discursive structures in the data, which helped to organize chapter 4 (see Table 2).

Table 2. Theme Table

Addressing Suicide	Coping with Suicidality	Transitioning through Phases of Suicide
<ul style="list-style-type: none"> <li>❖ Overcoming Suicide</li> <li>❖ Suicide Awareness               <ul style="list-style-type: none"> <li>➤ Need for Support</li> <li>➤ Behavior</li> <li>➤ Social Structures</li> </ul> </li> <li>❖ Suicide Prevention               <ul style="list-style-type: none"> <li>➤ Expressing Support</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>❖ Religious Beliefs               <ul style="list-style-type: none"> <li>➤ Competing Discourse</li> </ul> </li> <li>❖ Suicidality Individual               <ul style="list-style-type: none"> <li>➤ Suicide Method</li> </ul> </li> <li>❖ Suicidality Survivor</li> <li>❖ Coping with Life</li> </ul>	<ul style="list-style-type: none"> <li>❖ Before Suicide               <ul style="list-style-type: none"> <li>➤ Suicide Perspective                   <ul style="list-style-type: none"> <li>▪ Suicidal Ideation</li> <li>▪ Resentment of Experience</li> </ul> </li> </ul> </li> <li>❖ During Suicide               <ul style="list-style-type: none"> <li>➤ Suicide Perspective</li> <li>➤ Resentment of Experience</li> </ul> </li> <li>❖ After Suicide               <ul style="list-style-type: none"> <li>➤ Suicidality Survivors Implications                   <ul style="list-style-type: none"> <li>▪ Needs Closure</li> <li>▪ Resentment of Experience</li> <li>▪ (Cannot) Accept Fate</li> </ul> </li> </ul> </li> </ul>

Defining and Labelling. Once I became comfortable with a handful of salient themes, I then gave some of those themes (and sub-themes) a short and evocative label, and defined each of the themes (and sub-themes) in terms of what they are and are not (Howitt & Cramer, 2011). I used lyrical exemplars of each theme or sub-theme to help demonstrate the defining and labeling process (Aronson, 1995). However, my defining and labeling process occurred differently, specifically during data interpretation. I kept trying to figure how to situate the

salient discourses and strongest findings because of wanting to create a rich “comprehensive picture of [the] collective experience” (Aronson, 1995, p. 2).

Data Interpretation. The rich detail description told the stories about what I observed and how the data collected relates to the research questions (Howitt & Cramer, 2011). This was when the discourse in TDA was incorporated to observe discourse(s) (Cooren, 2015) and how they are used to create a transformation in social practice (Fairclough, 2005). However, before I formulated the story, I had to do the first five steps of Braun and Clarke’s six-step approach in conducting a TA. I had to collect the themes and study the literature (Aronson, 1995). Then reflect on the data analysis to illustrate which lyrical exemplars I would select to articulate the relationships I observed (Howitt & Creamer, 2011). By doing this, I provided claims and evidence to create a valid argument of why the themes were chosen (Aronson, 1995). Using quotes or paraphrasing helped show how the themes and codes match the data (Aronson, 1995). This process weaved together the generated themes with potential institutional and cultural reasons behind them.

### Conclusion

TDA is an valuable way to find, understand, and critique the ways hip-hop songs are addressing the important social and political issues of suicide. In contemporary hip-hop, suicide-themed songs have emerged with the intent to spread awareness and illustrate the personal experience people have with suicide. Knowing the discursive structures of songs is insightful because of

knowing how the hip-hop culture either abides, challenges, or reshapes the Reporting on Suicide guidelines. These songs contain information that may be useful in future prevention methods, which lead me to create my reporting on suicide in the next chapter of what I observed in the song lyrics.

## CHAPTER FOUR: REPORTING ON SUICIDE

After closely observing the song lyrics in relation to my research questions and theory, I noticed three themes: *Addressing Suicide*, *Coping with Suicidality*, and the *Transitioning through Phases of Suicide*. In this chapter, I use exemplar of lyrics to show discourses regarding suicide (DRS) that either conform, challenge, or reshape the discursive structures that the public health institutions seek to control with the Reporting on Suicide guidelines for when media addresses suicide. This allowed agencies of the suicide experiences to transform those structures using hip-hop's cultural value of authenticity and counter-hegemony (or different discourses). I provided claims and evidence to validate my arguments on why I have chosen the three themes along with explaining and defining the labels of the themes, sub-themes, sub-categories, and secondary categories. This helps in creating a comprehensive picture that adds to the discursive structures of the Reporting on Suicide guidelines. I intertwine the assumptions I made from the salient discursive patterns from the data analysis to illustrate institutional and cultural reasons behind the discursive structures of DRS. This chapter will contain controversial or competing DRS that Reporting on Suicide guidelines, either excludes or subordinates. Therefore, this is a disclaimer for anyone who will read this chapter that this analysis may trigger emotions. Now, I will begin the data interpretation, starting with the theme, *Addressing Suicide*.



## Addressing Suicide

The theme *Addressing Suicide* is how the songs are using current discursive frameworks to direct the ways people communicate about suicide. I analyzed the way musical artists Reverie, Joyner Lucas, Logic, and Lil Donald addressed suicide and identified three sub-themes representing discursive patterns of addressing suicide. The sub-themes are: *overcoming suicide*, *suicide awareness*, and *suicide prevention*.

### Overcoming Suicide

The sub-theme, *overcoming suicide*, is a way to illustrate DRS that Reporting on Suicide guidelines normalizes. The song lyrics portray lived experiences of overcoming suicidal ideations. This tactic provides support and coping skills to suicidality individuals using DRS to depict a pattern of nuances. Reverie stated in lines 15-16, “I know you cut hella deep, but to sleep with the truths That are hard to accept only make you that stronger!” (Reverie, 2012a, track 22; Reverie, 2012b). Here Reverie illustrates how a traumatic experience (i.e., suicide) can leave people with pain; however, if a person overcomes suicide, they show perseverance, which is a way to provide support.

Logic, however, provides a sense of agency (alternative perspective) from a suicide perspective of overcoming suicidal ideations using coping skills. This occurs by articulating how suicidality individuals can find a reason to live from another person (Logic, 2017, line 54). This implies that Logic’s reasons for living are people who listen to his song. Alessia Cara—featured in Logic’s song—uses

metaphors to describe positive feelings of overcoming suicidal ideations (Logic, 2017, lines 43-44). Cara states, “It’s the very first breath When your head’s been drowning underwater” (Logic, 2017; Logic et al., 2017, track 10). The metaphors of comparing the first breath after drowning, relaxing when being with a significant other, and the lightness of air when a person relaxes are representations of feelings people may endure after they overcome suicidal ideations (Logic, 2017, second verse).

Cara then refers to a god (Logic, 2017, line 52) that signifies how people behave after overcoming a challenge (i.e., suicidal ideation) through appreciation. Thus, illustrating the hegemonic assumptions that symbolically annihilate individuals who are not religious. The ideology of a god is a way to make sense and reflect on a collective experience for religious people like the practice of appreciation that religion places on experiences. However, it is these instances of referring to a god that (re)produces subjectivity from the normalization of hegemonic discourse that shapes and controls societal perceptions to have religious beliefs (i.e., believing in a god). Last, Khalid—featured in Logic song—makes explicit statements (Logic, 2017, lines 73 & 86) of what suicidality individuals verbally express when they no longer want to die—but live (Logic, 2017, lines 54 & 71). This discursive pattern relates to the knowledge and power that Reporting on Suicide guidelines have in shaping and controlling DRS.

*Overcoming suicide* is the use of normative discourses that abide by the Reporting on Suicide guidelines to describe lived experiences that offer support and coping skills. Using song lyrics helps portray evidence of how the sub-theme and code match the data. I briefly mention coping skills here because, in the second theme, *Coping with Suicidality* is where I explain coping skills in-depth. I will now describe suicide awareness.

### Suicide Awareness

This sub-theme explores the discursive patterns that represent *suicide awareness* in Logic, Lil Donald, and Joyner Lucas's lyrics. Logic explicitly states the song is to spread suicide awareness by providing information on suicide and the struggles people endure (Logic, 2017, line 56). What is interesting is how Logic and Lil Donald provide suicide awareness by addressing suicidal listeners that they—Logic and Lil Donald—believe would listen to their song (Logic, 2017, line 19; Lil Donald, 2018b, pre-chorus). An example that illustrates this is from Lil Donald pre-chorus when saying, "I know you been feelin' suicidal (I know), uh-uh-uh, [(Yeah)] I know you been feelin' suicidal (I know), uh-uh-uh (I'm here)" (Lil Donald, 2018a, track 15; Lil Donald, 2018b). Therefore, what Logic and Lil Donald are doing is attempting to create a meaningful connection with suicidality individuals by recognizing the warning signs (i.e., listening to a song about suicide), and verbally expressing that they can distinguish the listener is suicidal which is atypical.

According to the artists, there are multiple ways to provide suicide awareness, like acknowledging that there is a lack of knowing suicidal warning signs in society (Lucas, 2016b, line 64). An example of this is when Lucas said, “I shoulda paid more attention to what you been doin’” (Lucas, 2016a, track, 15; Lucas, 2016b). Although this is a controversial statement that articulates suicide self-blaming as in the suicidality survivor point of view, I determined through data analysis that there is a way to recognize warning signs of suicide. However, to distinguish them, one must learn about suicide awareness. Yet, potentially learn about limitations in prevention efforts. I consider this suicide awareness because of communicating what Reporting on Suicide guidelines exclude without averting someone. An instance of this is when Lucas mentioned, “I’m sorry this is something that we both couldn’t figure out” (Lucas, 2016a, track, 15; Lucas, 2016b).

Here Lucas describes the difficulties people have in avoiding suicide and offers insight that traditional DRS exclude (Lucas, 2016b, line 87). Although Lucas would like to prevent a loved one from dying by suicide, this shows that prevention efforts have limitations. It provides nuances of subordinate experiences regarding suicide prevention. To acknowledge that suicide awareness tactics or even prevention may not work, reshapes the Reporting on Suicide guidelines discourse(s). Which illustrates the interplay of knowledge and power that (often) perpetrates in (re)producing subjectivity. This example

informed how Lucas relates to the hip-hop cultural value of counter-hegemonic discourses that allows for marginalized and oppressed experiences.

There are occurrences where Lil Donald describes the societal issues in the way suicide is handled. The data interpretation informed me that concealing issues (i.e., suicidal ideations) is one-way people handle the suicide experience. An example of this is in the chorus where Lil Donald mentioned,

Nobody told you I love you, I love you, I promise I mean it (I love you)

I know all them problems you facin' be hurtin', you know it ain't easy (I know it ain't)

They think that you strong, you hidin' them problems so they don't believe you (oh they don't believe you)

Where all the love, where all the love when you need it? (need it)

I know it feel like ain't nobody got your back (I know)

Don't you do your family like that (don't do that)

Once you do it, [know], it ain't no coming back (it ain't no coming back)

Go get some help and try to get yourself on track.

(Lil Donald, 2018a, track 15; Lil Donald, 2018b)

Other examples include describing the lack of support, that suicide affects loved ones, and if a person commits suicide, they cannot change their mind. Also, Lil Donald provides insights like how people have multi-faceted issues (Lil Donald, 2018b, line 24), lack positive affirmation and affection (Lil Donald, 2018b, lines 31 & 51-52), and how when someone is overwhelmed slippage can occur (Lil

Donald, 2018b, line 53). However, if people cannot identify the warning signs, this means they see the suicidality individual as non-suicidal (Lil Donald, 2018b, lines 57 & 58). Last, Lil Donald mentioned that people can have difficulties dealing with issues (i.e., suicidal ideations) by themselves (Lil Donald, 2018b, line 62). This can help suicidality individuals' make sense and reflect on a shared experience about trying to manage suicidal ideations on their own and potentially needing to seek support.

*Suicide awareness* encompasses polysemy that allows for the unique ways in which understanding can occur. Awareness can abide or challenge the Reporting on Suicide guidelines; however, it illustrates the need to make DRS malleable to allow the subordinate and excluded discourses to emerge. Now that I have interpreted the sub-theme suicide awareness, I will describe the three sub-categories: *need for support*, *behavior*, and *social structures* to show the other ways suicide awareness occurs in the song lyrics.

Need for Support. The discursive patterns that represent the *need for support* are from Logic and Joyner Lucas. Logic provides the need for people to try in another person's life and how a home (i.e., safe space) is vital to prevent suicidal ideations from occurring (Logic, 2017, line 23). However, the relation these two songs have is signifying that members of society need to empathize with suicidality individuals. Logic described this in line 18, "All this other shit I'm talkin' 'bout they think they know it" (Logic, 2017; Logic et al., 2017, track 10). Here Logic questions if people can understand what a suicidal experience is like;

however, the data analysis informed me that suicidality individuals rather have people empathize with them then sympathize. While my lived experience of dealing with suicidal ideations and not receiving support from individuals using empathy or their personal experience helps validate this interpretation. Therefore, suicidality individuals often question how people can relate to their experiences, which creates a need for alternative discourse(s).

Logic then addresses listeners about who can empathize (i.e., relate) with discourse(s) representing suicidal ideations illustrated in the lyrics (Logic, 2017, lines 30 & 65). Through asking listeners “who can relate?” articulates the lack of discursive experience society has in attempting to understand the suicide experience (i.e., dealing with suicidal ideations). There are a select number of people who share this experience, while others are suicide survivors (i.e., lost a loved one to suicide); they did not deal with suicide personally. Perhaps these individuals may empathize with the experience of loss, yet this study illustrate a need for change in the support process.

Lucas provides an example that portrays the need for support in line 8, “And I’m a little behind, step inside my shoes” (Lucas, 2016a, track, 15; Lucas, 2016b). This statement shows the need to encourage empathy with the suicide experience where a person can embody what is occurring in someone’s life as if it were their own experience. The data analysis informed me that this statement challenges the subjectivity people have towards suicidality individuals. This occurs when people assume that they can comprehend an experience without

undergoing suicidality. Thus, it relates to the hip-hop cultural ideology of authenticity that allows for lived experiences. Last, Lucas provides examples of how suicide is a cry for help (Lucas, 2016b, line 33) and the reflection of needing to be there for support (Lucas, 2016b, line 65), which both show the need for support from outside sources and discourse(s).

In this section, I explain the sub-category, need for support, to illustrate the demand for empathy. The songs are a way to provide support; however, lyrics suggested a lack of support with people empathizing with the suicidal experience. Next, I explain the sub-category behavior and its relation to suicide awareness.

Behavior. The song lyrics describe the warning signs of suicide behaviors and at-risk behaviors that can lead to suicide, which abides by the Reporting on Suicide guidelines. Warning signs are making suicide threats (Reverie, 2012b, lines 2-3) and concealing emotions (Logic, 2017, line 21). Another warning sign is a suicide attempt, also known as a cry for help (Reverie, 2012b, lines 26-27). Reverie articulated this when stating, “It’s sad [and I] ’m sorry. This was a wake up call Not only for yourself but for the rest of us all” (Reverie, 2012a, track 22; Reverie, 2012b). This implies that there is a need for society to remove the symbolic annihilation from suicide to allow for communication, which can help people before attempting suicide, then having them seek help after surviving.

At-risk behaviors are behaviors that can lead to suicidal ideations or suicide. Lucas described at-risk behaviors in the first verse when stating,



Wanna give me advice and then laugh at me  
Behind closed doors, just close the door  
Let me be by myself—just me and myself  
I'm tired of living, I cry  
I hear it's easy to die, I wanna see for myself  
And I know that sounds crazy to everyone else  
But I'm depressed as fuck, stressed as fuck.  
(Lucas, 2016a, track, 15; Lucas, 2016b)

Here Lucas depicts behaviors like self-isolating and depression. Another example of at-risk behavior is with drug abuse (Reverie, 2012b, lines 2-3). Drugs are a way to escape the pain a person endures but can be an indicator that someone may develop suicidal ideations. Although the songs do not specify suicide behavior or at-risk behavior, I interpreted this from the data analysis and suggests that these behaviors classify as suicide behaviors or at-risk behaviors.

*Behaviors* include two types of actions, which are warning signs and at-risk behaviors. Warning signs are behaviors that indicate someone may attempt suicide. At-risk behaviors are actions that can develop suicidal ideations and lead to suicide. Now, the last sub-category for suicide awareness is *social structures*.

Social Structures. The *social structures* that can affect people's mental state to consider suicide vary. Some are problems (Lil Donald, 2018b, line 17), bills (Lil Donald, 2018b, line 16), relationships (Lil Donald, 2018b, line 29), lack of support (Lil Donald, 2018b, lines 19-20), stress (Lucas, 2016b, line 18), being

bullied (Lucas, 2016b, line 40), and barely staying afloat (Lucas, 2016b, line 96). For instance, social structures can cause people to become heartless (Reverie, 2012b, line 20). However, an interesting perspective is how suicide can transcend age because of the social structures (Lucas, 2016b, lines 38-40). Lucas stated, “And I’ve been suicidal since the day I was nine, shit Okay, the day I was nine I’ve been tired of being bullied, couldn’t stay out the fire” (Lucas, 2016a, track, 15; Lucas, 2016b). Here is where Lucas conveys how children can develop suicidal ideations at an early age. Yet, social structures that can cause suicidal ideations include more than bullying, meaning children can develop suicidal ideations early from a variety of factors.

The final example explicitly noted in the data set that causes suicidal ideations is money (Lil Donald, 2018b, line 25). Still, poverty is a factor that can lead individuals to develop suicidal ideations, yet money cannot solve life problems. Lil Donald mentioned, “All of that money wasn’t good enough (I know it)” (Lil Donald, 2018a, track 15; Lil Donald, 2018b). This demonstrates how suicide can transcend financial status, thus indicating that suicide can affect anyone, regardless of age or income. Reverie provides a similar example of this when saying in lines 35-38,

Like you really don’t deserve this. Hold up, let me reword this...

[(Yo)] When [I] ’m sober, [and] it’s over [and I] ’m older, god damn it, [I] feel like dying

But, under no stress, with the coke breath, [and] the cold sweats

Sometimes [I] still feel like dying.

(Reverie, 2012a, track 22; Reverie, 2012b)

This is where Reverie offers a personal experience of dealing with suicidal ideations and iterates, how suicidal ideations occurred during difficulties and simplicities.

*Social structures* entail what can cause people to consider suicide.

Reporting on Suicide guidelines excludes the social structures from normalized DRS, which illustrates the power of discourse that (re)produces subjectivity.

Therefore, discursive patterns of social structures observed in the song lyrics offer insight into the subordinate experience. This offers lived experiences of people who have considered suicide or died by suicide because of these factors.

Thus, reinforcing how suicide is coping with life or a part of the human experience. Marx (1999) references this when mentioning how suicide is one symptom of the social struggle—others can be drug abuse, gambling, etc. As illustrated, these songs articulate *suicide awareness*, which associates with *suicide prevention*.

### Suicide Prevention

*Suicide prevention* is conceptualized as any effort that attempts to provide the polysemy of prevention efforts. Examples are the use of prayers (Logic, 2017, line 19), needing affection (Lucas, 2016b, lines 20-21), needing support (Lucas, 2016b, line 41), recognizing the lack of support (Lucas, 2016b, line 64), and needing to comprehend the adverse outcomes of prevention efforts (Lucas,

2016b, line 87). However, there are a few instances where artists directly speak to listeners as a suicide prevention tactic. Logic stated in the second chorus,

I want you to be alive  
I want you to be alive  
You don't gotta die today  
You don't gotta die  
I want you to be alive  
I want you to be alive  
You don't gotta die  
Now lemme tell you why.

(Logic, 2017; Logic et al., 2017, track 10)

Here Logic is providing suicide prevention by telling listeners to be alive and that they can live instead of dying. Other ways of illustrating prevention are telling listeners not to die by suicide (Logic, 2017, line 28), explaining reasons people should not consider suicide (Logic, 2017, lines 41-42), and what they have to lose if they die by suicide (Logic, 2017, line 60). Logic attempts to emphasize with suicidal listeners by making statements of knowing the experience of dealing with suicidal ideations (Logic, 2017, line 53).

Lil Donald describes suicide prevention throughout the intro, chorus, first verse, and second verse. In the intro, Lil Donald said, “[Ah] Before you take all those pills and take your life Before you hang yourself or put that gun to your head Understand what you're leaving behind, ayy]” (Lil Donald, 2018a, track 15;

Lil Donald, 2018b). Here Lil Donald tells listeners who are considering suicide to wait before they attempt and to consider what they will lose if they choose this form of death. In the chorus, Lil Donald mentioned,

Nobody told you I love you, I love you, I promise I mean it (I love you)

I know all them problems you facin' be hurtin', you know it ain't easy (I know it ain't)

They think that you strong, you hidin' them problems so they don't believe you (oh they don't believe you)

Where all the love, where all the love when you need it? (need it)

I know it feel like ain't nobody got your back (I know)

Don't you do your family like that (don't do that)

Once you do it, [know], it ain't no coming back (it ain't no coming back)

Go get some help and try to get yourself on track.

(Lil Donald, 2018a, track 15; Lil Donald, 2018b)

This is where Lil Donald expresses affection and the need for affection, provides support (implicitly and explicitly), the need for reflecting on the situation, and how seeking help is beneficial. Although Lil Donald does this throughout the song, the chorus provides polysemy in one section. *Suicide prevention* involves the polysemy of prevention methods people will use to prevent suicide. Now that I described the interpretation of suicide prevention, I will explain another form of suicide prevention, which is *expressing support*.

Expressing Support. *Expressing support* refers to when a person offers compassion during the *Transitioning through Phases of Suicide*. Logic exhibits the consideration that suicidality individuals have for others by asking listeners where they been, where they are at, and what is on their mind—while as a suicidality individual (Logic, 2017, line 24). In the second verse, Alessia Cara's—featured in Logic song—uses metaphors throughout the verse to express support and feelings associated with overcoming suicidal ideation. Logic then attempts to empathize with the suicide experience in the third verse by stating,

I know where you been, where you are, where you goin' [(Yeah, yeah)]

I know you're the reason I believe in life

What's the day without a little night?

I'm just tryna shed a little light

It can be hard

It can be so hard

But you gotta live right now

You got everything to give right now.

(Logic, 2017; Logic et al., 2017, track 10)

Empathizing occurs by telling listeners that they are Logic's reason to believe in life. Logic mentions the need for negative experiences, for an appreciation of positive experiences, and provide support through awareness. Khalid—featured in Logic's song—expresses support by understanding that everyone deals with

pain differently (Logic, 2017, line 79), which is self-care because Khalid takes a suicide perspective.

Joyner Lucas situates the first verse as the agency of a loved one describing their suicidal ideations while explaining the support that they received by reinforcing a family member's supportive comment (Lucas, 2016b, line 41). This is one-way Lucas articulates expressing support but is situated in a suicide perspective. The other way is in the second verse, where Lucas expresses support after a loved one died by suicide. Although Lucas in the second verse has lyrics that contradict the Reporting on Suicide guidelines, they provide agency into the authentic way suicidality survivors express support. Examples of contradicting comments (which also express support) are hoping the loved one received what they wanted (Lucas, 2016b, line 54), hoping the loved one is happy (Lucas, 2016b, line 55), and feeling bad for the loved one (Lucas, 2016b, line 69). From the data analysis, the feeling bad is interpreted as being ashamed of what the loved one did, which is why it is added here.

The supportive comments that illustrate expressing support are using prayers for a loved one (Lucas, 2016b, line 57), hoping a loved one can hear them (Lucas, 2016b, line 58), offering support (Lucas, 2016b, line 61), and describing positive emotions (Lucas, 2016b, line 80). Other examples include disliking a loved one's negative thoughts (Lucas, 2016b, line 81), wanting to converse again (Lucas, 2016b, line 85), wishing the loved one was not dead (Lucas, 2016b, line 86), and apologizing (Lucas, 2016b, line 87). Lucas then

empathizes with the loved one's living conditions that caused them to become suicidal (Lucas, 2016b, line 96) and reinforces the family member's supportive comment from earlier (Lucas, 2016b, line 97). By reinforcing the family members supportive comment, this illustrates how Lucas used the second verse to address all the concerns the loved one had before dying by suicide.

Reverie expresses support through realistic experiences of being separated from loved ones (Reverie, 2012b, line 5) and using positive reinforcements. Like when Reverie said in line 42-46,

[And] in the morning when you get up into school [and] class  
Learn everything you can [and] utilize the knowledge  
So fucken proud of you that you going to college  
You deserve the best so work [and] you'll receive it  
Anything imaginable is possible, believe it!

(Reverie, 2012a, track 22; Reverie, 2012b)

Another way Reverie illustrates this is by providing emotional support from being concerned (Reverie, 2012b, line 11) and empathizing with the suicide experience (Reverie, 2012b, line 19). Reverie offers support by providing the agency of living—which is how someone can find the beauty in life (Reverie, 2012b, line 18) and a purpose (Reverie, 2012b, line 39). Other examples Reverie provide are showing compassion (Reverie, 2012b, lines 21-22), informing others the meanings of suicide attempts (Reverie, 2012b, lines 26-27), and how working can be satisfying (Reverie, 2012b, line 40). Also, the need to stay optimistic



during challenging situations (Reverie, 2012b, line 41), the importance of self-care (Reverie, 2012b, line 47), and how things get better in time (Reverie, 2012b, line 50). These examples are a representation of normalized DRS that Reporting on Suicide guidelines shape and control; therefore, my data interpretation informs me that Reverie is abiding by the guidelines.

Reverie creating the song is to express support when separated from a loved one who has attempted suicide (Reverie, 2012b, line 9). Also, a way to explain how the loved one should no longer hide their suicidal ideations because of alternative discourses emerging in contemporary society that indicate to suicidality individuals about no longer hiding suicidal ideations (Reverie, 2012b, line 17). Next, Reverie offers agency of a suicidality survivor expressing support—whose experience is subordinate and excluded from DRS. This occurs by detailing how loving a person can cause the significant other to suffer because of what their loved one endure (Reverie, 2012b, line 10) and how the pain of losing a loved one is unbearable (Reverie, 2012b, lines 23-24). Other illustrations include fearing a loved one attempting suicide again (Reverie, 2012b, line 28), and how the family accepts the loved one after their suicide attempt (Reverie, 2012b, line 48). As illustrated, *expressing support* is when a person offers compassion during the *Transitioning through Phases of Suicide* (i.e., before, during, and after suicide). Now I will describe the theme, *Coping with Suicidality*, and its sub-themes.

## Coping with Suicidality

The theme, *Coping with Suicidality*, is the way people cope with suicide. I organized coping strategies into four categories, or sub-themes: *religious beliefs*, *suicidality individual*, *suicidality survivor*, and *coping with life*. Now, I will use exemplars of lyrics to illustrate the defining and labeling process in the ways coping was informed by the data analysis, beginning with *religious beliefs*.

### Religious Beliefs

People who have religious beliefs cope with suicide differently because of the symbolic annihilation religion creates towards suicide. Therefore, allowing this section to develop an aesthetic nuance to explore religious beliefs with suicide. *Religious beliefs* is conceptualized as hegemonic discourse that society places on religion. The data analysis found normalized DRS that focused on religious beliefs in a variety of ways. They include using prayers (Logic, 2017, line 19), believing a god protects them (Lil Donald, 2018b, lines 21-22), and that not believing causes suicidal ideations (Lucas, 2016b, lines 22-25). Another example includes thanking a god once overcoming suicidal ideations (Logic, 2017, line 52)—which is a form of appreciating the experience their god gave them.

The discursive structure led to having the devil associated as the producer of suicidal ideations (Lil Donald, 2018b, line 65) while condemning suicide deaths to hell (Lucas, 2016b, lines 22-25). Lucas references—potentially thought suicidality survivor may have—if their god or heaven supported their loved one

suicide death as worthy of being allowed into their heaven (Lucas, 2016b, lines 90-91). Last, religious beliefs have placed a doctrine of one losing their soul if they die by suicide (Lucas, 2016b, lines 88). Therefore, illustrating the hegemonic discursive framework religion created through ideologies, traditions, and practices that (re)produced subjectivity of DRS through discourse of power.

As I have shown, *religious beliefs* are the normalized discourses society places on religion. This section articulates the materializing consequences of DRS, which shows how knowledge and power influence the perception of suicide. Thus, allowing for a meaningful pattern that illustrates the agency of lived experiences from people with religious beliefs coping with suicide. Now, I will explain what *competing discourses* are and their relation to suicide (i.e., death).

Competing Discourses. Religious beliefs are a form of *competing discourses*; however, other instances of competing discourses that had to do with life or death to cope with suicide. The songs reiterate how society will not accept suicide being a way to escape the harshness of reality. However, choosing to die by suicide is coping with life when critically analyzing the reasons (i.e., social structures) for suicide. Reverie illustrates another example of competing discourses when weighing life as sacred (Reverie, 2012b, line 7); therefore, allowing for the assumption that death by suicide is secular. An example that provides agency of the suicide perspective is when Lucas said in lines 15-17, “I’m tired of living, I cry I hear it’s easy to die, I wanna see for myself And I know that sounds crazy to everyone else”(Lucas, 2016a, track, 15; Lucas, 2016b).

Here Lucas provides an agency rarely illustrated in media, yet I assume this is because of valuing the authenticity hip-hop culture has in experiences. Lucas presents the excluded discourses that Reporting on Suicide guidelines use to limit polysemy, thus reshaping perspectives of life and death through DRS. Although Lucas describes the feelings of being tired of living, questioning if death is easy, and acknowledges other perspectives on the topic, it shows competing discourses on life and death through the agency of living with suicidal ideations. Even the nuances of struggling with suicidal ideations (Lucas, 2016b, line 27) and not wanting to die by suicide (Lucas, 2016b, line 26), which (re)produces the subjectivity of suicide being a certain death people should avoid.

Logic contradicts a common saying about life while conveying a suicidal ideation experience (Logic, 2017, line 25). Although, the nuance of life and death was in the first chorus where Logic takes a suicide perspective and expresses not wanting to live. Logic stated the reasons in the first verse,

All this other shit I'm talkin' 'bout they think they know it  
I've been praying for somebody to save me, no one's heroic  
And my life don't even matter, I know it, I know it  
I know I'm hurting deep down but can't show it  
I never had a place to call my own  
I never had a home, ain't nobody callin' my phone  
Where you been? Where you at? What's on your mind?  
They say every life precious but nobody care about mine.

(Logic, 2017; Logic et al., 2017, track 10)

These discourses allow for interpretations of controversial statements through expressing negative opinions of oneself. The second chorus is where Logic prepares to express the reasons suicidality individuals should want to live.

However, verse three is where Logic empathizes with the struggle of dealing with suicidal ideations to influence the need for living. This illustrates the competing discourses of life and death, specifically, where one is valued more than the other based on the particular death (i.e., suicide). Although, the interesting aspect of Logic's song is the sense of forcing people to live by giving suicidality individuals no other choice (Logic, 2017, line 59). Now that I have framed *competing discourses* with exemplars of song lyrics to illustrate the relationships and provide a valued argument. I will now show how suicidality *individuals* cope with suicide.

### Suicidality Individual

*Suicidality individuals* are the nuances of experiences situated in a discursive structure that describes an individual's association of struggling with suicide from the first-hand experience. Their coping strategies come from a personal experience of dealing with suicide. Coping can take the form of being depressed (Logic, 2017, pre-chorus), concealing problems and emotions (Lil Donald, 2018b, chorus), not seeking support (Logic, 2017, line 23), and expressing negative thoughts (Logic, 2017, line 25). Other examples include being with a significant other (Logic, 2017, lines 45-47), crying (Logic, 2017, line

82-84), wanting and not wanting to die (Logic, 2017, lines 86-89), and questioning religious beliefs (Lucas, 2016b, lines 22-25). Other ways are not recognizing self or finally recognizing self (Logic, 2017, lines 50-51), abusing drugs (Reverie, 2012b, lines 2-3), and thanking a god (Lil Donald, 2018b, lines 21-22).

As shown, some coping strategies are negative (i.e., abusing drugs) and positive (i.e., being with a significant other). By highlighting the negative and positive aspects of coping, I add to the current discursive structures. An example of this is with feeling lonely (Logic, 2017, line 80 & pre-chorus). This could indicate how symbolic annihilation of suicide makes individuals feel alone or forced to deal with their ideations alone because of preconceived notions from historical groups (i.e., religion or dominant society) misnomers about suicide. Khalid—featured in Logic’s song—takes a suicidality individual perspective that illustrates coping, which is recognizing that pain affects people differently (Logic, 2017, line 79). Therefore, adding to the current discursive structures by showing how self-care is a way to deal with suicidal ideations, which I interpret as the need to seek help on their own—like counseling (Lil Donald, 2018b, line 14). Logic articulates how prayers and expressing a lack of support (Logic, 2017, line 19) are other forms of coping. Logic stated, “I’ve been praying for somebody to save me, no one’s heroic” (Logic, 2017; Logic et al., 2017, track 10). Here Logic shows another type of coping which is not communicating with loved ones about their suicidal ideations. This relates to stigma concealment where individuals

conceal their stigma (i.e., suicidal ideations) because of feeling ashamed.

Therefore, the discursive representation of prayer signifies concealing of suicidal ideations while expecting loved ones to assist.

Other ways coping is expressed is when Logic said in lines 56-59, “I’m just tryna shed a little light It can be hard It can be so hard But you gotta live right now” (Logic, 2017; Logic et al., 2017, track 10). From this, the data shows that Logic created the song to spread information about the suicidality individual perspective and bring awareness of the struggle’s they endure. However, the structure of the song is telling suicidality individuals that they have to live. Therefore, referencing how society gives no alternative ways (i.e., discursive structures) for dealing with suicidal ideations, which shows materializing consequences of sedimented problems from power relations with DRS.

Joyner Lucas employs a specific discursive frame to illustrate coping in a variety of ways. In lines 12-21, Lucas stated,

Wanna give me advice and then laugh at me

Behind closed doors, just close the door

Let me be by myself—just me and myself

I’m tired of living, I cry

I hear it’s easy to die, I wanna see for myself

And I know that sounds crazy to everyone else

But I’m depressed as fuck, stressed as fuck

Ain’t no medicine that could cure what’s the test as drugs

I mean, I need extra love

And that ain't even enough, said that ain't even enough.

(Lucas, 2016a, track, 15; Lucas, 2016b)

Coping strategies here are sympathizing, judging, isolating, medication, drugs, and needing affection. In the next lines 22-31, Lucas mentioned,

And where the fuck is God? (God, God[, God, God, God])

Damn, maybe I ain't believing enough

But today we gonna see if he's real

And if He is, then I guess I'm [probably] going to hell

Look, I ain't wanna die like this

I ain't picture my life like this

They don't know what it's like like this

Pretending I'm happy so I can smile like this, and laugh like you

Sometimes I wonder if I ever act like you

Could I finally fit in and maybe relax like, "Woo!"

(Lucas, 2016a, track, 15; Lucas, 2016b)

Lucas illustrates coping here as accepting fate and pretending to be non-stigmatized. Although, Lucas later mentions a suicide note (Lucas, 2016b, line 45), which is another form of coping.

Another example of a suicide note is when Lucas articulates a suicidality survivor reading a suicide note that a loved one left (Lucas, 2016b, line 67). This is characterized as coping because of allowing suicidality individual to express



their feelings. Thus, they allow suicidality survivors to experience the suicidality individual perspective. Last, Lucas articulates in the chorus how apologizing is another way for suicidality individuals and survivors to cope.

Other coping strategies are explaining the reasons behind suicidal ideations (Logic, 2017, first chorus), confronting people who attempt to understand suicide from a nonpersonal experience (Logic, 2017, line 18), and conveying concerns for others versus self (Logic, 2017, line 24). Also, finding beauty in the experience (Logic, 2017, line 49), empathizing with similar experience (Reverie, 2012b, lines 35-38), and convincing others to stay alive (Logic, 2017, second chorus). Plus, giving it time (Lucas, 2016b, line 41), wanting empathy (Logic, 2017, pre-chorus), and the suicide method one chooses are coping strategies. This is conceptualized as how *suicidality individuals* deal with suicide. There are a variety of ways suicidality individuals can cope, which are negative or positive coping strategies. However, one coping strategy that Reporting on Suicide guidelines excludes from its DRS is the suicide method.

Suicide Method. The Reporting on Suicide guidelines structures DRS to exclude suicide methods because of contagion (Reporting on Suicide, n.d.-a). Contagion (i.e., suicide contagion or copycat) is when a person becomes influenced by a suicide death (NSPL, n.d.). However, one way for suicidality individuals to cope with suicide is dying by suicide, which is why the sub-category *suicide method* is included. Examples include the use of pills (Lil Donald, 2018b, line 1), cutting one's wrist (Reverie, 2012b, lines 15-16), and hanging self (Lil

Donald, 2018b, line 2). Also, the use of firearms (Lucas, 2016b, line 45) and suicide contagion—dying like Robin Williams (Lucas, 2016b, line 36). Therefore, this adds to the discursive frameworks by allowing the agency of the way people choose their suicide method. Thus, illustrating the discursive power of silence that Reporting on Suicide guidelines have in excluding agencies of lived experiences.

*Suicide method* is the way suicidality individuals cope when choosing their method of suicide (i.e., hanging, firearm, etc.). DRS excluded this representation because of the Reporting on Suicide guidelines, which illustrates hegemonic (re)production while exemplifying the authentic nature of hip-hop culture to expose lived experiences that challenge dominant institutions. Now that I have articulated *suicidality individual* and its sub-category, *suicide method*. I will illustrate how *suicidality survivors* cope.

### Suicidality Survivor

*Suicidality survivor* is like a suicide survivor; however, it entails nuances of experience that occur after the practice of suicide. Reverie offers two perspectives of suicidality survivor coping, one from a loved one who attempted suicide (Reverie, 2012b, line 1) and personal experience with suicide (Reverie, 2012b, line 19). Coping from personal experience with suicide can take the form of being contempt from having similar behaviors—making suicide threats and abusing drugs (Reverie, 2012b, lines 2-3). In lines 29-34, Reverie stated,

Life passes so fast, why we living in a hurry

For vision that's blurry [and] temporary numbness?  
It's no wonder we can't grasp reality. It's fun when  
The problems go away [and] the depression's deterred  
But then you coming down feeling, feeling... what's the word?  
Worthless. Like you're on the Earth with no purpose.

(Reverie, 2012a, track 22; Reverie, 2012b)

Here is where Reverie reflects how drugs can take away the pain people face while recognizing that when someone becomes sober, they may feel worse than before.

Reverie in lines 35-38 provides agency on a subordinate experience when saying,

Like you really don't deserve this. Hold up, let me reword this...  
[(Yo)] When [I] 'm sober, [and] it's over [and I] 'm older, god damn it, [I]  
feel like dying  
But, under no stress, with the coke breath, [and] the cold sweats  
Sometimes [I] still feel like dying.

(Reverie, 2012a, track 22; Reverie, 2012b)

Here Reverie is empathizing about still wanting to die while being sober, having overcome suicide—personally, and being older. Thus, potentially reflecting how suicidal ideations could be a human experience because of dealing with them when facing difficulties and simplicities.

Coping after becoming a suicidality survivor (i.e., a loved one attempted suicide) involves instances that can trigger the memory, like a song (Reverie, 2012b, line 1). Although Reverie's song is a coping strategy to communicate support when separated from a loved one (Reverie, 2012b, line 9) and a chance to provide motivating comments (Reverie, 2012b, line 40), it offers an aesthetic nuance of polysemy. When Reverie stated in lines 21-27,

[And I] know [I] 'm not the best at giving out advice  
But [I] gotta let you know how [I] 'm feeling ['cause I] care  
[And] if you left before me, the pain [I] couldn't bare  
['Cause] you - one of the people [I] love most on this planet  
[And] you - one of the people that [I] 've been taking for granted  
It's sad [and I] 'm sorry. This was a wake up call  
Not only for yourself but for the rest of us all.  
(Reverie, 2012a, track 22; Reverie, 2012b)

This is a chance to explain the challenges of showing support but willingness to try because of caring. However, this can imply that Reverie may have an arduous time showing support because of having a personal experience with suicide. Reverie shows other types of suicidality survivor coping, like expressing the difficulties of not being able to bare the pain of losing a loved one and recognizing that they (i.e., family) have taken a loved one for granted. Also apologizing for the experience a loved one faced, and that the loved one surviving suicide, caused the recognition of what is important. That being said,

the aesthetic nuance is when Reverie communicates the fear of thinking a loved one may attempt suicide again (Reverie, 2012b, line 28), which could reflect knowing that an initial attempt is an indication for potential suicide (WHO, 2018).

Joyner Lucas' second verse provides nuances of suicidality survivor (i.e., lost a loved one to suicide) coping by describing authentic experiences that are subordinate or excluded in media and discourage from the Reporting on Suicide guidelines. An example is when Lucas stated in lines 54-62,

I hope you got what you wanted

I hope you finally happy, it's too late for you

Been going out of my mind

You don't know how many times that I done prayed for you

I hope you hear me, goddammit

'Cause I got so much shit that I wanna say to you (Say to you, say to you)

I used to shine, now I'm all in the dark

I remember I used to tell you to follow your heart

But goddammit, look at you now, it's all of your fault.

(Lucas, 2016a, track, 15; Lucas, 2016b)

The authentic experiences that describe the discursive patterns of common emotions suicidality survivors can have are hoping a loved one received what they wanted, being confused, and wanting closure. Lucas even uses metaphors like when aesthetically expressing being joyful to spiteful. Other times Lucas

reminisces of previous conversations with a loved one and being resentful of what a loved one did.

Lucas in lines 63-72 expresses other ways suicidality survivors can cope when saying,

How could you? Maybe it's my fault

I shoulda paid more attention to what you been doin'

Maybe I should have been more of an influence

I can't believe that you're dead, I fu—

I read your letter and all I could do is have mixed feelings about it

But I'll forever be attached to you (Damn)

Part of me feels bad for you

A part of me feels like you weak and I'm mad at you

And I don't mean to be insensitive

But I don't understand how we couldn't prevent this shit.

(Lucas, 2016a, track, 15; Lucas, 2016b)

Here Lucas questions their loved one while suicide self-blaming for not paying attention and not being an influence. Nevertheless, a unique experience of coping is expressing the difficulties of not believing or able to speak about losing a loved one to suicide and wanting to read the suicide note—this makes the song impactful because Lucas answers the concerns a loved one had in the first verse. Throughout the song, Lucas portrays the difficulties suicidality survivors have in attempting to show support and comprehending the experience. Lucas

tells a loved one that they will always have a connection. However, Lucas continues feeling bad for a loved one while referencing a prevalent stigma of suicide (i.e., weak) and mentions the anger from this experience. Lucas describes the intention of not wanting to be insensitive but is having trouble understanding the limitations of suicide prevention. Thus, informing data analysis that Reporting on Suicide guidelines need to expand discourses of understanding the limitations in prevention efforts.

Lucas adds to the discursive patterns of the excluded DRS by reinforcing the stigmatization of suicide (Lucas, 2016b, lines 75-76) and describing the feelings suicidality survivors have after losing a loved one. Feelings like being upset (Lucas, 2016b, line 74), helpless (Lucas, 2016b, line 77), lost (Lucas, 2016b, line 80), confusion (Lucas, 2016b, line 82), not being okay (Lucas, 2016b, line 84), and needing closure (Lucas, 2016b, lines 85-86). Other forms of coping Lucas expresses are referencing religious beliefs (Lucas, 2016b, line 90-91) and their restrictions (Lucas, 2016b, line 78), disliking a loved one's negative thoughts (Lucas, 2016b, line 81), and not caring of a loved one's opinions (Lucas, 2016b, line 83). Also apologizing for a loved one's experience (Lucas, 2016b, line 87), reminiscing of the past (Lucas, 2016b, lines 96-97), understanding this experience provides a new beginning (Lucas, 2016b, line 99), and realizing a loved one is gone (Lucas, 2016b, line 100).

Examples of questioning a loved one's suicidal experience were in lines 79-95 when Lucas said,

I wonder if you could do it again, would you do it different?

Tell me what death is like

Was it meant for you, brodie? Did the heaven support it?

Are you fucking happy now? Did you get what you wanted?

Isn't this what you wanted? I feel the temperature falling

And you've been suicidal back then you were nine?

Yeah, even back then, you was nine.

(Lucas, 2016a, track, 15; Lucas, 2016b)

This is a potential list of questions suicidality survivors have once they found out a loved one died by suicide. These questions are controversial but provide an experience that dominant discourses limit. Last, the chorus is a first-person narrative apologizing to the family about them becoming suicidality survivors—specifically the experience of becoming one. Although, from data interpretation, the suicidality individual knew that the family can become stigmatized and is apologetic for this experience.

Logic provides the nuance of being a suicidality survivor—a person who overcame suicidal ideations (Logic, 2017, first verse)—who uses DRS to illustrate coping methods. This begins when Logic tells suicidal listeners to live and would like a chance to explain why (Logic, 2017, second chorus), which represents how suicidality survivors help to prevent suicide. Data analysis indicated Logic coping—after classifying as a suicidality survivor (Logic, 2017, third verse)—when stating,



I know where you been, where you are, where you goin' [(Yeah, yeah)]

I know you're the reason I believe in life

What's the day without a little night?

I'm just tryna shed a little light

It can be hard

It can be so hard

But you gotta live right now

You got everything to give right now.

(Logic, 2017; Logic et al., 2017, track 10)

Coping strategies here are empathizing with the suicide experience (Logic, 2017, line 53) and providing reasons people should live—implying ways to overcome suicidal ideations (Logic, 2017, line 54), which is a strategy in Reporting on Suicide guidelines. This continues when Logic uses a metaphor to explain the need to struggle that allows appreciation (Logic, 2017, line 55). Logic provides other coping strategies like when stating that the song is a way to spread information about suicide (Logic, 2017, line 56), empathizing with the suicide experience (Logic, 2017, lines 57-58), and telling suicidal listeners that they will give up by choosing suicide (Logic, 2017, line 60).

Lil Donald in lines 47-50 reveals being a suicidality survivor (i.e., lost loved one to suicide) when staying,

Rest in peace Quentin Jackson (rest in peace)

I still don't know what happened (I don't)

Should've picked up the phone and talked to you (I should've)

That shit hurt me bad (it hurt).

(Lil Donald, 2018a, track 15; Lil Donald, 2018b).

However, Lil Donald illustrates coping by expressing the regret of not speaking to a loved one when they called, which is an essence of suicide self-blaming and expresses the feelings of losing a loved one to suicide.

Lil Donald reveals being a suicidality survivor in the second verse, which creates a different impact when interpreting the lyrics in the pre-chorus, chorus, first verse, and outro. The entire song is a construction of a suicidality survivor coping. Yet, Lil Donald reinforces the stigmatization of suicide (Lil Donald, 2018b, line 38). Therefore, implying that suicidality survivors can cope by reinforcing the symbolic annihilation of suicide. Overall, *suicidality survivor* is like suicide survivor but includes individuals who overcame suicidal ideations without attempting and loved ones of people who have attempted suicide but overcome suicidal ideations. Coping methods vary, but they provide the discursive structures that allow for the agency of suicidality survivors' lived experiences—that lack representation from the Reporting on Suicide guidelines. Now, I will explain how suicide is *coping with life*.

### Coping with Life

There are a variety of ways suicidality individuals and survivors can cope. However, what is missing is how suicidality individuals deal with living by having suicidal ideations or even dying by suicide. People deal with not having a safe

place or a home with suicidal ideations—because of not feeling safe or comfort (Logic, 2017, lines 22-23). Other ways people cope with the lack of support (Lil Donald, 2018b, line 19-20) or being heartbroken (Lil Donald, 2018b, line 29) is with suicidal ideations. Although this was not their ideal choice for coping with their struggles, it is coping. DRS, public health institutions, and religion symbolically annihilate this belief that life causes suicidal ideations or suicide. Although people can cope with life by dying by suicide. These excluded discourses show the discourse of power that (re)produces subjectivity by disregarding the ways people are coping with life. *Coping with life* is conceptualized as coping from the social structures that can lead people to develop suicidal ideations or attempt suicide. Now I will articulate the theme, *Transitioning through Phases of Suicide*.

### Transitioning through Phases of Suicide

*Transitioning through Phases of Suicide* has three sub-themes: *before suicide*, *during suicide*, and *after suicide*. This will allow for the expression of emotions and experiences of dealing with suicide. I will use exemplars of lyrics to illustrate agency around, *Transitioning through Phases of Suicide*, which will help to provide the lived experience of the multi-faceted ways of being. This will allow suicidality individuals and survivors to make sense and reflect on a shared experience. First, I will begin with *before suicide* and its sub-category *suicide perspective*.

## Before Suicide

*Before suicide* is conceptualize as what causes the development of suicidal ideations or suicide. A way to illustrate this is with the sub-category *suicide perspective* and its related secondary categories, which are *suicidal ideations* and *resentment of experience*. The sub-category and its secondary categories will help show the sub-theme *before suicide*, of what it is like before developing suicidal ideations and the experience of dealing with them before attempting suicide. Now, I will start with the sub-category *suicide perspective* to show *before suicide*.

Suicide Perspective. The *suicide perspective* is the outlook of a suicidality individual and what it was like before suicide. An example from Logic is showing what life is like before a suicide attempt. This occurs in the pre-chorus when Logic describes the feelings of being depressed, lonely, mentally exhausted, and unworthy of living. The first chorus is where Logic describes the feeling of wanting to die and justifying why, however, this occurs in the first verse. Where Logic said,

All this other shit I'm talkin' 'bout they think they know it  
I've been praying for somebody to save me, no one's heroic  
And my life don't even matter, I know it, I know it  
I know I'm hurting deep down but can't show it  
I never had a place to call my own  
I never had a home, ain't nobody callin' my phone

Where you been? Where you at? What's on your mind?

They say every life precious but nobody care about mine.

(Logic, 2017; Logic et al., 2017, track 10)

Here Logic illustrates the agency of dealing with suicidal ideations that offers insight into the suicide perspective. Examples are dealing with people who believe that they can speak on a topic without firsthand knowledge, use of prayers to provide hope, feeling like their life is irrelevant, concealing their problems, taking it one day at a time, and showing consideration for others.

Although Logic provides two unique perspectives of what occurs before suicide, the first is what can lead to suicide, like not having a home (i.e., a place of belonging). The second is contradicting a saying about life being precious when conveying that people are not displaying affection. Logic continues to use a suicide perspective in the second chorus by demonstrating the consideration suicidality individuals have for others by telling listeners to live and wanting a chance to explain. This is interpreted from data analysis because Logic has not attempted or revealed overcoming suicide. Therefore, the notion is that Logic is still providing the agency of a suicide perspective and abides by the Reporting on Suicide guidelines because of explaining the social structures that lead to suicide and acknowledging a discursive contradiction that occurs in a suicidal experience.

Joyner Lucas conveys the phase, *before suicide*, through a suicide perspective when articulating the materializing consequences of DRS. These

discourse (re)produce the subjectivity of suicide by symbolically annihilating individuals through stigma. Examples of this are being called a coward (Lucas, 2016b, line 1), weak (Lucas, 2016b, line 2), crazy (Lucas, 2016b, line 3), and being judged (Lucas, 2016b, lines 12-13). Discourses like these prevent individuals from disclosing their suicidal ideations and from seeking help. However, sometimes Lucas describes the feelings of dealing with suicidal ideations like being confused (Lucas, 2016b, line 4), dead inside (Lucas, 2016b, line 6), tired of living (Lucas, 2016b, line 15), depressed (Lucas, 2016b, line 18), and stressed (Lucas, 2016b, line 18). Lucas even describes behaviors that can occur before suicide like living in the past (Lucas, 2016b, line 6), crying (Lucas, 2016b, line 15), unappreciative of self (Lucas, 2016b, line 9), questioning religious belief (Lucas, 2016b, lines 22-25), and isolating oneself (Lucas, 2016b, line 14).

However, Lucas articulate conflicting beliefs in the lyrics, which provide the agency of dealing with suicidal ideations. They can be, wanting empathy (Lucas, 2016b, lines 4 & 8) but not wanting sympathy (Lucas, 2016b, lines 10-11). Thus, creating a conflict in the support system when a person who does not know how to help someone with suicidal ideations attempts too. Another example of this is needing affection yet recognizing that affection is not enough (Lucas, 2016b, line 20-21). Therefore, this shows the issues of suicidality individuals not appreciating particular support while suicidality survivors may choose not to help because not having the necessary prevent tactics and discourse of

understanding. Thus, indicating that it is the social structures that need social change because the social struggles people face are the reasons some consider suicide. Lucas conveys this in the chorus when explaining how the social structures lead to the developing suicidal ideations (Lucas, 2016b, chorus).

Another belief that relates to the suicide perspective is discursive misconceptions, like considering if suicide is easy (Lucas, 2016b, lines 16-17). However, these are the thoughts that occur in the agency of lived experiences who suffer suicidal ideations. There are other instances that Lucas provides that show what it is like before suicide. Some can seek medication to cope while some may seek drugs (Lucas, 2016b, line 19). From data interpretation, medication and drugs have adverse effects and cannot cure suicidal ideations, only numb the pain without living. Lucas continues to exhibit this when conveying the ways suicidality individuals pretend to enjoy life (Lucas, 2016b, line 29), the possibility of having suicidal ideations at an early age (Lucas, 2016b, lines 38-39), that bullying can lead to suicide (Lucas, 2016b, line 40), and suicidality individuals can think their life is worthless (Lucas, 2016b, line 33). Lucas provides an atypical perspective of a suicidality survivor, by describing the agency of reading the suicide note (Lucas, 2016b, line 67). This provides insight into what it was like before suicide, and potentially during suicide, but is from another perspective after suicide. The way Lucas uses competing discourses of suicide challenges and reshapes the subordinate and excluded discourses that

Reporting on Suicide guidelines seeks to control. Thus, Lucas expands agency of experience for people to make sense of a shared experience.

Another example is when Lil Donald expresses what can cause a person to consider suicide. Examples include coping with problems (Lil Donald, 2018b, line 8), lack of support (Lil Donald, 2018b, lines 18-20), the need to seek help on their own (Lil Donald, 2018b, line 14), and relationship issues (Lil Donald, 2018b, line 29). Other examples include the difficulties of dealing with suicidal ideations alone (Lil Donald, 2018b, line 62) and conveying the illusion of being okay (Lil Donald, 2018b, line 58). Last, determining the suicide method occurs before suicide. Although Lil Donald does not state this as something to take into consideration (Lil Donald, 2018b, line 54), the assumption is that suicidality individuals would need to decide this before suicide. From data analysis, Lil Donald abides by the discourses Reporting on Suicide guidelines promotes using a suicide perspective. The *suicide perspective* gives the agency of the lived experience of what it is like to before a suicide attempt. However, there are a few ways to help illustrate the suicide perspective, and that is with the four secondary categories: *suicidal ideation*, *suicide note*, and *resentment of experience*. Now, I will describe what it is like to have suicidal ideations.

*Suicidal Ideation.* *Suicidal ideations* are the agency of what occurs when living with suicidal ideations before attempting suicide. Logic shows this in the first chorus when staying,

I don't wanna be alive



I don't wanna be alive

I just wanna die today

I just wanna die

I don't wanna be alive

I don't wanna be alive

I just wanna die

And let me tell you why.

(Logic, 2017; Logic et al., 2017, track 10)

Here Logic takes the suicide perspective to express suicidal ideations and a chance to justify. However, in one-line, Logic mentions today, which can refer to the agency of struggling with suicidal ideations. One day everything seems okay by having suicidal ideations with no intent to harm self, while other days having an intent to harm self.

Alessia Cara—featured in Logic song—provides metaphors to make sense from a shared experience of overcoming suicidal ideations. Although, the assumption from the data analysis is that when Cara stated, “It's the very first breath When your head's been drowning underwater” (Logic, 2017, lines 43-44; Logic et al., 2017, track 10). This represents how suicidal ideations can feel like fighting to live because when a person drowns, they attempt to live. They are in a tough situation without the skills to swim yet are trying whether they live or die. The same is with a person dealing with suicidal ideations; without the skills to cope, they are still trying to live. Although they are having a harder time than

people who have developed the skills to cope with suicidal ideations or who have a supportive environment to help overcome the ideations. Therefore, from data analysis, these metaphors fit in suicidal ideations because of allowing the agency of what it may feel like when dealing with suicidal ideations.

The last example from Logic song was in the outro when Khalid said,

Pain don't hurt the same, I know

The lane I travel feels alone

But I'm moving 'til my legs give out

And I see my tears melt in the snow

But I don't wanna cry

I don't wanna cry anymore

I wanna feel alive

I don't even wanna die anymore

Oh I don't wanna

I don't wanna

I don't even wanna die anymore.

(Logic, 2017; Logic et al., 2017, track 10)

Khalid shows what occurs before suicide (i.e., dealing with suicidal ideation)

when I analyzed the discourse in the opposite of what they intend it. For

example, wanting to feel alive means at one-point Khalid wanted to die.

Therefore, before suicide here is suffering through pain, feeling lonely, crying, not

feeling alive, and wanting to die. Thus, providing the agency of dealing with

suicidal ideation and representation of a shared experience for others to make sense and reflect on. Logic, Cara, and Khalid follow the Reporting on Suicide guidelines. Although Logic expresses ideations, this does not challenge the normalized DRS because of only expressing ideations and not describing any suicide method.

Now I will provide examples that show the agency of living with suicidal ideations from Joyner Lucas and Reverie. Lucas provides meaningful patterns of discourses that represent the lived experiences of dealing with suicidal ideations, which attempts to reshape the discourses that Reporting on Suicide guidelines seeks to control. Examples include being confused (Lucas, 2016b, lines 4 & 34), exhausted (Lucas, 2016b, lines 15 & 40), crying (Lucas, 2016b, lines 15), having negative thoughts (Lucas, 2016b, lines 16-17), pondering questions (Lucas, 2016b, lines 22-25), reminiscing about life (Lucas, 2016b, lines 38-40), and providing closure to loved ones (Lucas, 2016b, lines 43 & 45). However, in line 67, Lucas mentioned, "I read your letter and all I could do is have mixed feelings about it" (Lucas, 2016a, track, 15; Lucas, 2016b). This represents a chance for a suicidality survivor to gain insight into their loved one's suicidal ideation (i.e., suicide perspective), a way to experience the pain they felt yet confuses them. The reason is because of not having the capability to understand the experience of dealing with suicidal ideations. A suicide note is a chance to gain insight (and thus expand discourse[s]) into the suicide perspective of what it is like before suicide. Although suicide notes provide rich data, it lacks representation because

of being subordinate from discourses Reporting on Suicide guidelines promotes. Thus, providing a chance to reshape the normalized discourses to acknowledge the subordinate experiences.

Another example to illustrate living with suicidal ideation is from Reverie, who communicates early on about being upset with a loved one. This is because of having a similar situation of dealing with suicidal ideations like a loved one (Reverie, 2012b, line 19). Thus, allowing for the interpretation that a person who faced suicidal ideations would not wish others to experience what it is like to have these thoughts. Other examples are in lines 29-38 where Reverie said,

Life passes so fast, why we living in a hurry  
For vision that's blurry [and] temporary numbness?  
It's no wonder we can't grasp reality. It's fun when  
The problems go away [and] the depression's deterred  
But then you coming down feeling, feeling... what's the word?  
Worthless. Like you're on the Earth with no purpose  
Like you really don't deserve this. Hold up, let me reword this...  
[(Yo)] When [I]'m sober, [and] it's over [and I]'m older, god damn it, [I] feel  
like dying  
But, under no stress, with the coke breath, [and] the cold sweats  
Sometimes [I] still feel like dying.  
(Reverie, 2012a, track 22; Reverie, 2012b)

Here Reverie articulates a firsthand experience of using drugs to cope with suicidal ideations. Although recognizing the benefits of numbing the pain (i.e., trauma) people endure, yet admitting using drugs is a temporary method of coping with suicidal ideations. Data interpretation indicated that Reverie was using meaningful patterns of discourses to show the feelings people endure when experiencing suicidal ideations such as depression and being stressed. However, the nuance of suicide being a human experience is from Reverie still experiencing suicidal ideations after overcoming them. Thus, it allows for the representation that anyone can experience suicidal ideations, whether they have issues in their lives. This reinforces how suicidal ideations may be a part of the human experience—thus more common than current discursive frameworks suggest.

The last example from Reverie is offering the loved one advice about living with suicidal ideation. In line 41, Reverie stated, “So keep your head high, this too shall pass” (Reverie, 2012a, track 22; Reverie, 2012b). Here Reverie reflects on the personal experience of overcoming suicidal ideation and offers support by telling a loved one to stay positive and persevere. This allows Reverie to provide insight to a loved one that is living with suicidal ideations by explaining the difficulties while reinforcing the possibility of overcoming suicide with a positive mindset. From data results, Reverie abides and challenges the discourses that Reporting on Suicide guidelines control. This is because of providing support and a story of overcoming suicidal ideation while using a

controversial statement. Thus, reshaping the normalized DRS by describing suicidal ideations as part of the human experience. As I illustrated, *suicidal ideation* is the agency of what occurs before a suicide attempt. I used exemplars of lyrics to show suicidal ideation, and the lived experience artists provide. Now, I will articulate the *resentment of experience* from a suicide perspective.

*Resentment of Experience*. The *resentment of experience* is when a suicidality individual expresses any discourse that depicts some regret of what they experienced or what their loved ones must endure because of their choice to die by suicide. Logic provides an example of what a suicidality individual regrets from the experience of having suicidal ideation. This occurred when Logic expressed concealing suicidal ideations (Logic, 2017, line 21), which illustrates the pain from fearing the symbolic annihilation that loved one's may express. Since Logic is describing what suicidality individuals' behaviors are, this is abiding by Reporting on Suicide guidelines.

Another example is from Joyner Lucas, who provides insight into the suicide perspective when showing resentment by being apologetic. In the chorus Lucas stated,

Just make sure you tell my family it's okay, I'm sorry  
But it's too late, I'm sorry, so much weighing on me  
I don't wanna live to see another day, I'm sorry  
But I can't stay, I'm sorry, so much weighing on me  
Just make sure you tell my family it's okay, I'm sorry

But it's too late, I'm sorry, so much weighing on me  
I don't wanna live to see another day, I'm sorry  
But I can't stay, I'm sorry, so much weighing on me.  
(Lucas, 2016a, track, 15; Lucas, 2016b)

Here apologizing is from the suicide perspective of the pain that can cause the loved one's family when they—suicidality individuals—dies by suicide. The assumption is that the suicidality individual is apologizing for choosing to die by suicide and for not continuing with living because of the social struggles, which is another discursive tension. Last, apologizing can be because of an understanding that loved one's may experience stigmatization once they die by suicide. Thus, acknowledging the loved ones will face symbolic annihilation as they did.

The exemplar of lyrics from Lucas challenges Reporting on Suicide guidelines because of describing how the suicidality individual is considering suicide. However, it provides nuances of resentment suicidality individual's experience. As I showed, *resentment of experience* is the remorse suicidality individuals have towards what they or their loved ones endure. Now, I will explain the sub-theme *during suicide* and the two sub-categories, the *suicide perspective* and the *resentment of experience*.

### During Suicide

*During suicide* is when a person is considering or attempting suicide. An example of this is when Lucas stated in the chorus,

Just make sure you tell my family it's okay, I'm sorry  
But it's too late, I'm sorry, so much weighing on me  
I don't wanna live to see another day, I'm sorry  
But I can't stay, I'm sorry, so much weighing on me  
Just make sure you tell my family it's okay, I'm sorry  
But it's too late, I'm sorry, so much weighing on me  
I don't wanna live to see another day, I'm sorry  
But I can't stay, I'm sorry, so much weighing on me.

(Lucas, 2016a, track, 15; Lucas, 2016b)

Here Lucas expresses what it is like during suicide where a suicidality individual chooses to die by suicide, conveys that social structures led to the suicide attempt, and apologizes for the experience their family must endure. However, apologizing could be because the family may face stigmatization after the loved one dies by suicide. This shows the effect suicide has on a suicidality individual by wanting to provide closure.

Another example from Lucas is in the first verse, which contains two perspectives of suicide, before and during. However, when Lucas questions religious belief (Lucas, 2016b, lines 22-25), this is when it becomes during suicide because of the discursive structure. In lines 26-45 Lucas said,

Look, I ain't wanna die like this  
I ain't picture my life like this  
They don't know what it's like like this



Pretending I'm happy so I can smile like this, and laugh like you  
Sometimes I wonder if I ever act like you  
Could I finally fit in and maybe relax like, "Woo!"  
Or would you feel lost without me?  
'Cause honestly, I think the world is better off without me  
And my mind's spinning, this is the line finish  
Truth is I don't care how they feel about my feelings  
I made up my mind, I'm going out like Robin Williams  
I guess I'm not the Ordinary People of John Legend  
And I've been suicidal since the day I was nine, shit  
Okay, the day I was nine  
I've been tired of being bullied, couldn't stay out the fire  
Grandma told me I should take it one day at a time  
And dammit, look at me now, fuck  
Fuck, pen runnin' out, shit, fu—, ugh  
Look, just know it's a new day  
But if you reading this, then it's [probably] too late, blaow!.

(Lucas, 2016a, track, 15; Lucas, 2016b)

Here Lucas conveys what can occur in suicidality individuals' thoughts during suicide. I split the thoughts that can occur in three categories. The first category is a reflection on experience, which is how they—suicidality individuals—did not

picture themselves dying by suicide, living with suicidal ideations, being bullied, pretending to enjoy life, and being frustrated that they are considering suicide.

The second category is a reflection on negative thoughts, which are believing life is better without them alive, not caring how their loved one's feel about them, and thinking how life continues without them. The third category is a reflection on support, which is questioning how people cannot empathize with the suicide experience and how a loved one would feel after their suicide. Another consideration that can occur during suicide is what a suicidality individual has done to cope with suicide, like trying to live one day at a time. However, the sections articulate that the suicidality individual has chosen to die by suicide, which could also be copying Robin Williams's suicide method. The exemplar identifies writing a suicide note and the suicide method by firearms. Therefore, providing validation in the assumption to place this agency in the sub-theme *during suicide*. Lucas challenges and reshapes DRS to allow the agency of lived experience to emerge for those who have survived the phase *during suicide*.

An example of *during suicide* is when Lil Donald describing the suicide method (Lil Donald, 2018b, line 54) to prevent suicidal listeners from attempting suicide. The way Lil Donald structured the song allows for the assumption that the song is created for suicidality individuals in the phase *during suicide*. This occurred in the intro where Lil Donald stated,

[(Ah) Before you take all those pills and take your life  
Before you hang yourself or put that gun to your head

Understand what you're leaving behind,]

(Lil Donald [, uh]).

(Lil Donald, 2018a, track 15; Lil Donald, 2018b)

*During suicide* here, is acknowledging that there might be someone listening to the song while attempting suicide, and Lil Donald is explicitly addressing those individuals. This is a way to prevent someone from attempting suicide while not physically being present. Thus, illustrating the potential communication has in prevention efforts.

In the chorus, Lil Donald provides another example of during suicide when saying,

Nobody told you I love you, I love you, I promise I mean it (I love you)

I know all them problems you facin' be hurtin', you know it ain't easy (I know it ain't)

They think that you strong, you hidin' them problems so they don't believe you (oh they don't believe you)

Where all the love, where all the love when you need it? (need it)

I know it feel like ain't nobody got your back (I know)

Don't you do your family like that (don't do that)

Once you do it, [know], it ain't no coming back (it ain't no coming back)

Go get some help and try to get yourself on track.

(Lil Donald, 2018a, track 15; Lil Donald, 2018b)

Here Lil Donald speaks to suicidality individuals in the phase during suicide. Examples include showing affection, empathizing, offering support, and guidance, which could be that Lil Donald recognizes that some listeners are at risk because of being in the phase, *during suicide*.

Lil Donald continues to articulate the phase *during suicide* by referring to religious beliefs (Lil Donald, 2018b, lines 21-22) and continuing to offer support (Lil Donald, 2018b, lines 27-28). Although, in lines 32-38 when Lil Donald stated,

I know you gettin' tired of 'em using you (I know you do)

I'm tryin' my best to get through to you (I'm tryin')

'Cause I know what the devil tryna do to you (I know)

Here go my hand, hold it [(hold it)]

Here go my ears, talk to me (talk to me)

I got your back (I got you)

'Cause I know you weak (I know it).

(Lil Donald, 2018a, track 15; Lil Donald, 2018b)

This is where Lil Donald articulates during suicide because of offering support while attempting to provide a physical presence to prevent suicide from occurring. Lil Donald contradicts the support by (re)producing the symbolic annihilation of suicide and creating a disconnection to suicidal listeners.

From data analysis, Lil Donald abides and challenges the Reporting on suicide guidelines by offering support (i.e., abiding) and (re)producing symbolic annihilation of suicide (i.e., challenging). However, the assumption from data

analysis is that Lil Donald provides the agency of common thoughts within society. This is when Lil Donald classifies people who have suicidal ideations as being a weak individual, which articulates a historical, systematic form of subjectivity. As illustrated, *during suicide* is when a person is considering suicide or attempting suicide. Next, I will illustrate the relation the sub-categories, *suicide perspective* and *resentment of experience*, have with the phase *during suicide*.

Suicide Perspective. The suicide perspective provides a nuance of overcoming suicidal ideations that occurs during suicide (i.e., considering or attempting suicide). An example of this is from Khalid—featured on Logic song—when illustrating what it is like in the phase *during suicide* (i.e., overcoming suicidal ideations) and wanting to live (i.e., after suicide) in the outro. However, to get to this perspective of wanting to live, Khalid provides self-care by understanding how pain affects people differently, no longer wanting to be sad or crying, and wanting to feel alive and live again. Khalid offers the agency of how symbolic annihilation makes the journey feel lonely but wanting to live until no longer capable. Khalid discursive structure allows for this section to represent the suicide perspective of overcoming suicide in the phase *during suicide* and abiding by the Reporting on Suicide guidelines because of depicting an experience of overcoming suicidal ideations. I will now illustrate the *resentment of experience* that occurs *during suicide*.

Resentment of Experience. I analyze *resentment of experience* as expressing remorse, like not wanting to die by suicide (Lucas, 2016b, line 26).

Another instance is believing the world is better off without them—suicidality individuals (Lucas, 2016b, line 33), thus suggesting that they regret their time being alive. However, considering suicide (Lucas, 2016b, line 42) is another form of resentment because of the way Joyner Lucas situates DRS. Thus, showing remorse for considering suicide and potentially because of being in the phase *during suicide* (i.e., considering suicide or attempting suicide). Lucas provides an example of this in the chorus when stating,

Just make sure you tell my family it's okay, I'm sorry  
But it's too late, I'm sorry, so much weighing on me  
I don't wanna live to see another day, I'm sorry  
But I can't stay, I'm sorry, so much weighing on me  
Just make sure you tell my family it's okay, I'm sorry  
But it's too late, I'm sorry, so much weighing on me  
I don't wanna live to see another day, I'm sorry  
But I can't stay, I'm sorry, so much weighing on me.  
(Lucas, 2016a, track, 15; Lucas, 2016b)

Thus, articulating the resentment because of being apologetic and not wanting to live. Other examples include living in the past (Lucas, 2016b, line 6), unappreciative with life (Lucas, 2016b, line 9), and being bullied (Lucas, 2016b, line 40).

Although, the nuance comes from the discursive patterns of illustrating the resentment of living with suicidal ideations (Lucas, 2016b, line 27), pretending to

enjoy life (Lucas, 2016b, line 29), and dealing with suicidal ideations at an early age (Lucas, 2016b, lines 38-39). However, when Lucas stated in lines 30-31, "Sometimes I wonder if I ever act like you Could I finally fit in and maybe relax like, "Woo!" (Lucas, 2016a, track, 15; Lucas, 2016b). Lucas shows the regret suicidality individuals may feel because of not acting like a certain person to enjoy life. This is a misconception of suicide because people assume that if they act like a certain person, then their problems (i.e., suicidal ideations) would not exist. The way Lucas describes the resentment of experience challenges and reshapes the Reporting on Suicide guidelines because of providing the negative agency of what it is like during suicide. As I showed, *resentment of experience* can occur during suicide because of expressing remorse about what occurred. Now, I will illustrate the sub-theme *after suicide* and its sub-category, *suicidality survivor implications*.

### After Suicide

*After suicide* encompasses the agency of suicidality survivors (i.e., individuals who overcame suicide, who attempted suicide, and who lost a loved one to suicide). Joyner Lucas, in the second verse, provides the agency of a suicidality survivors encounter when a loved one died by suicide. Lucas uses controversial statements to describe the suicidality survivor's perspective of what they experience when finding out a loved one died by suicide. Lucas challenges the Reporting on Suicide guidelines because of including controversial statements, however, this reveals the agency of suicidality survivors. I will not

provide examples here because the second verse is used to illustrate other examples of suicidality survivor perspectives. An example from Reverie is when describing the agency of being a suicidality survivor (i.e., loved one attempted suicide). Instances include being triggered from music (Reverie, 2012b, line 1), contempt from prior experience—overcoming suicidal ideations (Reverie, 2012b, lines 2-3), providing support (Reverie, 2012b, lines 21-22 & 40), and wondering what life is like if a loved one died by suicide (Reverie, 2012b, lines 23-24).

However, Logic, in the third verse, articulates the chance to explain to listeners why they should live. Logic mentioned,

I know where you been, where you are, where you goin' [(Yeah, yeah)]

I know you're the reason I believe in life

What's the day without a little night?

I'm just tryna shed a little light

It can be hard

It can be so hard

But you gotta live right now

You got everything to give right now.

(Logic, 2017; Logic et al., 2017, track 10)

This is where Logic used DRS to illustrate the suicide perspective of what it is like after suicide (i.e., overcoming suicide) (Logic, 2017, third chorus) and becoming a suicidality survivor. Logic describes the ability to empathize with



suicidal listeners and provide support by making sense and reflect on a common experience.

Logic states that it is the fans who are the inspiration to continue to live. Although, the data analysis shows this could be the same for other suicidality survivors (i.e., attempted suicide and overcoming suicidal ideation) where they continue to live because of other people (i.e., loved ones). Last, the song is a way for Logic to contradict hegemonic discourse that symbolically annihilates suicidality individuals. This occurs by providing the agency of the struggles suicidality individuals and survivors endure. From data interpretation, Logic offers support and abides by the normalized DRS that Reporting on Suicide guidelines wants to (re)produce.

In lines 63-68, Lil Donald offers comfort to suicidal listeners by saying,

I know you fed up (I know you fed up)

Just hold your head up (just hold your head up)

The devil gon' let up (The devil gon' let up)

'Cause God got you (God got you)

Ain't nobody else won't be there for you, then I got you (I got you)

I got you (I promise), yeah yeah yeah.

(Lil Donald, 2018a, track 15; Lil Donald, 2018b)

Essentially, Lil Donald is offering support to anyone who lacks a supportive environment. This illustrates that Lil Donald's implication of being a suicidality survivor is to help others, especially those who have no support.

Lil Donald abides and challenges discourses that Reporting on Suicide guidelines promote. Abiding is offering support to listeners and expressing a personal experience of being a suicidality survivor. Although, when Lil Donald describes the suicide method (i.e., firearm) this could be a form of challenging the Reporting on Suicide guidelines because of mentioning the method of choice. However, Lil Donald's song is a chance to provide agency to suicidality survivors because of revealing the loss of a loved one to suicide. This makes the intro, pre-chorus, and chorus have a unique insight on suicidality survivors and their implications after suicide. As I describe, suicide deaths have an effect that occurs *after suicide* to suicidality survivors like describing their experience or offering advice and support. Therefore, the sub-category is *suicidality survivor implications* which will detail a variety of effects that occur to suicidality survivors.

Suicidality Survivor Implications. Suicide creates an effect, either negative (i.e., suicide contagion) or positive (i.e., prevention efforts). However, I will focus on positive implications that can occur to suicidality survivors like creating a song (Reverie, 2012b, line 9), being there for others—or specifically suicidality individuals (Lil Donald, 2018b, lines 67 & 68)—and recognizing warning signs (Lil Donald, 2018b, lines 79). As illustrated, *suicidality survivor implications* are positive or negative. Although I focused on the positive implications, the purpose is to demonstrate that suicide creates implications for suicidality survivors. Other instances which contain positive and negative implications are in the secondary

categories of *suicidality survivor implications*, which are *needs closure*, *resentment of experience*, and *(cannot) accept fate*.

Needs Closure. *Needs closure* is when a suicidality survivor (i.e., loss of a loved one to suicide) wants a chance to say goodbye or an explanation of why a loved one would die by suicide. Lucas conveys this when hoping a loved one can hear the conversation (Lucas, 2016b, lines 58 & 100), having things to say to a loved one (Lucas, 2016b, line 59), and not being able to comprehend the experience (Lucas, 2016b, line 72). Other ways include questioning a loved one's reasons (Lucas, 2016b, lines 75-76) and a chance to explain the experience of becoming a sociality survivor (Lucas, 2016b, lines 80 & 85). Last, in lines 86-95 Lucas mentioned,

I just wanna reach inside the casket and pull you out  
I'm sorry this is something that we both couldn't figure out  
I wish I could hear you now, is your soul missing?  
I wonder if you could do it again, would you do it different?  
Tell me what death is like  
Was it meant for you, brodie? Did the heaven support it?  
Are you fucking happy now? Did you get what you wanted?  
Isn't this what you wanted? I feel the temperature falling  
And you've been suicidal back then you were nine?  
Yeah, even back then, you was nine.

(Lucas, 2016a, track, 15; Lucas, 2016b)

This illustrates needs closure because of thinking about physically pulling a loved one out of their casket, which signifies the pain suicidality survivor face when losing a loved one to suicide.

Lucas may articulate competing discourses that Reporting on Suicide guidelines would find inappropriate. However, critically analyzing DRS through a poststructuralist lens allows for the hidden, mediated, distorted power that creates sedimented problems (i.e., issues “d”iscourse) to emerge. Thus, providing the agency of suicidality survivors to reshape DRS. As I described, *needs closure* shows the agency of suicidality survivors' pain they endure when not saying goodbye and not comprehending the reasons suicide considered. Next, I will illustrate the *resentment of experience* that suicidality survivors endure.

*Resentment of Experience.* *Resentment of experience* occurs after *suicide* because of the remorse suicidality survivors experience. Lil Donald illustrates this in lines 47-50 when saying,

Rest in peace Quentin Jackson (rest in peace)

I still don't know what happened (I don't)

Should've picked up the phone and talked to you (I should've)

That shit hurt me bad (it hurt).

(Lil Donald, 2018a, track 15; Lil Donald, 2018b)

Here Lil Donald articulates resentment because of being confused from the experience and hurt from a loved one dying by suicide. Lil Donald articulates

suicide self-blaming on what could have occurred by answering the phone. Experiences like these are subordinate within DRS that Reporting on Suicide guidelines (re)produce. Allowing these experiences to emerge provides a chance for other to reflect upon a shared experience and give insight to others who are not suicidality survivors. Although, Lil Donald offers comfort to suicidal listeners and gives advice to non-suicidal listeners hoping to prevent others from taking their life which is abiding abide by the Reporting on Suicide guidelines.

Reverie provides an example of resentment in lines 2-3 when stating, “Now you're taking risks that might take your life [and] it's like, now [I] feel So selfish for the drug abuse [and] all the death wishes” (Reverie, 2012a, track 22; Reverie, 2012b). This is where Reverie describes the firsthand experience with suicide and the pain it may have caused the loved one which influences the resentment felt when the loved one attempted suicide. Then, in lines 23-28 Reverie said,

[And] if you left before me, the pain [I] couldn't bare  
[Cause] you - one of the people [I] love most on this planet  
[And] you - one of the people that [I]'ve been taking for granted  
It's sad [and I]'m sorry. This was a wake up call  
Not only for yourself but for the rest of us all  
[And I] ain't gonna lie, [I]'m scared, you got me worried.  
(Reverie, 2012a, track 22; Reverie, 2012b)

Reverie questions what if a loved one died by suicide, offer support to a loved one, and realizing what matters in life. Although, Reverie apologizes by expressing that this experienced (i.e., loved one attempting suicide) caused the realization of what is important in life. However, Reverie conveys fearing that the loved one might attempt again.

Reverie in lines 29-38 reflects on making sense of a shared experience with the loved one. Reverie said,

Life passes so fast, why we living in a hurry  
For vision that's blurry [and] temporary numbness?  
It's no wonder we can't grasp reality. It's fun when  
The problems go away [and] the depression's deterred  
But then you coming down feeling, feeling... what's the word?  
Worthless. Like you're on the Earth with no purpose  
Like you really don't deserve this. Hold up, let me reword this...  
[(Yo)] When [I]'m sober, [and] it's over [and I]'m older, god damn it, [I] feel  
like dying  
But, under no stress, with the coke breath, [and] the cold sweats  
Sometimes [I] still feel like dying.

(Reverie, 2012a, track 22; Reverie, 2012b)

Here Reverie articulates a firsthand experience of dealing with suicidal ideations and still feeling suicidal. Thus, it is a way to make sense and reflect on a common experience with a loved one and reinforces how suicide may be part of

the human experience. Reverie describes the remorse of using drugs to cope with suicidal ideations and suggests the reasons people would use drugs.

Although, Reverie reveals that drugs are temporarily taking away the pain but causes the person to feel worse than before once the effects were off. Reverie is trying to be supportive to the loved one. However, the discursive structures elicit a contradictory view, which is why Reverie then offers clarification on knowing how it feels to want to die after overcoming suicidal ideations and no longer dealing with issues. Analyzing the structure of DRS, Reverie abides and challenges the Reporting on Suicide guidelines. Reverie abides by providing support from sharing a personal experience while challenging because some of these experiences would be subordinate from what the guidelines recommend. Thus, offering the agency of why people would cope with drugs for their issues (i.e., suicidal ideations).

A unique example that shows resentment of experience is from Joyner Lucas, which is controversial but needs recognition to allow for the agency of suicidality individual thoughts which is believing the world is better off once they are dead (Lucas, 2016b, line 33). Here the suicidality individual observes the future of what life is like after suicide for loved ones, while resenting the experience they caused their loves ones, like believing they were a burden. Although this challenges the Reporting on Suicide guidelines, it offers insight into excluded DRS. Lucas continues the suicidal perspective in the chorus which illustrates the resentment of experience suicidality individuals can have about

what their loved ones will endure. From data analysis, Lucas situates the chorus by apologizing for the experience before it occurs. This provides insight into the way's suicidality individuals reflect and empathize on what it is like after suicide for suicidality survivors and the resentment they will have towards the experience.

The second verse is where Lucas takes a suicidality survivor (i.e., loss of a loved one) perspective to convey the resentment of experience. Resentment of experience is a way to make sense and reflect on a shared experience while exposing the symbolic annihilation that (re)produces subjectivity. This challenges the subordinate DRS by providing experiences using controversial statements. A few ways Lucas shows this is by hoping a loved one received what they wanted (Lucas, 2016b, line 54), hoping a loved one is happy with their decision (Lucas, 2016b, line 55), and wanting closure (Lucas, 2016b, line 58). Lucas uses a metaphor to describe the effects suicide has on suicidality survivors—people who lost a loved one to suicide (Lucas, 2016b, line 60).

Lucas in lines 61-71 continues to depict resentment of experience by staying,

I remember I used to tell you to follow your heart  
But goddammit, look at you now, it's all of your fault  
How could you? Maybe it's my fault  
I shoulda paid more attention to what you been doin'  
Maybe I should have been more of an influence



I can't believe that you're dead, I fu–

I read your letter and all I could do is have mixed feelings about it

But I'll forever be attached to you (Damn)

Part of me feels bad for you

A part of me feels like you weak and I'm mad at you

And I don't mean to be insensitive.

(Lucas, 2016a, track, 15; Lucas, 2016b)

Resentment of experience here encompasses a variety of examples. First, losing a loved one to suicide can cause suicide self-blaming where a suicidality survivor blames their loved one that died by suicide or self-blame what they could have or should have done. Second, not being able to comprehend the experience. Third, by expressing the symbolic annihilation through discourse, which (re)produces the subjectivity of suicide, which illustrates the materializing consequences of discourse and power that have shaped and controlled the perception of suicide.

Lucas provides another example of this in lines 72-78 when saying,

But I don't understand how we couldn't prevent this shit

You took the easy way out, goddammit, you did

I mean, look what you did, I'm so fucking upset

How could you be so selfish?

Nigga, how could you be so selfish?

Now you're gone, you done left me so helpless

I wonder what God thinks, I hope you in God's place behaving yourself.

(Lucas, 2016a, track, 15; Lucas, 2016b)

Lucas articulates resentment of experience by reinforcing the symbolic annihilation of suicide. Examples observed in the lyrics are believing suicide is easy, and that choosing death by suicide is selfish. Others can reflect on the effects of suicide like being upset, feeling helpless, and hurt (Lucas, 2016b, line 98) because of a loved one's decision.

Next, Lucas describes the resentment of experience of learning of a loved one's death by suicide in lines 79-93. Lucas said,

Yo, what the fuck you gotta say for yourself? (Say for yourself, say for yourself)

Look, I really feel lost without you

I hate the fact you think the world is better off without you

And my mind's spinning, this is the line finish

Truth is: I don't care how you feel about my feelings

And I'd be lying to you if I told you I'm fine, listen

I know that you can hear me, all I need is like five minutes

I just wanna reach inside the casket and pull you out

I'm sorry this is something that we both couldn't figure out

I wish I could hear you now, is your soul missing?

I wonder if you could do it again, would you do it different?

Tell me what death is like

Was it meant for you, brodie? Did the heaven support it?

Are you fucking happy now? Did you get what you wanted?

Isn't this what you wanted? I feel the temperature falling.

(Lucas, 2016a, track, 15; Lucas, 2016b)

Here Lucas conveys competing discourses to provide an agency of lived experiences that Reporting on Suicide guidelines attempt to exclude from their guidelines. Lucas's second verse is reshaping DRS because of providing the agency of what suicidality survivors may truly experience after a suicide. As I describe, *resentment of experience* is the remorse suicidality survivors express, which offers agency of lived experiences. Now, I will describe how suicidality survivors *(cannot) accept fate*.

*(Cannot) accept fate*. When a loved one dies by suicide, some suicidality survivors have a challenging time accepting the fate of a loved one dying by suicide (Lucas, 2016b, line 66). Other examples are not comprehending what occurred and suicide self-blaming of what could have happened (Lil Donald, 2018b, lines 47-49). However, a person can accept fate by hoping a loved one received what they wanted (Lucas, 2016b, line 55) and understanding that their loved one's life ended (Lucas, 2016b, line 82). These competing discourses are subordinate and excluded from the Reporting on Suicide guidelines because of challenging and reshaping the discursive structure that inform their discursive frameworks.

## Conclusion

Thematic discourse analysis helped in finding the salient patterns in hip-hop songs concerning the important social and political issue of suicide. I used a critical poststructuralist lens to help describe the materializing consequences of discourse and power. This allowed me to observe some of the discourses that (re)produce subjectivities of suicide. Public health institutions created the Reporting on Suicide guidelines for when media address suicide, hoping to prevent suicide contagion from occurring. Although this is symbolic annihilation by excluding and subordinating the alternative perspectives of suicide. Calling this chapter, Reporting on Suicide, I have added to the discursive structures in place and illustrate the institutional and cultural reasons that lead to the assumptions I made that go beyond good and evil. In *Addressing Suicide*, I showed how people overcome suicide, and the way suicide awareness and prevention occurred in the lyrics. Then, in *Coping with Suicidality*, I exposed how people cope with suicide and living. Last, in *Transitioning through Phases of Suicide*, I provide the agencies that occur before, during, and after suicide. By sharing what I observed in the data interpretation, I offered a different outlook from the normalized DRS that shape and controls the perception of suicide. In the following chapter, I will discuss the assumptions I made in-depth while answering the research questions.

## CHAPTER FIVE: DISCUSSION AND CONCLUSION

Discourses regarding suicide (DRS) provide nuances of personal and discursive agencies that give insight into lived experiences associated with suicide. The creation of the Reporting on Suicide guidelines has often superseded and excluded certain discourses that represent particular agencies that public health institutions keep quiet about, especially from media. Thus, reproducing normalized discourse(s) of suicide within discursive frameworks that influence ideologies. This creates materializing consequences of sedimented problems that sway discourse structures. In other words, hegemonic DRS within society (i.e., Big “D” Discourse) shape and influence the perspectives of individuals. This affects everyday discourse(s) (i.e., little “d” discourse), which then (re)produces assumptions about how people should think or respond in everyday interactions. The purpose here is to show how discursive frameworks maintain particular perspectives with DRS while finding discursive structures to create a transformative social practice of DRS. This occurred through my contributions to theory.

### Contributions to Theory

Thematic discourse analysis (TDA) is a systematic analytic process in making sense of the formation and construction of discourses. A critical poststructural theoretical frame informed the analysis in order to uncover how the

hidden, mediated, and distorted power relations have materializing consequences to the discursive structure of the Reporting on Suicide guidelines. Coding salient patterns of DRS observed in the song lyrics allowed for connections to how public health institutions use discourse(s) of power to shape and control the perspectives of suicide. Thus, providing polysemy from the crisis of representation in making sense of the subordinate and excluded experiences. The data interpretation acknowledged these occasions while challenging and reshaping normalized DRS because of discourses being the channel for humans' social meaning and consciousness to develop. However, it is this social aspect where humans (re)produce subjectivity and a place to find rich data because of being the site of struggle and power. Therefore, my contributions to the theory are using the lens of critical poststructuralist in the form of discourse.

### Discourse

Discourse and discursive patterns make sense of phenomena, patterns, and lived experiences. They are ideologies previous generations instill in discursive frameworks. Still, those discursive structures can (re)produce injustice by symbolically annihilating particular agencies. Therefore, I offer theoretical contributions to discourse in two forms: hegemonic and competing.

Hegemonic Discourse. Hegemonic discourses construct and are the construction of ideologies often (re)produced in media and society through discourse frameworks. They represent the discursive structures of ideologies that inform those discourse frameworks, and, in this instance, the representation and

patterns associated with suicide. These hegemonic discourses create a panoptic society through discursive frameworks that allow for self-regulation and policing of others to occur. While the use of flak is from dominant institutions, who criticize the behaviors that challenge and reshape their discursive structures. Thus, attempting to influence media and society using a discursive framework that favors their discourse. However, hegemonic discourses are conceptualized as (re)producing the normalized DRS that the public health institutions use from discourse(s) of power to influence the Reporting on Suicide guidelines to create a fixed identity in media that influences ideologies. This provided the opportunity to expose how certain normalized ideologies regarding suicide became constructed, and how those ideologies influence competing discourse.

I investigate the agencies from subordinate and excluded discourses on how suicidality individuals and survivors make sense of the suicide experience from the discursive patterns (i.e., themes) I observed. I did this by detailing how religious beliefs are hegemonic discourse(s) that society places on religion by providing interpretations of how religious beliefs symbolically annihilate suicide through ideologies, traditions, and practices. I showed the (re)production of subjectivity through discourse(s) of power. Another instance is the ideology associated with Logic's song that partnered with the National Suicide Prevention Lifeline. The song provides the systems of beliefs that public health institutions want in society by hinting that death by suicide is morally wrong, and the only way to deal with the suicide experience is to live. However, the song is a way to

rupture the hegemonic discourses that have symbolically annihilated suicide from generations of instilling ideologies that classify suicide as a taboo and placed a stigma on the practice.

These alternative discourses challenge and reshape the symbolical annihilation of suicide. However, if authentic lived experiences of suicidality were missing in media and society discursive frameworks, then these hegemonic discourses may not have been observed in the discursive structures when conducting the analysis. That is, how pervasive hegemonic discourses are; thus, the need to amend the Reporting on Suicide guidelines. Analyzing suicide-themed hip-hop songs from the 2010s provided instances where hip-hop artists provide authentic lived experiences of suicidality. This ruptures hegemonic discourses by presenting instances of alternative discourses. Therefore, hip-hop is a space and place for understanding, agencies, and transforming discourse(s) of power from knowledge of lived experience members of society endured.

Competing Discourse. Competing discourses are conceptualized as the production of knowledge that influences ideologies and practices that insatiate hegemonic systems of beliefs. These discourses lack consideration for agencies, thus creating a crisis of representation regarding the suicide perspective in media and society. For example, religious beliefs (i.e., hegemonic discourses society places on religion) are a form of competing discourse because of the historical, systematic approach in attempting to symbolically annihilate suicide and associating the topic with the devil, hell, or anything that opposes their discursive



framework. Another example is the difficulties in rupturing discursive structures; for centuries, symbolically annihilated suicide from being an acceptable form of death or a topic to discuss in everyday conversation. Although competing discourses give meaning to the world from lived experiences that are atypical agencies in society, this causes a political struggle with public health institutions discursive structure for the Reporting on Suicide guidelines and their ethical dilemma.

I focused on the competing discourses of life and death because of the nuances I observed. I did this by acknowledging how the song lyrics reiterate that suicide will not be an acceptable form of death to escape the harshness of reality. However, I documented that it is the social structures that are in place that cause social struggles, which lead people to consider or attempt suicide. Recognizing how suicide is coping with life, illustrates the competing discourses that will create a rupture in discursive frameworks that consider life as sacred and death by suicide as secular. I did this by detailing how suicide is part of the human experience from Reverie's lyrics. Reverie describes an instance of wanting to die while experiencing difficulties and simplicities in life. This idea challenges discursive frameworks, yet it is these instances that provide detailed descriptions in understanding the effects of competing discourses from subordinate and excluded experiences. By offering these agencies, I reshape the perspectives of life and death through the use of DRS.

## Applied Contributions

The hip-hop culture allows for agency of marginalized (i.e., subordinate) and oppressed (i.e., excluded) populations to be seen and heard in media and society (i.e., public sphere). This is because of valuing authenticity, which provides an example of how society values life more than death but value particular deaths over others. For example, members of society may classify types of suicide in this order: altruistic suicide, assisted suicide, and suicide. Altruistic and assisted suicide have discourses that validate these forms of deaths. Although assisted suicide still faces some implications on acceptance, death by suicide receives a negative conception because of not having “validation” from members of society or dominant institutions. Thus, forcing suicidality individuals to live with no other options, which creates a catch-22, one cannot die because of the competing discourse about death. Still, one cannot live because of competing discourse(s) about life or living.

The data analysis had some exemplar of lyrics that articulate stigma, which is a form of subjectivity. Stigma occurred when reducing a person because of a blemish in their character (Goffman, 1963), like calling a suicidality individual weak (Lil Donald, 2018b, line 38) or a loved one who died by suicide weak (Lucas, 2016b, line 70). This is how the discursive frameworks (re)produce stigma by compartmentalizing human behaviors and characteristic as societal established norms or different. Also, a sign of how symbolic annihilation leads to stigma concealment which the Reporting on Suicide guidelines are attempting to

prevent (i.e., [re]production of stigma). However, the guidelines take part in (re)producing the symbolic annihilation of suicide by placing a taboo limitation on what media can address and stigmatizing the practice because of creating a catch-22 for how people should deal with suicide. This is seen as an implication of a culture as well.

### Implications of Culture

Culture is communicatively bound and thus influential insofar that people conform knowing and unknowingly to particular ways of life and language/discourse to be spoken. By examining media texts, I observed the hip-hop cultural values of authenticity, counter-hegemony, and social justice. Each text provided alternative DRS from normalized DRS. Thus, each artist is continuing to uphold the cultural values set forth by hip-hop, which provides a lens for people to comprehend a painful experience in life. Although Logic partnered with a public health institution, the song provided alternative DRS that restricted this topic because of being a taboo. Moreover, a taboo on suicide creates a stigma on the practice. This occurs from “d”iscourses that influence the “everyday talk” of a cultural perspective which leads to “D”iscourses (or governing ideologies). As society slowly progressed in making DRS more open, members of the hip-hop culture attempted to take part in removing the stigma around suicide.

Stigma. It is the construct/construction of ideologies that influence members of a culture to view a particular topic negatively which is known as

stigma. Therefore, DRS are difficult to transform; many cultures continue to perpetrate the symbolic annihilation of suicide. Cultures are continuing the cycle that (re)produces the ideologies that make suicide a taboo topic and a practice that is stigmatized. Yet, the stigma surrounding suicide is powerful in the way it affects loved ones of a person who died or attempted suicide. This blemish that is characterized as a flaw has made people conceal their suicidal ideations and affected data morality rates. Thus, communicating about suicide is necessary if society is to create a change with DRS that has, for generations, been limited in the way members and the broader culture discuss suicide. Still, many people and groups continue to categorize suicide as a negative death one should avoid, and this continues the (re)production of the stigma and is seen in each of my data collection and the Reporting on Suicide guidelines.

Suicide has a constant struggle for acceptance within society. First, this occurred during the struggle of conversing about suicidal ideologies or seeking help. Second, the struggle of when to accept suicide as an acceptable form of death (i.e., altruistic suicide or assisted suicide). Last, in contemporary society, the struggle is how the dominant institutions (i.e., Big “D” Discourse) should address suicide. I showed this by applying how hegemonic and competing discourses create sediment problems with little “d” discourse. Thus, leading to my argument of why the Malleable Reporting on Suicide is necessary.

## The Malleable Reporting on Suicide

The Reporting on Suicide are guidelines recommended for when media addresses suicide to avoid suicide contagion. However, the main issue with the guidelines are that they are not “recommended,” instead, dominant institutions use flak to create a panoptic society that forces members to consent to particular discourses of representations. I recommend that public health institutions avoid using flak from opposing discourse(s) when creating their panoptic society regarding suicide. This is because dominant institutions shape and control the way media and society address suicide and what to do (i.e., use of flak) if the discourses are conflicting with their beliefs.

Instead, public health institutions should provide transparency of how controversial DRS in media are contentious without the use of symbolic annihilation (i.e., through discourse, subjectivity, and flak). Providing an objective view will validate the agencies—authentic views of suicide—offered from these media texts, public health institutions consider using controversial discourses without forcing their hegemonic discourse. Revamping the discursive structures helps in creating a comprehensive picture of the suicide experience portrayed in media and society. Still, public health institutions need to take into consideration the effects that knowledge and power have when limiting the agencies—subordinate and excluded—I presented by reporting on suicide in chapter four.

Public health institutions may want to help provide nuances of the suicide experience with the assistance of media and society who oppose their

“D”iscourse to create a safe space and place for these subordinate and excluded discourses of suicide to emerge. It can be located on their websites with a variety of suicide awareness and prevention tactics incorporated to help individuals learn about the lived experience while providing the resources to help them in case something was to occur. This would not limit other forms of media when addressing suicide. Instead, it would allow for communication to occur without (re)producing a subjectivity through flak. Thus, a way to make DRS malleable to atypical agencies. Reporting on Suicide guidelines may limit the polysemy of suicide, which creates a perception of the agencies that experience suicide. However, there is a potential for change where public health institutions can offer transparency, objectivity, and a safe place to learn about the atypical suicide experiences emerging in media. As with any study, some limitations occurred.

### Limitations

A limitation, which can also be an asset as a content insider, is having a personal relationship with suicide. The personal relationship allows me to observe instances that others would not notice in the lyrics. However, the personal connection made the data analysis difficult because of triggering emotions that emerged and the reflection I had on my experience. This could have caused me to miss a few instances that are worth mentioning or discussing in-depth. Another limitation is becoming saturated from the data analysis that caused me to feel exhausted. Thus, limiting what I may observe by needing breaks because of being emotionally drained from researching suicide. Another

limitation is not having sufficient representation of the various genders that experience suicide. Reverie was the only artist that deferred from the traditional hegemonic masculinity within the hip-hop culture, and I did not have representations of non-binary or queer gender identities. Thus, limiting the suicide experience and yet offering insights into reviewing alternative discourses of atypical gender experiences of DRS in the hip-hop culture as a future study. Although future studies in the next sections are the ones I would like to accomplish first.

### Future Studies

After conducting the research, I found ideas in using the data collection for future studies, specifically with Logic, Lucas, and Reverie. Logic song was created with the National Suicide Prevention Lifeline organization and is the only song with sufficient evidence to answer if contemporary hip-hop DRS relate to the Reporting on Suicide guidelines. Therefore, a future study is to use a TDA to identify salient patterns of discourse that would help situate with sufficient evidence if Reverie, Lucas, and Lil Donald contemporary hip-hop discourses relate to the Reporting on Suicide guidelines. Another research idea is using the data collected from Lucas's song to develop a rich, in-depth controversial experience about suicide by providing nuances of subordinate and excluded agencies to discover atypical insights within society. Using the data collection from Reverie, I can do a comparative analysis of Reverie's 2012 and 2019

suicide-theme songs, which would provide insight into women's subordinate experiences that often occur in hip-hop.

I have found numerous articles and books that address suicide when conducting my research. Although, I encountered two books that focused on sociology and psychology regarding suicide. Thus, creating an opportunity for me to produce the first communication and suicide book either with this study or with future studies I conduct. Finally, I coined the phrase, discourses regarding suicide (DRS), because of noticing instances of discourses that showed abiding, challenging, and reshaping the Reporting on Suicide guidelines. This is similar for many topics (i.e., discourses regarding drugs), which allows scholars to use the discursive framework I developed and situate accordingly for their study.

### Conclusion

Overall, I examined the social phenomena of suicide by analyzing how the hip-hop culture and its musical genre are necessary to examine DRS that public health institutions seek to control with their guidelines. However, before determining the analysis I would conduct, I had to situate my rationale for choosing the theory of discourse over the theory of narrative, by providing relevance for studying hip-hop and suicide in the Communication Studies field. I then reflected on my personal experience having suicidal ideations and the crisis of representation I noticed in media and society. I develop a connection when reading Michel Foucault's work, which helped create a feeling of belongingness in academia. The goal of this study was to bring insight into alternative



discourses like the work of Foucault. Although I wanted to find an instance in contemporary society that is affecting alternative discourses, therefore I took a Foucauldian perspective when analyzing. My theoretical perspective was the theory of discourse because of scholars often taking a critical perspective when analyzing their data. Thus, allowing me to use a critical poststructuralist paradigm that helped show the materializing consequences of public health institutions power relations. I focused on the implications of normalized discursive structures and their connection in developing the subjectivity of suicide.

I did this using TDA to identify the salient discursive patterns that Reverie (2012), Joyner Lucas (2016), Logic (2017), and Lil Donald (2018) provide. I examined suicide-themed hip-hop songs from the 2010s because of introducing alternative discourses after having the Reporting on Suicide guidelines intertwine with media and society since the 2000s. Thus, allowing me to understand how the Reporting on Suicide guidelines discursive structures (re)produce their knowledge and power, which began symbolically annihilating particular lived experiences. I followed Braun and Clarke's six-step approach in conducting a thematic analysis (TA) for my study because of having a close relationship with TDA. Although I changed two of the names—searching for themes is axial coding and reporting writing is data interpretation—I followed the process (yet slightly differed in the defining and labeling procedure). What I observed from the salient discursive patterns are three themes.

The first theme, *Addressing Suicide*, is where I articulate the discursive structures that influence the little “d” discourse about suicide. I showed how this occurred in the sub-themes: *overcoming suicide*, *suicide awareness*, and *suicide prevention*. The second theme, *Coping with Suicidality*, is where I illustrate the agencies on how people manage with the suicide experience. I presented this through the sub-themes: *religious beliefs*, *suicidality individual*, *suicidality survivor*, and *coping with life*. The third theme, *Transitioning through Phases of Suicide*, is where I expose and communicate about the agency of lived experiences. This occurs when I provide insight into each stage of suicide, which are the sub-themes: *before suicide*, *during suicide*, and *after suicide*.

The data interpretation allowed me to create my reporting on suicide, which presents DRS that abide, challenge, and reshape the Reporting on Suicide guidelines, which answers RQ1 and leads to answering RQ2. The contemporary hip-hop DRS that relate to the Reporting on Suicide guidelines come from Logic because of situating discursive frameworks within the discursive structure of the song. However, all hip-hop artists presented discourses that convey the Reporting on Suicide guidelines. There is inadequate evidence to say these songs relate to the discursive patterns. The contemporary hip-hop DRS relates to hip-hop culture because of rupturing the symbolic annihilation of suicide. However, it is Reverie, Lucas, and Lil Donald, who offer alternative discourses that counter-hegemonic views from the Reporting on Suicide guidelines. While

Logic provides one form of counter-hegemonic discourses, there is sufficient evidence to claim that contemporary hip-hop DRS relate to the hip-hop culture.

Although another way these discourses relate to the hip-hop culture is by providing authenticity of lived experience in two ways. First, Reverie and Lil Donald detail how they became suicidality survivors. Second, Lucas mentioned being a suicidality survivor when a friend of the family died by suicide and having a brother who dealt with suicidal ideations (Parham, 2016). Although Lucas revealed not having dealt with depression or suicidal ideations (Parham, 2016). Lucas mentioned having fans express that they are dealing with depression, which motivated Lucas to create the discursive structures presented in the song lyrics (Parham, 2016). Finally, Logic expressed creating the song for fans because of wanting to save lives when before this occurred unintentionally (Salaky, 2018). Logic, like Lucas, had fans revealed that they are dealing with depression and suicidal ideations but has not explicitly revealed any lived experiences like the other artists (Salaky, 2018). These examples articulate how contemporary hip-hop DRS relates to the cultural value of authenticity. However, if Logic were not an artist, then there would be no relation to these discourses, which is why I classify Logic as an anomaly. However, each song answers RQ2; there are margins in which they do not qualify as sufficient, like relating to the Reporting on Suicide guidelines.

As a scholar and educator, I understand the importance of why public health institutions created the Reporting on Suicide guidelines. I offered a

disclaimer in chapter four before the data analysis because of understanding what I present may cause suicide contagion. This is because of having a responsibility to allow others to choose if they would like to learn about the suicide perspective and all it entails. The study was to show how “d”iscourse are influenced by “D”iscourse, the need to have a social practice in allowing alternative discourses to emerge, and for the voices of the marginalized and oppressed who dealt with suicide to be known. Although the hope of the future lies in the active process of allowing alternative discourses to emerge, like what I have done, and what hip-hop artists continue to do. Then again, this is the beginning of hip-hop and suicide because not only are new suicide-theme hip-hop songs emerging like Reverie. Who provides an example for the discourse of understanding suicide to emerge when stating in line 48, “Cuz this something I been dealing with my whole life that you don’t relate to” (Reverie, 2019a, track 12; Reverie, 2019b).

APPENDIX A:  
INITIAL CODING

1. Shows Support
2. Method of Suicide
3. Suicide Survivor Perspective
4. Effects of Suicide
5. Lack of Support
6. Social Structures
7. Suicide Perspective
8. Method of Coping
9. Stigmatization of Suicide
10. Suicide Prevention
11. Suicide Awareness
12. Religious Beliefs
13. Resentment of Experience
14. Cannot accept fate
15. Suicidal Perspective
16. Misconception of Suicide
17. Wants empathy
18. Avoids growing
19. Sympathy
20. Judgement
21. Negative effects of medicine
22. Need support
23. Needs support
24. Ready to Die
25. Suicide Note
26. Form of Suicide
27. Apologetic for Experience
28. Suicide Survivor Perspective
29. Loved One Died by Suicide
30. Needs of Closure
31. Music causes memorization
32. Pills are used for suicide
33. Contempt with similar behavior
34. Suicide threats
35. Drug abuse to escape pain
36. Separation for special occasions
37. Separation is a human experience
38. Ideologies split people apart
39. Upset they do not understand suicide
40. Shows support with positive reinforcement
41. Take a chance with living
42. Communicating to show support
43. Loving someone causes them to suffer
44. Emotional support of being concerned

45. Avoidance is a form of dealing with problems
46. Misconception of ignoring problems
47. Empathies with experience
48. Cutting is a sign of suicidal behavior
49. Traumatized from pain
50. Perseverance over pain is strong
51. Hiding the issue is no longer acceptable in society
52. Beauty in living if one tries
53. Empathies because of similar experience
54. Social structures cause people to become heartless
55. Difficult to show support
56. Cares and wants to show support
57. Cannot bare the pain of losing a loved one
58. Takes loved one for granted
59. Suicide attempts are known as a cry for help and a need to communicate about suicide
60. Afraid the love one might attempt again
61. Questions why people cannot live and turn to substance abuse
62. Drugs are nice because of taking pain away
63. When drug high is gone people feel worse than before
64. Suicidal ideations are a human experience because some can have them with no stress
65. Live to find purpose
66. Finding purpose to live by working hard is satisfying
67. Stay optimistic of situation that has an ending
68. Education is motivating with limitless abilities
69. Proud of educational aspirations
70. Self-care is important to be the best self
71. Believe in the impossible
72. Taking care of self is one's own job
73. Family accepts and loves
74. Expresses emotional support
75. In time things get better
76. They feel depressed
77. They feel lonely
78. They been taking time
79. They been doing what people say (one day at a time)
80. They feel like they are not there mentally
81. Mentally out of it
82. They feel like they do not deserve life
83. Asking who can empathize
84. They want to die
85. They want to die today
86. They just want to die

87. They want to explain to others
88. Talking about a personal experience
89. People assume they can understand a nonpersonal experience
90. They pray for assistance
91. There god is not assisting them
92. No one recognizes the signs they show for help
93. No one wants to except that other see suicide as a way out
94. They believe their life is irrelevant to others
95. They are hurt internally
96. They cannot show they are hurting internally
97. They have no safe place where they belong
98. They do not have a home
99. No one is attempting to contact them
100. They ask us where we been, where we are at, and what is on our mind
101. (Shows the consideration suicidal individuals have for others)
102. Contradicts a saying majority of society says about life
103. Contradicts how people say life is precious but does not show they care for others
104. Contradicts a common saying about life with their experience
105. They want you to live
106. You can live instead of dying today
107. You can live
108. They want to explain why you should want to live
109. Overcoming ideations is like breathing after drowning
110. You been dealing with things mentally
111. Head been filled with suicidal ideations
112. Overcoming suicidal ideations is like when you feel relax when you're with your significant other
113. Relax and things feel light
114. Continuing with a journey that has struggles
115. Beauty in darkness
116. See things differently than others
117. Ugly in light
118. Issues with positive perspective
119. You stare at yourself seeing someone else
120. You stare at yourself and finally see yourself
121. They believe you will thank god after overcoming suicidal ideations
122. They attempt to empathize by making the statements of knowing where you been, are, and going
123. They know you are the reason they continue to live
124. What is joy without sadness, would not be joy.
125. No appreciation of joy because it is normal
126. They are spreading information about suicide
127. Shed light on the struggles people endure



128. Dealing with ideations can be hard
129. Dealing with ideations can be very hard
130. Forcing people to live
131. Give people no other choice then to live
132. You have everything to give up if you die
133. Overcomes ideation and wants to live
134. They want to live today
135. What about tomorrow?
136. They want to live
137. They know that pain varies in each person
138. Pain is a variation
139. Everyone deals with pain differently
140. They feel alone on their journey
141. Symbolic annihilation makes individuals feel alone
142. Continuing to live until they no longer can
143. Restricts the narratives to individuals who do not have movability issues
144. Tears melt in snow
145. They do not want to be sad
146. They do not want to show emotions
147. They want to feel alive
148. Emphasize they want to live

APPENDIX B:  
LOGIC FEATURING ALESSIA CARA AND KHALID “1-800-273-8255”

Line #	Lyrics	Initial Coding	Axial Coding
	[Pre-Chorus: Logic]		
1.	I've been on the low	They feel depressed They feel lonely	Suicidal Perspective Effects of Suicide
2.	I been taking my time	They been taking time They been doing what people say (one day at a time)	Method of Coping Suicidal Perspective
3.	I feel like I'm out of my mind	They feel like they are not there mentally Mentally out of it	Suicidal Perspective Effects of Suicide
4.	It feel like my life ain't mine	They feel like they do not deserve life	Suicidal Perspective Effects of Suicide
5.	[( <i>Who can relate? Woo!</i> )]	Asking who can empathize	Method of Coping Needs Support
6.	I've been on the low	They feel depressed They feel lonely	Suicidal Perspective Effects of Suicide
7.	I been taking my time	They been taking time They been doing what people say (one day at a time)	Suicidal Perspective Method of Coping
8.	I feel like I'm out of my mind	They feel like they are not there mentally Mentally out of it	Suicidal Perspective Effects of Suicide
9.	It feel like my life ain't mine	They feel like they do not deserve life	Suicidal Perspective Effects of Suicide
	[First Chorus: Logic]		
10.	I don't wanna be alive	They want to die	Effects of Suicide Suicidal Perspective Competing Discourse

			Suicidal Ideation
11.	I don't wanna be alive	They want to die	Effects of Suicide Suicidal Perspective Competing Discourse Suicidal Ideation
12.	I just wanna die today	They want to die today	Effects of Suicide Suicidal Perspective Competing Discourse Suicidal Ideation
13.	I just wanna die	They just want to die	Effects of Suicide Suicidal Perspective Competing Discourse Suicidal Ideation
14.	I don't wanna be alive	They want to die	Effects of Suicide Suicidal Perspective Competing Discourse Suicidal Ideation
15.	I don't wanna be alive	They want to die	Effects of Suicide Suicidal Perspective Competing Discourse Suicidal Ideation
16.	I just wanna die	They just want to die	Effects of Suicide

			<p>Suicidal Perspective</p> <p>Competing Discourse</p> <p>Suicidal Ideation</p>
17.	And let me tell you why	They want to explain to others	<p>Competing Discourse</p> <p>Method of Coping</p> <p>Suicidal Perspective</p> <p>Suicidal Ideation</p>
	[Verse 1: Logic]		
18.	All this other shit I'm talkin' 'bout they think they know it	<p>Talking about a personal experience</p> <p>People assume they can understand a nonpersonal experience</p>	<p>Suicidal Perspective</p> <p>Method of Coping</p> <p>Needs Support</p>
19.	I've been praying for somebody to save me, no one's heroic	<p>They pray for assistance</p> <p>There god is not assisting them</p> <p>No one recognizes the signs they show for help</p> <p>No one wants to except that other see suicide as a way out</p>	<p>Religious Beliefs</p> <p>Suicide Awareness</p> <p>Suicide Prevention</p> <p>Needs Support</p> <p>Competing Discourse</p> <p>Method of Coping</p> <p>Effects of Suicide</p> <p>Stigmatization of Suicide</p> <p>Misconception of Suicide</p> <p>Suicide Perspective</p>

20.	And my life don't even matter, I know it, I know it	They believe their life is irrelevant to others	Suicide Perspective Effects of Suicide
21.	I know I'm hurting deep down but can't show it	They are hurt internally They cannot show they are hurting internally	Effects of Suicide Resentment of Experience Stigmatization of Suicide Inexplicable Behavior Suicide Perspective
22.	I never had a place to call my own	They have no safe place where they belong	Suicide Perspective Effects of Suicide
23.	I never had a home, ain't nobody callin' my phone	They do not have a home No one is attempting to contact them	Effects of Suicide Needs Support Stigmatization of Suicide Suicide Perspective
24.	Where you been? Where you at? What's on your mind?	They ask us where we been, where we are at, and what is on our mind  (Shows the consideration suicidal individuals have for others)	Suicide Perspective Expressing Support Method of Coping
25.	They say every life precious but nobody care about mine	Contradicts a saying majority of society says about life  Contradicts how people say life is precious but does not show they care for others	Competing Discourse Suicide Perspective Effects of Suicide

		Contradicts a common saying about life with their experience	
	[Pre-Chorus: Logic]		
26.	I've been on the low	They feel depressed They feel lonely	Suicidal Perspective Effects of Suicide
27.	I been taking my time	They been taking time They been doing what people say (one day at a time)	Method of Coping Suicide Perspective
28.	I feel like I'm out of my mind	They feel like they are not there mentally Mentally out of it	Suicidal Perspective Effects of Suicide
29.	It feel like my life ain't mine	They feel like they do not deserve life	Suicidal Perspective Effects of Suicide
30.	[( <i>Who can relate? Woo!</i> )]	Asking who can empathize	Method of Coping Needs Support
31.	I've been on the low	They feel depressed They feel lonely	Suicidal Perspective Effects of Suicide
32.	I been taking my time	They been taking time They been doing what people say (one day at a time)	Method of Coping Suicide Perspective
33.	I feel like I'm out of my mind	They feel like they are not there mentally Mentally out of it	Suicidal Perspective Effects of Suicide
34.	It feel like my life ain't mine	They feel like they do not deserve life	Suicidal Perspective Effects of Suicide
	[Second Chorus: Logic]		
35.	I want you to be alive	They want you to live	Expressing Support Suicide Perspective

			Suicide Prevention Method of Coping
36.	I want you to be alive	They want you to live	Expressing Support Suicide Perspective Suicide Prevention Method of Coping
37.	You don't gotta die today	You can live instead of dying today	Expressing Support Suicide Perspective Suicide Prevention Method of Coping Effects of Suicide
38.	You don't gotta die	You can live	Expressing Support Suicide Perspective Suicide Prevention Method of Coping
39.	I want you to be alive	They want you to live	Expressing Support Suicide Perspective Suicide Prevention Method of Coping
40.	I want you to be alive	They want you to live	Expressing Support Suicide Perspective Suicide Prevention Method of Coping
41.- 42.	You don't gotta die	You can live instead of dying	Expressing Support Suicide Perspective



	Now lemme tell you why	They want to explain why you should want to live	Suicide Prevention Method of Coping Competing Discourse
	[Verse 2: Alessia Cara]		
43.- 44.	It's the very first breath  When your head's been drowning underwater	Overcoming ideations is like breathing after drowning  You been dealing with things mentally  Head been filled with suicidal ideations	Overcoming Suicidal Ideations  Effects of Suicide Suicide Ideation Expressing Support Suicide Prevention Suicide Prevention Counselor Perspective
45.- 47.	And it's the lightness in the air  When you're there  Chest to chest with a lover	Overcoming suicidal ideations is like when you feel relax when you're with your significant other  Relax and things feel light	Expressing Support Overcoming Suicidal Ideations Method of Coping Method of Suicide Social Structures Suicide Prevention Suicide Prevention Counselor Perspective
48.	It's holding on, though the road's long	Continuing with a journey that has struggles	Method of Coping Expressing Support Suicide Prevention

			Effects of Suicide Suicide Prevention Counselor Perspective
49.	And seeing light in the darkest things	Beauty in darkness  See things differently than others  Ugly in light  Issues with positive perspective	Effects of Suicide  Suicide Prevention  Competing Discourse  Method of Coping  Suicide Prevention Counselor Perspective
50.- 51.	And when you stare at your reflection  Finally knowing who it is	You stare at yourself seeing someone else  You stare at yourself and finally see yourself	Suicide Prevention Counselor Perspective  Effects of Suicide  Suicide Prevention  Method of Coping
52.	I know that you'll thank God you did	They believe you will thank god after overcoming suicidal ideations	Suicide Prevention Counselor Perspective  Religious Beliefs  Overcoming Suicide Ideation  Method of Coping
	[Verse 3: Logic]		
53.	I know where you been, where you are, where you goin' [(Yeah, yeah)]	They attempt to empathize by making the statements of knowing where you been, are, and going	Expressing Support  Suicide Perspective  Suicide Prevention

			Suicide Survivor Perspective Method of Coping
54.	I know you're the reason I believe in life	They know you are the reason they continue to live	Suicide Perspective Expressing Support Suicide Survivor Perspective Overcoming Suicidal Ideations Method of Coping
55.	What's the day without a little night?	What is joy without sadness, would not be joy.  No appreciation of joy because it is normal	Competing Discourse Method of Coping Expressing Support Suicide Survivor Perspective Suicide Perspective
56.	I'm just tryna shed a little light	They are spreading information about suicide  Shed light on the struggles people endure	Competing Discourse Method of Coping Suicide Awareness Suicide Survivor Perspective Suicide Perspective Expressing Support
57.	It can be hard	Dealing with ideations can be hard	Suicide Survivor Perspective Suicide Perspective

			Expressing Support Stigmatization of Suicide
58.	It can be so hard	Dealing with ideations can be very hard	Suicide Survivor Perspective Suicide Perspective Expressing Support Stigmatization of Suicide
59.	But you gotta live right now	Forcing people to live Give people no other choice then to live	Suicide Survivor Perspective Suicide Perspective Expressing Support Competing Discourse
60.	You got everything to give right now	You have everything to give up if you die	Expressing Support Suicide Survivor Perspective Suicide Perspective Suicide Prevention
	[Pre-Chorus: Logic]		
61.	I've been on the low	They feel depressed They feel lonely	Suicidal Perspective Effects of Suicide
62.	I been taking my time	They been taking time They been doing what people say (one day at a time)	Suicidal Perspective Method of Coping
63.	I feel like I'm out of my mind	They feel like they are not there mentally Mentally out of it	Suicidal Perspective Effects of Suicide

64.	It feel like my life ain't mine	They feel like they do not deserve life	Suicidal Perspective Effects of Suicide
65.	[(Who can relate? Woo!)]	Asking who can empathize	Method of Coping Needs Support
66.	I've been on the low	They feel depressed They feel lonely	Suicidal Perspective Effects of Suicide
67.	I been taking my time	They been taking time They been doing what people say (one day at a time)	Suicidal Perspective Method of Coping
68.	I feel like I'm out of my mind	They feel like they are not there mentally Mentally out of it	Suicidal Perspective Effects of Suicide
69.	It feel like my life ain't mine	They feel like they do not deserve life	Suicidal Perspective Effects of Suicide
	[Third Chorus: Logic]		
70.	I finally wanna be alive [(I finally want to be alive)]	Overcomes ideation and wants to live	Overcoming Suicide Ideation
71.	I finally wanna be alive	Overcomes ideation and wants to live	Overcoming Suicide Ideation
72.	[(Hey)] I don't wanna die today	They want to live today What about tomorrow?	Overcoming Suicide Ideation Effects of Suicide
73.	I don't wanna die	They want to live	Overcoming Suicide Ideation
74.	I finally wanna be alive [(Finally want to be alive)]	They want to live	Overcoming Suicide Ideation
75.	I finally wanna be alive	They want to live	Overcoming Suicide Ideation
76.	[(Oh)] I don't wanna die [(No)]	They want to live	Overcoming Suicide Ideation
77.	I don't wanna die [(No I don't want to	They want to live	Overcoming Suicide Ideation

	die, no, no, no, oh, oh)]		
78	[(I just want to live, oh, oh, I just want to live, oh, oh)]	They want to live	Overcoming Suicide Ideation
	[Outro: Khalid]		
79.	Pain don't hurt the same, I know	They know that pain varies in each person  Pain is a variation  Everyone deals with pain differently	Effects of Suicide  Suicide Perspective  Expressing Support
80.	The lane I travel feels alone	They feel alone on their journey  Symbolic annihilation makes individuals feel alone	Effects of Suicide  Suicide Perspective  Symbolic Annihilation
81.	But I'm moving 'til my legs give out	Continuing to live until they no longer can  Restricts the narratives to individuals who do not have movability issues	Effects of Suicide  Suicide Perspective  Method of Coping
82.	And I see my tears melt in the snow	Tears melt in snow	Suicide Perspective  Method of Coping  Effects of Suicide
83.	But I don't wanna cry	They do not want to be sad  They do not want to show emotions	Suicide Perspective  Effects of Suicide  Method of Coping
84.	I don't wanna cry anymore	They do not want to be sad  They do not want to show emotions	Effects of Suicide  Suicide Perspective  Method of Coping
85.	I wanna feel alive	They want to feel alive	Effects of Suicide

			Suicide Perspective Method of Coping
86.	I don't even wanna die anymore	They want to live	Effects of Suicide Suicide Perspective Overcoming Suicide Ideation
87.- 89.	Oh I don't wanna I don't wanna I don't even wanna die anymore	Emphasize they want to live	Effects of Suicide Suicide Perspective Overcoming Suicide Ideation

(Logic, 2017)

APPENDIX C:  
REVERIE "GIVE IT TIME"



Line #	Lyrics	Initial Coding	Axial Coding
1.	I hate this beat, [cause] it reminds me of the night you took the pills	Music causes memorization  Pills are used for suicide	Musical Expression  Method of Suicide  Suicide Survivor Experience
2.- 3.	Now you're taking risks that might take your life [and] it's like, now [I] feel  So selfish for the drug abuse [and] all the death wishes	Contempt with similar behavior  Suicide threats  Drug abuse to escape pain	Suicide Survivor Experience  Resentment of Experience  Methods of Coping  At risk behaviors
4.	Didn't even get to spend the day with you on Christmas	Separation for special occasions	Resentment of experience  Limitations of support
5.	But hey, that's life. [And] people get separated-	Separation is a human experience	Expressing Support  Limitations of support
6.	Not intentionally, but my family's torn apart [and I] hate it	Ideologies split people apart  Upset they do not understand suicide	Stigmatization of suicide  Resentment of experience  Limitations of support
7.	Life is so sacred. Love you like the sky loves the stars, you can make it!	Shows support with positive reinforcement	Expressing support  Competing discourses  Hip-Hop Culture
8.	Take this world, you can hold it in your palms	Take a chance with living	Hip-Hop Culture  Expressing support

9.	Can't be with you [every day] so [I]'mma say it in a song	Communicating to show support	Expressing support Suicide Survivors Implications Limitations of support
10	I love you [and I] wish that [I] could take your pain away	Loving someone causes them to suffer	Expressing support
11.	I think about you every night, [I] think about you every day	Emotional support of being concerned	Expressing support
12.	[And I] don't call ['cause] it hurts [and] that's how [I] deal with problems-	Avoidance is a form of dealing with problems	Limitations of support
13.	Act like they don't exist [and] the universe will solve [']em	Misconception of ignoring problems	Limitations of support
14.	[And] that's why [I] understand exactly what you're going through	Empathies with experience	Expressing support
15. -16.	I know you cut hella deep, but to sleep with the truths  That are hard to accept only make you that stronger!	Cutting is a sign of suicidal behavior  Traumatized from pain  Perseverance over pain is strong	Method of suicide Methods of coping Expressing support Overcoming suicidal ideations
17.	Living in denial ain't an option any longer	Hiding the issue is no longer acceptable in society	Stigmatization of suicide Expressing Support Inexplicable behavior
18.	Life is so amazing, hoping one day you can see it	Beauty in living if one tries	Expressing Support

19.	Yo, [I] used to have your same mind state [and] now [I]'m heated	Empathies because of similar experience	Expressing Support Experience suicide ideation Overcoming suicidal ideations
20.	That the world is so cold that it turns our hearts to ice	Social structures cause people to become heartless	Social Structures leading to suicide
21.- 22.	[And I] know [I]'m not the best at giving out advice  But [I] gotta let you know how [I]'m feeling ['cause I] care	Difficult to show support  Cares and wants to show support	Limitations of support  Expressing Support Suicide survivor experience
23.- 24.	[And] if you left before me, the pain [I] couldn't bare  ['Cause] you - one of the people [I] love most on this planet	Cannot bare the pain of losing a loved one	Suicide survivor's implication  Expressing Support Suicide survivor experience
25.	[And] you - one of the people that [I]'ve been taking for granted	Takes loved one for granted	Suicide survivor's implication  Limitations of support
26. – 27.	It's sad [and I]'m sorry. This was a wake up call  Not only for yourself but for the rest of us all	Suicide attempts are known as a cry for help and a need to communicate about suicide	Suicide survivor's implication  Expressing Support Limitations of support  Inexplicable behavior  Apologetic for Experience

28.	[And I] ain't gonna lie, [I]'m scared, you got me worried	Afraid the love one might attempt again	Suicide survivor's implication Expressing Support Resentment of experience
29.- 30.	Life passes so fast, why we living in a hurry  For vision that's blurry [and] temporary numbness?	Questions why people cannot live and turn to substance abuse	Methods of coping Limitations of support Culture of hip-hop Suicide Survivor Experience Experience suicide ideation
31.- 32.	It's no wonder we can't grasp reality. It's fun when  The problems go away [and] the depression's deterred	Drugs are nice because of taking pain away	Methods of coping Limitations of support Experience suicide ideation Suicide survivor experience
33.- 34.	But then you coming down feeling, feeling... what's the word?  Worthless. Like you're on the Earth with no purpose	When drug high is gone people feel worse than before	Methods of coping Experience suicide ideation Resentment of experience Suicide self-blaming Suicide Survivor Experience
35.- 38.	Like you really don't deserve this. Hold	Empathies with experience	Suicide self-blaming Methods of coping

	<p>up, let me reword this...</p> <p>[(Yo)] When [I]'m sober, [and] it's over [and I]'m older, god damn it, [I] feel like dying</p> <p>But, under no stress, with the coke breath, [and] the cold sweats</p> <p>Sometimes [I] still feel like dying</p>	<p>Suicidal ideations is a human experience because some can have them with no stress</p>	<p>Suicide Survivor Experience</p> <p>Resentment of experience</p> <p>Experience suicide ideation</p>
39.	<p>You gotta live life to find your purpose</p>	<p>Live to find purpose</p>	<p>Expressing Support</p>
40.	<p>You gotta work hard [and] when it comes, you gon[na] be like, "[I] deserve this!"</p>	<p>Finding purpose to live by working hard is satisfying</p>	<p>Expressing Support</p> <p>Limitations of support</p> <p>Suicide Survivor Experience</p>
41.	<p>So keep your head high, this too shall pass</p>	<p>Stay optimistic of situation that has an ending</p>	<p>Expressing Support</p> <p>Experience of suicidal ideations</p> <p>Overcoming suicidal ideations</p>
42. – 43.	<p>[And] in the morning when you get up into school [and] class</p> <p>Learn everything you can [and] utilize the knowledge</p>	<p>Education is motivating with limitless abilities</p>	<p>Expressing Support</p>
44.	<p>So fucken proud of you that you going to college</p>	<p>Proud of educational aspirations</p>	<p>Expressing Support</p>

45.	You deserve the best so work [and] you'll receive it	Self-care is important to be the best self	Expressing Support  Limitations of support  Overcoming suicidal ideations
46.	Anything imaginable is possible, believe it!	Believe in the impossible	Expressing Support  Overcoming suicidal ideations
47.	So keep your head up ['cause] nobody's gonna do it for you	Taking care of self is one's own job	Expressing Support  Overcoming suicidal ideations  Limitations of support
48.	Your family, we love you, accept you, adore you	Family accepts and loves	Expressing Support
49.	Always in my thoughts, in my heart, on my mind	Expresses emotional support	Expressing Support
50.	Promise everything's gonna get better, you just gotta give it time...	In time things get better	Overcoming suicidal ideations  Expressing Support  Limitations of support

(Reverie, 2012b)

APPENDIX D:  
TENTATIVE THEMES

**Note:**

-Means the Artist(s) are not included in the theme

+Means only one Artist had that theme

**All Four**

Method of Coping (4)

Expressing Support (4)

Method of Suicide (4)

Suicide Survivor Perspective (4)

Social Structures (4)

Resentment of Experience (4)

Stigmatization of Suicide (4)

**Only Three -Artists**

Suicide Prevention (3) -Reverie

Suicide Awareness (3) -Reverie

Effects of Suicide (3) -Reverie

Limitation of Support (3) -Logic

Suicide Perspective (3) -Reverie

Religious Beliefs (3) -Reverie

Suicide Self Blaming (3) -Logic

Suicidal Ideations (3) -Lil Donald

Competing Discourse (3) -Lil Donald

**Only Two -Artists**

Suicide Survivor Implications (2) -Joyner Lucas & Logic

Cannot Accept Fate (2) -Logic & Reverie

Misconception of Suicide (2) -Reverie & Lil Donald

Needs Support (2) -Lil Donald & Reverie

At risk behaviors (2) -Logic & Lil Donald

Musical Expression (2) -Logic & Lil Donald

Overcoming Suicidal Ideations (2) -Lil Donald & Joyner Lucas

Inexplicable Behavior (2) -Lil Donald & Joyner Lucas

**Only One with Artist**

Approves of Name Calling +Joyner Lucas

Medication Effects +Joyner Lucas

Accepts Fate +Joyner Lucas

Line Finish +Joyner Lucas

Suicide Note +Joyner Lucas

Apologetic for Experience +Joyner Lucas

Suicide Survivors +Joyner Lucas

Needs Closure +Joyner Lucas

Hip-Hop Culture +Reverie

Suicide Prevention Counselor Perspective +Logic

Symbolic Annihilation +Logic



## REFERENCES

- Alhojailan, M. I. (2012). Thematic analysis: A critical review of its process and evaluation. *West East Journal of Social Sciences*, 1(1), 39–47.
- American Foundation for Suicide Prevention. (n.d.-a). Nation's largest suicide prevention organization thanks Congress for passing mental health legislation. <https://afsp.org/nations-largest-suicide-prevention-organization-thanks-congress-passing-mental-health-legislation/>
- American Foundation for Suicide Prevention. (n.d.-b). Nation's largest suicide prevention organization thanks members of Congress for passing the National Suicide Hotline Improvement Act (H.R. 2345 & S. 1015). <https://afsp.org/hr2345/>
- Aronson, J. (1995). A pragmatic view of thematic analysis. *The Qualitative Report*, 2(1), 1–3.
- Barker, M. J. & Scheele, J. (2016). *Queer: A graphic history*. London: Icon Books Ltd.
- Bradley, A. (2009). *Book of rhymes: The poetics of hip hop*. New York, NY: Basic Books.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101.
- Braun, V., & Clarke, V. (2012). Thematic analysis. In H. Cooper (Ed.), *APA handbook of research methods in psychology*. (1st ed., pp. 51-71). Washington, DC: American Psychological Association.

- Braun, V., & Clarke, V. (2014). What can “thematic analysis” offer health and wellbeing researchers?. *International Journal of Qualitative Studies on Health and Well-Being*, 9(1), 1-2.
- Braun, V., & Clarke, V. (2016). (Mis)conceptualising themes, thematic analysis, and other problems with Fugard and Potts’ (2015) sample-size tool for thematic analysis. *International Journal of Social Research Methodology*, 19(6), 739–743.
- Braun, V., & Clarke, V. (n.d.). Thematic analysis: A reflexive approach. <https://www.psych.auckland.ac.nz/en/about/our-research/research-groups/thematic-analysis.html#27c141685bd2538281d3f14c06ad790a>
- Brearley, H. C. (1956). The nature of social control. In J. S. Roucek (Ed.). *Social control* (2<sup>nd</sup> ed., pp. 3-16). New York: D. Van Nostrand Company Inc.
- Briant, K. J., Halter, A., Marchello, N., Escareño, M., & Thompson, B. (2016). The power of digital storytelling as a culturally relevant health promotion tool. *Health Promotion Practice*, 17(6), 793–801.
- Brooks, S., & Conroy, T. (2011). Hip-hop culture in a global context: Interdisciplinary and cross-categorical investigation. *American Behavioral Scientist*, 55(1), 3–8.
- Carlick, A., & Biley, F. C. (2004). Thoughts on the therapeutic use of narrative in the promotion of coping in cancer care. *European Journal of Cancer Care*, 13(4), 308–317. <https://doi.org/10.1111/j.1365-2354.2004.00466.x>

- Centers for Disease Control and Prevention. (2016, May 30). Suicide and self-inflicted injury. <https://www.cdc.gov/nchs/fastats/suicide.htm>
- Centers for Disease Control and Prevention. (2018, June 7). Suicide rising across the US. <https://cdc.gov/vitalsigns/suicide/index.html>
- Christiansen, A. (2011). Storytelling and professional learning: A phenomenographic study of students' experience of patient digital stories in nurse education. *Nurse Education Today*, 31(3), 289-293.
- Clarke, J., Hall, S., Jefferson, T., & Roberts, B. (2000). Subcultures, cultures and class: A theoretical overview. In S. Hall & T. Jefferson (Eds.). *Resistance Through Rituals: Youth Cultures in Post-War Britain* (pp. 9-74). New York, NY: Routledge. (Original work published 1991).
- Clarke, V. (2005). 'We're all very liberal in our views': Students' talk about lesbian and gay parenting. *Lesbian & Gay Psychology Review*, 6(1).
- Comtois, K. A., & Linehan, M. M. (2006). Psychosocial treatments of suicidal behaviors: A practice-friendly review. *Journal of Clinical Psychology*, 62(2), 161–170. <https://doi.org/10.1002/jclp.20220>
- Cooren, F. (2015). *Organizational discourse: Communication and constitution*. Malden, MA: Polity Press.
- Cotter, C. (2003). Discourse and media. In D. Schiffrin, D. Tannen, & H. E. Hamilton (Eds.). *The handbook of discourse analysis* (pp. 416-436). Malden, MA: Blackwell Publishing LTD.

- Cvinar, J. G. (2005). Do Suicide Survivors Suffer Social Stigma: A Review of the Literature. *Perspectives in Psychiatric Care*, 41(1), 14–21.  
<https://doi.org/10.1111/j.0031-5990.2005.00004.x>
- Dunn, R. G., & Morrish-Videners, D. (1987). The psychological and social experience of suicide survivors. *Omega: Journal of Death & Dying*, 18(3), 175–216.
- Dyson, M. E. (2010). “One love,” two brothers, three verses. In M.E. Dyson & S. Daulatzai (Eds.), *Born to use mics: Reading Nas's Illmatic* (pp. 129-150). Philadelphia, PA: Basic Civitas Books.
- Fairclough, N. (2005). Discourse analysis in organization studies: The case for critical realism. *Organizational studies* 26(6), 915-939.
- Foucault, M. (1972). *The archaeology of knowledge and the discourse on language* (A. M. S. Smith, Trans.). New York, NY: Pantheon Books.  
(Original work published 1969).
- Foucault, M. (1980). *Power/knowledge: Selected interviews and other writings, (1972-1977)* (1st American; C. Gordon, Ed.). New York, NY: Pantheon Books.
- Foucault, M. (1995). *Discipline and punish: The birth of the prison* (2nd ed.). New York, NY: Vintage Books. (Original work published 1979).
- Foucault, M. (2006). The great fear. In J. Khalfa (Ed.), J. Murphy & J. Khalfa (Trans). *History of madness* (pp. 353-380). Oxon, OX: Routledge.  
(Original work published 1961).

- George, N. (2005). *Hip hop America*. New York: Penguin.
- Gerbner, G. (1980). Death in prime time: Notes on the symbolic functions of dying in the mass media. *The Annals of the American Academy of Political and Social Science*, 447, 64-70.
- Gerbner, G., & Gross, L. (1976). Living with television: The violence profile. *Journal of Communication*, 26(2), 172–199. <https://doi.org/10.1111/j.1460-2466.1976.tb01397.x>
- Gerbner, G., & Signorielli, N. (1979). *Women and minorities in television drama, 1969-1978: A research report*. Philadelphia, PA: University of Pennsylvania, Annenberg School of Communications.
- Gilbert, S. (2017, May 4). *What went wrong with 13 Reasons Why?*. The Atlantic. <https://www.theatlantic.com/entertainment/archive/2017/05/13-reasons-why-controversy/525237/>
- Goffman, E. (1963). *Stigma: Notes on the management of spoiled identity*. NY: Simon & Schuster Inc.
- Green, M. C., & Brock, T. C. (2000). The role of transportation in the persuasiveness of public narratives. *Journal of Personality and Social Psychology*, 79(5), 701–721.
- Hall, S. (1980). Cultural studies: Two paradigms. *Media, Culture & Society*, 2(1), 57-72.
- Hall, S. (1986). Gramsci's Relevance for the Study of Race and Ethnicity. *Journal of Communication Inquiry*, 10(2), 5-27.

- Hall, S. (1992). Race, culture, and communications: Looking backward and forward at cultural studies. *Rethinking Marxism*, 5(1), 10-18.
- Hall, S. (2006). Encoding/decoding. In M. G. Durham & D. M. Keller (Eds.). *Media and cultural studies* (pp. 163-212, revised ed.). Malden, MA: Blackwell Publishing Inc. (Original work published 1980).
- Hall, S. (2018). Popular culture, politics and history. *Cultural Studies*, 32(6), 929-952.
- Henriques, J., Hollway, W., Urwin, C., Venn, C., & Walkerdine, V. (1998). *Changing the subject: Psychology, social regulation, and subjectivity*. New York, NY: Routledge (Original work published 1986).
- Herman, E., & Chomsky, N. (1988). *Manufacturing consent: The political economy of the mass media* (1st ed.). New York, NY: Pantheon Books.
- Hodkinson, P. (2011). *Media, culture, and society: An introduction*. Thousand Oaks, Ca: Sage.
- Hollway, W. (1989). *Subjectivity and method in psychology: Gender, meaning and science*. Beverly Hills, CA: SAGE Publications Ltd.
- hooks, B. (1992). Eating the other: Desire and resistance. In M.G. Durham, & D. Kellner (Eds.). *Media and cultural studies: Keywords* (pp. 366-380). Malden, MA: Blackwell.
- Howitt, D., & Cramer, D. (2011). *Introduction to research methods* (3rd ed.). Harlow, England: Pearson.

- Jhally, S. (1989). The political economy of culture. In I. Angus & S. Jhally (Eds.). *Cultural politics in contemporary America* (pp. 65-81). New York, NY: Routledge.
- Johnstone, B. (2003). Discourse analysis and narrative. In D. Schiffrin, D. Tannen, & H. E. Hamilton (Eds.). *The handbook of discourse analysis* (pp. 635-649). Malden, MA: Blackwell Publishing LTD.
- Khan, M. M. (2005). Suicide prevention and developing countries. *Journal of the Royal Society of Medicine*, 98(10), 459–463. doi:10.1258/jrsm.98.10.459
- Kun, J. (2002). Two turntables and a social movement: Writing hip-hop at century's end. *American Literary History*, 14(3), 580–592.
- Lil Donald. (2018a). Suicide. On Heart cold [CD]. Atlanta, GA: Kuhnsinity Records.
- Lil Donald. (2018b, June 12). Suicide. <https://genius.com/Lil-donald-suicide-lyrics>
- Livholts, M. (2015). Discourse, power, and representation. In M. Livholts & M. Tamboukou (Eds.), *Discourse and narrative methods* (pp.79-92). Thousand Oaks, CA: Sage Publications Inc.
- Livholts, M., & Tamboukou, M. (2015a). The becoming of a book: A reader's guide. In M. Livholts & M. Tamboukou (Eds.), *Discourse and narrative methods* (pp.3-8). Thousand Oaks, CA: Sage Publications Inc.
- Livholts, M., & Tamboukou, M. (2015b). Themes: Media and society, gender and space, autobiography and life writing. In M. Livholts & M. Tamboukou

- (Eds.), *Discourse and narrative methods* (pp. 27-34). Thousand Oaks, CA: Sage Publications Inc.
- Logic. (2017, April 28). 1-800-273-8255. <https://genius.com/Logic-1-800-273-8255-lyrics>
- Logic., Cara, A., Khalid. (2017). 1-800-273-8255. On Everybody [CD]. New York, NY: Def Jam Recordings.
- Love, B. L. (2017). A ratchet lens: Black queer youth, agency, hip hop, and the black ratchet imagination. *Educational Researcher*, 46(9), 539–547.
- Lucas, J. (2016a). I'm sorry. On 508-507-2209 [CD]. Los Angeles, CA: Atlantic Records.
- Lucas, J. (2016b, August 10). I'm sorry. <https://genius.com/Joyner-lucas-im-sorry-lyrics>
- MacDonald, M. B. (2016). *Remix and life hack in hip hop: Towards a critical pedagogy of music*. Rotterdam, Netherlands: Sense Publishers.
- Marx, K. (1999). *Marx on suicide*. (E. A. Plaut, K. Anderson, & G. Edgcomb, Trans.). Evanston, Ill.: Northwestern University Press.
- McIntosh, J. L. (2002). Quantitative methods in suicide research: Issues associated with official statistics. *Archives of Suicide Research*, 6(1), 41–54.
- Miszczynski, M., & Tomaszewski, P. (2014). 'Spitting lines – Spitting brands': A critical analysis of brand usage in Polish rap. *European Journal of Cultural Studies*, 17(6), 736–752. <https://doi.org/10.1177/1367549414544118>



- National Institute of Mental Health. (2017, March). Suicide prevention.  
<https://www.nimh.nih.gov/health/topics/suicide-prevention/index.shtml>
- National Institute of Mental Health. (2018, May). Suicide.  
<https://www.nimh.nih.gov/health/statistics/suicide.shtml>
- National Suicide Prevention Lifeline. (n.d.). Mental health & suicide prevention glossary. <https://suicidepreventionlifeline.org/mental-health-suicide-prevention-glossary/>
- Oliver, M. B., Dillard, J. P., Bae, K., & Tamul, D. J. (2012). The effect of narrative news format on empathy for stigmatized groups. *Journalism & Mass Communication Quarterly*, 89(2), 205–224.
- Parham, J. (2016, Aug 12). Joyner Lucas debuts “I’m Sorry,” a moving song about mental illness. <https://www.thefader.com/2016/08/12/joyner-lucas-im-sorry-video>
- Powell, C. T. (1991). Rap music: An education with a beat from the street. *The Journal of Negro Education*, 60(3), 245–259.
- Prasad, P. (2005). Poststructuralism: Discourse, discipline, and deconstruction. In *Crafting Qualitative research: Working in the postpositivist traditions* (pp. 238–261). Armonk, NY: M.E. Sharpe, Inc.
- Range, L. M. (1998). When a loss is due to suicide: Unique aspects of bereavement. In J. H. Harvey (Ed.), *Perspectives on loss: A source book* (p. pp.213-220). Philadelphia, PA: Taylor and Francis.

Reporting on Suicide. (n.d.-a). Recommendations for reporting on suicide.

<http://reportingonsuicide.org/recommendations/>

Reporting on Suicide. (n.d.-b). Recommendations for reporting on suicide.

[reportingonsuicide.org/wp-](http://reportingonsuicide.org/wp-content/themes/ros2015/assets/images/Recommendations-eng.pdf)

[content/themes/ros2015/assets/images/Recommendations-eng.pdf](http://reportingonsuicide.org/wp-content/themes/ros2015/assets/images/Recommendations-eng.pdf)

Reverie. (2012a). Give it time. On the Transition [CD]. Los Angeles, CA: Satori

Mob Records.

Reverie. (2012b, November 21). Give It Time. [https://genius.com/Reverie-give-it-](https://genius.com/Reverie-give-it-time-lyrics)

[time-lyrics](https://genius.com/Reverie-give-it-time-lyrics)

Reverie. (2019a). Suicide Hotline. On Where the dark side ends [CD]. Los

Angeles, CA: Satori Mob Records.

Reverie. (2019b, October 28). Suicide Hotline. [https://genius.com/Reverie-](https://genius.com/Reverie-suicide-hotline-lyrics)

[suicide-hotline-lyrics](https://genius.com/Reverie-suicide-hotline-lyrics)

Reverie. [@reverielove]. (2019c, October 30). Glamorizing suicide? Check out

my new song/music video 'Suicide Hotline' to understand where this rant is coming from [Video]. Instagram.

[https://www.instagram.com/tv/B4Q\\_EUHnH8d/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/tv/B4Q_EUHnH8d/?utm_source=ig_web_copy_link)

Riessman, C. K. (2005). Narrative analysis. In N. Kelly, C. Horrocks, K. Milnes,

B. Roberts & D. Robinson (Eds.), *Narrative, memory & everyday life* (pp.

1-7). University of Huddersfield. (Original work published 2003).

- Rose, T. (1991). "Fear of a black planet": Rap music and Black cultural politics in the 1990s. *The Journal of Negro Education*, 60(3), 276–290.
- Salaky, K. (2018). Logic performances his hit '1-800-273-8255' at the Grammys – and the title has a powerful hidden meaning.  
<https://www.insider.com/what-is-1-800-273-825-song-2018-1>
- Shakur, T. (n.d.). Changes. <https://genius.com/2pac-changes-lyrics>
- Shakur, T., & Talent. (1998). Changes. On Greatest Hits [CD]. Santa Monica, CA: Interscope Records.
- Smart, B. (1985). *Michel Foucault*. New York, NY: Routledge.
- Solange. (2016, September 30). Mad. <https://genius.com/Solange-mad-lyrics>
- Solange., & Lil Wayne. (2016). Mad. On A seat at the table [CD]. New York, NY: Columbia Records.
- Tamboukou, M. (2015). Narrative modalities of power. In M. Livholts & M. Tamboukou (Eds.), *Discourse and narrative methods* (pp.63-78). Thousand Oaks, CA: Sage Publications Inc.
- Taylor, G. W., & Ussher, J. M. (2001). Making Sense of S&M: A Discourse Analytic Account. *Sexualities*, 4(3), 293-314.
- Taylor, S., & Bogdan, R. (1984). *Introduction to qualitative research methods: The search for meanings* (2nd ed.). New York: Wiley.
- Tracy, S. J. (2013). *Qualitative research methods: Collecting evidence, crafting analysis, communicating impact*. Malden, MA: Wiley-Blackwell.

- Tuchman, G. (1979). Women's depiction by the mass media. *Signs: Journal of Women in Culture and Society*, 4(3), 528-542.
- Turow, J. (2011). *Media today: An introduction to mass communication*. (4th ed.). New York, NY: Routledge.
- Weedon, C. (1997). *Feminist practice & poststructuralist theory* (2nd ed.). Malden, MA: Blackwell Publishers. (Original work published 1987).
- Wetherell, M. (1998). Positioning and interpretative repertoires: Conversation analysis and post-structuralism in dialogue. *Discourse & Society*, 9(3), 387–412. <https://doi.org/10.1177/0957926598009003005>
- Wigginton, B., & Lee, C. (2014). “But I am not one to judge her actions”:  
Thematic and discursive approaches to university students’ responses to women who smoke while pregnant. *Qualitative Research in Psychology*, 11(3), 265–276. <https://doi.org/10.1080/14780887.2014.902523>
- Wilkey, J. W. (1969). Marshall McLuhan and meaning in music. *Music Educators Journal*, 56(1), 54-58. <https://doi.org/10.2307/3392613>
- Wilson, K. A. (2010). Veil and Veneer of intellectual aesthetics: An Afrocentric reading of Imani Perry’s prophets of the hood. *Journal of Black Studies*, 40(6), 1107–1118.
- Winter, D., Bradshaw, S., Bunn, F., & Wellsted, D. (2013). A systematic review of the literature on counselling and psychotherapy for the prevention of suicide: 1. Quantitative outcome and process studies. *Counselling & Psychotherapy Research*, 13(3), 164–183.

World Health Organization. (2002, April 11). Mental health: Responding to the call for action. <http://www.mindbank.info/item/6383>

World Health Organization. (2004). Suicide huge but preventable public health problem says WHO.

<https://www.who.int/mediacentre/news/releases/2004/pr61/en/>

World Health Organization. (2018, August 24). Suicide.

<https://www.who.int/en/news-room/fact-sheets/detail/suicide>

World Health Organization. (n.d.). Mental Health.

[https://www.who.int/mental\\_health/suicide-prevention/en/](https://www.who.int/mental_health/suicide-prevention/en/)

Young, R. (2004). Postcolonialism: An historical introduction. Malden, MA:

Blackwell Publishing Ltd. (Original work published 2001).