



'Era una muger, que con su cabello desmelenado (...), daba bien a conocer que acaba de cometer un acto de desesperación.' En torno a la patologización cultural del suicidio femenino en la primera mitad del siglo XIX [

2022

text (article)

Analítica

This article seeks to analyse how the changes that took place throughout the Eighteenth and Nineteenth centuries in Europe regarding the conceptualisation of suicide affected the way in which Spanish literary discourse from the first half of the nineteenth century dealt with this subject. Despite the predominance of a religious discourse that understood it as a sin against God's will, the emergence of a scientific-medical discourse that considered suicide as a result of insanity and despair made possible social responses that allowed its victimisation. Moreover, women were seen, in this new conceptualisation, as prone to madness and suicide, so that the arts fostered a self-interested vision of the suicidal woman. In any case, the influence of the Catholic Church in the Spanish cultural arena meant that the pathologisation of suicide was a slower process, both in medical and cultural discourses. From this perspective, we will analyse how this medical discourse spread belatedly through literary exegeses that pathologise the suicidal woman, such as those offered by Joaquín Castillo y Mayone in *Adelaida, o el suicidio* (1833) or Wenceslao Ayguals e Izco in *María, la hija de un jornalero* (1845-1846)

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electronic resource]

Editorial: 2022

Tipo Audiovisual: Humanidades médicas suicidio femenino literatura del siglo xix literatura comparada Ayguals de Izco Castillo y Mayone Medical Humanities Female Suicide Nineteenth-Century Literature Comparative Literature Ayguals de Izco Castillo y Mayone

Documento fuente: Cuadernos de Ilustración y Romanticismo: Revista del Grupo de Estudios del siglo XVIII, ISSN 2173-0687, N° 28, 2022, pags. 287-302

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Lengua: Spanish

Enlace a fuente de información: Cuadernos de Ilustración y Romanticismo: Revista del Grupo de Estudios del siglo XVIII, ISSN 2173-0687, N° 28, 2022, pags. 287-302

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