

Death and Dying in American Culture

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Identifications

1. Obituaries & Death Notices: news articles announcing the death of a person.
2. Ars Moriendi: Latin texts from 1415 and 1450 explaining the good death and how to achieve it.
3. Dirge & Lament: song representing mourning.
4. High brain theory: representing the selfish aspect of human psychology.
5. Whole brain theory: associated with neural control of the entire body and mind.
6. Uniform Determination of Death Act: "An individual who has sustained either (1) irreversible cessation of circulatory and respiratory functions, or (2) irreversible cessation of all functions of the entire brain, including the brain stem, is dead."
7. Organ Transplantation: The surgical procedure of removing organs from a person to be implanted in another one.
8. Uniform Anatomical Gift Act: Act for regulating the donation of organs after death.
9. Death Certificate: certificate confirming the death of a person.
10. Coroner/Medical Examiner: individual who confirms clinical death.

Potential Essay

How would you describe the contemporary attitude toward death in the United States? Give examples of how this attitude is conveyed via mass media, language, visual arts, literature, and music.

This 'the to start with, the most established, the longest held, and the most well-known' disposition toward death, is best summed up in the expression 'and we might pass on'. In this period, the future was short; thus, death was exceptionally commonplace. It was acknowledged serenely as a typical predetermination of the species. This state of mind, which traversed a few centuries, overwhelmed up until the Late Middle Ages. It is clear in the writing of the period, for instance, in the most established sentiments. In their depiction of the deaths of the knights of old, normal qualities rise.

An upheaval in states of mind towards death and enduring has occurred in our present age. It is not innovation itself that has given us the euthanasia wrangle about, but the demeanors towards death

and enduring which it formed. Moral verbal confrontation doesn't happen in a social vacuum. The key issues are best comprehended inside the context of the social foundation from which they developed. (Howarth & Jupp, 2016)

The euthanasia talk about isn't about 'letting the person die just like that'. It's about our dispositions to the substances of death and enduring. It concerns our states of mind towards kindred people in their torment and passing on. It mirrors our dispositions toward human respect when it is struck by ailment and biting the dust. It will take more than conditions like good science to adjust the modern drive for euthanasia. It will require a basic investigation of contemporary demeanors towards death and enduring. At exactly that point, we will be supporting the level-headed discussion at its underlying foundations, as opposed to cutting down the roots.

How has the professionalization and privatization of death impacted contemporary experiences of death? How have the "death bed" scene and burial rituals changed over the past century? In what ways has the prolongation of dying altered this?

Giving near-death care is no straightforward issue. For the specialist to be fruitful, he or she should offer care that is individualized to the individual being nurtured. Inside the layers of the administration is the idea of feeling administration. This term alludes to the courses in which individuals from society deal with their feelings and those of others to bring them into agreement with seen societal desires.

The professionals encourage looking after individuals with genuine diseases. This requires the capacity to oversee both their feelings despite personal and serious minutes close to the finish of life. Interactionist enthusiasm for feelings has expanded in recent decades, and the hospice laborer gives a novel chance to investigate these ideas. Certain types of business require enthusiastic work. What's more, death professionalization is quite recent.

Moreover, the capacity to be alright with biting the dust people is not an aptitude this general public promptly gives. Keeping in mind the end goal to administer to the withering, the hospice specialist should likewise deal with his or her own particular feelings in regard to death. The examination of the move from standardizing newness to death to overseeing death as a professional will give knowledge into both the modern times' death context and the feeling work that is required inside caregiving associations.

Potential Short Answer

How can mass media outlets “re-victimize” or create a “second trauma” through their coverage of natural disasters and traumatic events?

In disaster, media scope depicts the occasions, tests, and media designs contemplated and looks at the association between media utilization and mental results. Studies speaking to both natural and man-made occasions met the criteria for audit in this examination. Most examinations inspected disaster TV with regards to psychological warfare and investigated a scope of results, including posttraumatic push issues and posttraumatic stretch, despondency, nervousness, push responses, and substance utilization.

There is great confirmation setting up a connection between disaster TV seeing and different mental results, particularly PTSD and PTS, yet about are excessively few, making it impossible to make authoritative inferences about the other media groups—daily papers, radio, and social media—that have been inspected. As media innovation keeps on propelling, future research is expected to examine these extra arrangements particularly more current organizations, for example, social media. (Gibbs et al., 2015)

In the poems “Because I Could not Stop for Death” and “To an [Athlete Dying Young](#),” what attitudes about death are the authors trying to convey?

In The poem “Because I Could Not Stop for Death,” Dickinson explained that she was so involved in her life and work that she had no time to stop, even for death. Respecting her busy life, the death stopped for her instead. The death, personified in this poem, stops to take Dickinson on a long, soothing journey along with another personified object – Immortality. Immortality accompanied her with death to give her an everlasting life instead of Death – as it is perceived as the termination of life. In her next poem, “If I Shouldn’t Be Alive,” it seems that Dickinson has accepted death as the termination of life. In the poems, she talks to an unidentified person or society in general. She exclaims that when the robins will come gain in the spring, and she will no more be there to welcome them, give the robins a red cravat and a memorial crumb. By the red cravat, she may be trying to present the robin a gift for being able to sustain another spring, while with the memorial crumb, she may be trying to convey to the robin that she is no more in the world. Both the poems are beautiful and complete in their ways, however, in my opinion, the first poem “Because I could Not Stop for Death” manages to grab the appreciation from the reader more than the following poem.

References

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