

The Anatomy Of Disgust William Ian Miller

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[Sketches of North Carolina](#) Hansebooks

The humorous science writer offers a tour of the human digestive system, explaining why the stomach doesn't digest itself and whether constipation can kill you.

[The Mother and Her Child](#) University of Michigan Library

The Political Anatomy of Ireland - With the Establishment for that Kingdom when the late Duke of Ormond was the Lord Lieutenant is an unchanged, high-quality reprint of the original edition of 1691. Hansebooks is editor of the literature on different topic areas such as research and science, travel and expeditions, cooking and nutrition, medicine, and other genres. As a publisher we focus on the preservation of historical literature. Many works of historical writers and scientists are available today as antiques only. Hansebooks newly publishes these books and contributes to the preservation of literature which has become rare and historical knowledge for the future.

Disgust and Its Disorders Oxford University Press, USA

"A fascinating, lyrical book... Reisman's experiences in other cultures bring a richness and depth to The Unseen Body. The way he thinks about the body and medicine—the rivers and tributaries, the flowing and unclogging, the top-down organization of the brain—is extraordinary!" —Mary Roach In this fascinating journey through the human body and across the globe, Dr. Reisman weaves together stories about our insides with a unique perspective on life, culture, and the natural world. Jonathan Reisman, M.D.—a physician, adventure traveler and naturalist—brings readers on an odyssey navigating our insides like an explorer discovering a new world with The Unseen Body. With unique insight, Reisman shows us how understanding mountain watersheds helps to diagnose heart attacks, how the body is made mostly of mucus, not water, and how urine carries within it a tale of humanity's origins. Through his offbeat adventures in healthcare and travel, Reisman discovers new perspectives on the body: a trip to the Alaskan Arctic reveals that fat is not the enemy, but the hero; a stint in the Himalayas uncovers the boundary where the brain ends and the mind begins; and eating a sheep's head in Iceland offers a lesson in empathy. By relating rich experiences in far-flung lands and among unique cultures back to the body's inner workings, he shows how our organs live inextricably intertwined lives—an internal ecosystem reflecting the natural world around us. Reisman offers a new and deeply moving perspective, and helps us make sense of our bodies and how they work in a way readers have never before imagined.

[The Anatomy of Disgust](#) Flatiron Books

Few of us spend much time thinking about courage, but we know it when we see it--or do we? Is it best displayed by marching into danger, making the charge, or by resisting, enduring without complaint? Is it physical or moral, or both? Is it fearless, or does it involve subduing fear? Abner Small, a Civil War soldier, was puzzled by what he called the "mystery of bravery"; to him, courage and cowardice seemed strangely divorced from character and will. It is this mystery, just as puzzling in our day, that William Ian Miller unravels in this engrossing meditation. Miller culls sources as varied as soldiers' memoirs, heroic and romantic literature, and philosophical discussions to get to the heart of courage--and to expose its role in generating the central anxieties of masculinity and manhood. He probes the link between courage and fear, and explores the connection between bravery and seemingly related states: rashness, stubbornness, madness, cruelty, fury; pride and fear of disgrace; and the authority and experience that minimize fear. By turns witty and moving, inquisitive and critical, his inquiry takes us from ancient Greece to medieval Europe, to the American Civil War, to the Great War and Vietnam, with sidetrips to the

schoolyard, the bedroom, and the restaurant. Whether consulting Aristotle or private soldiers, Miller elicits consistently compelling insights into a condition as endlessly interesting as it is elusive.

[The Anatomy of Disgust](#) Cambridge University Press

"A witty, scientifically accurate, and often intensely creepy exploration of sanguivorous creatures." —San Francisco Chronicle "Bill Schutt turns whatever fear and disgust you may feel towards nature's vampires into a healthy respect for evolution's power to fill every conceivable niche." —Carl Zimmer, author of Parasite Rex and Microcosm: E. coli and the New Science of Life For centuries, blood feeders have inhabited our nightmares and horror stories, as well as the shadowy realms of scientific knowledge. In Dark Banquet, zoologist Bill Schutt takes us on a fascinating voyage into the world of some of nature's strangest creatures—the sanguivores. Using a sharp eye and mordant wit, Schutt makes a remarkably persuasive case that blood feeders, from bats to bedbugs, are as deserving of our curiosity as warmer and fuzzier species are—and that many of them are even worthy of conservation. Examining the substance that sustains nature's vampires, Schutt reveals just how little we actually knew about blood until well into the twentieth century. We revisit George Washington on his deathbed to learn how ideas about blood and the supposedly therapeutic value of bloodletting, first devised by the ancient Egyptians and Greeks, survived into relatively modern times. Dark Banquet details our dangerous and sometimes deadly encounters with ticks, chiggers, and mites (the latter implicated in Colony Collapse Disorder—currently devastating honey bees worldwide). Then there are the truly weird—vampire finches. And if you thought piranha were scary, some people believe that the candiru (or willy fish) is the best reason to avoid swimming in the Amazon. Enlightening and alarming, Dark Banquet peers into a part of the natural world to which we are, through our blood, inextricably linked.

Cultural Politics of Emotion Crown

"In an illuminating and darkly intelligent study, William Miller...has revealed...humiliation as the closet dominatrix she is, an emotion whose power to discipline us makes the world go round...Miller makes his pages blaze and roar...by throwing another handful of hollow complacencies upon the fire....The five essays making up this book...are about the persistence of the norm of reciprocity in our daily lives, about the ways in which shame and envy and especially humiliation sustain 'cultures of honor' to this day." -Speculum

[Savoring Disgust](#) BoD – Books on Demand

Ends of Enlightenment explores three realms of eighteenth-century European innovation that remain active in the twenty-first century: the realist novel, philosophical thought, and the physical sciences, especially human anatomy. The European Enlightenment was a state of being, a personal stance, and an orientation to the world. Ways of probing experience and knowledge in the novel and in the visual arts were interleaved with methods of experimentation in science and philosophy. This book's fresh perspective considers the novel as an art but also as a force in thinking. The critical distance afforded by a view back across the centuries allows Bender to redefine such novelists as Defoe, Fielding, Goldsmith, Godwin, and Laclos by placing them along philosophers and scientists like Newton, Locke, and Hume but also alongside engravings by Hogarth and by anatomist William Hunter. His book probes the kinship among realism, hypothesis, and scientific fact, defining in the process the rhetorical basis of public communication during the Enlightenment.

The Anatomical Basis of Medical Practice Vintage

Disgust has a strong claim to be a distinctively human emotion. But what is it to be disgusting? What unifies the class of disgusting things? Colin McGinn sets out to analyze the content of disgust, arguing that life and death are implicit in its meaning. Disgust is a kind of philosophical emotion, reflecting the human attitude to the biological world. Yet it is an emotion we strive to repress. It may have initially arisen as a method of curbing voracious human desire, which itself results from our powerful imagination. Because we feel disgust towards ourselves as a species, we are placed in a fraught emotional predicament: we admire ourselves for our achievements, but we also experience revulsion at our necessary organic nature. We are subject to an affective split. Death involves the disgusting, in the shape of the rotting corpse, and our complex attitudes towards death feed into our feelings of disgust. We are beings with a "disgust consciousness", unlike animals and gods--and we cannot shake our self-ambivalence. Existentialism and psychoanalysis sought a general theory of human emotion; this book

seeks to replace them with a theory in which our primary mode of feeling centers around disgust. The Meaning of Disgust is an original study of a fascinating but neglected subject, which attempts to tell the disturbing truth about the human condition.

No Quarter University of Chicago Press

"... a vitally new understanding that takes us from the terms of the representation of sexual difference to an anatomy of female subjectivity which will be widely influential." -- Stephen Heath "An original work likely to have significant impact on all those with an interest in the vibrant intersection of feminism, film theory, and psychoanalysis..." -- Naomi Schor "... powerfully argued study... impressive..." -- Choice "... important because of its innovative work on Hollywood's ideologically-charged construction of subjectivity.... what is exciting about The Acoustic Mirror is that it inspires one to reevaluate a number of now classical theoretical texts, and to see films with an eye to how authorship is constructed and subjectivity is generated." -- Literature and Psychology "As evocative as it is shrewdly systematic, the pioneering theory of female subjectivity formulated in the final three chapters will have wide impact as a major contribution to feminist theory." -- SubStance The Acoustic Mirror attempts to do for the sound-track what feminist film theory of the past decade has done for the image-track -- to locate the points at which it is productive of sexual difference. The specific focus is the female voice understood not merely as spoken dialogue, narration, and commentary, but as a fantasmatic projection, and as a metaphor for authorship.

Waiting for Teddy Williams Yale University Press

Will Henry is an assistant to a doctor with a most unusual speciality: monster hunting! In the short time he has lived with the doctor, Will has grown used to late night callers and dangerous business. But when one visitor comes with the body of a young girl and the monster that was feeding on her, Will's world changes forever. The doctor has discovered a baby Anthropophagi- a headless monster that feeds through the mouthfuls of teeth in its chest - and it signals a growing number of Anthropophagi. Now, Will and the doctor must face the horror threatening to consume our world and find the rest of the monsters before it is too late...

That's Disgusting: Unraveling the Mysteries of Repulsion Oxford University Press

Emotions work to define who we are as well as shape what we do and this is no more powerfully at play than in the world of politics. Ahmed considers how emotions keep us invested in relationships of power, and also shows how this use of emotion could be crucial to areas such as feminist and queer politics. Debates on international terrorism, asylum and migration, as well as reconciliation and reparation, are explored through topical case studies. In this book the difficult issues are confronted head on. The Cultural Politics of Emotion is in dialogue with recent literature on emotions within gender studies, cultural studies, sociology, psychology and philosophy. Throughout the book, Ahmed develops a theory of how emotions work, and the effects they have on our day-to-day lives. New for this edition A substantial 15,000-word Afterword on 'Emotions and Their Objects' which provides an original contribution to the burgeoning field of affect studies A revised Bibliography Updated throughout.

Eye for an Eye Harvard University Press

This book is open access under a CC-BY 4.0 license. This book examines social and medical responses to the disfigured face in early medieval Europe, arguing that the study of head and facial injuries can offer a new contribution to the history of early medieval medicine and culture, as well as exploring the language of violence and social interactions. Despite the prevalence of warfare and conflict in early medieval society, and a veritable industry of medieval historians studying it, there has in fact been very little attention paid to the subject of head wounds and facial damage in the course of war and/or punitive justice. The impact of acquired disfigurement—for the individual, and for her or his family and community—is barely registered, and only recently has there been any attempt to explore the question of how damaged tissue and bone might be treated medically or surgically. In the wake of new work on disability and the emotions in the medieval period, this study documents how acquired disfigurement is recorded across different geographical and chronological contexts in the period.

Faking It Cambridge University Press

William Miller details our anxious relation to basic life processes: eating, excreting, fornicating, decaying, and dying. But disgust pushes beyond the flesh to vivify the larger social order with the idiom it commandeers from the sights, smells, tastes, feels, and sounds of fleshly physicality. Disgust and contempt, Miller argues, play crucial political roles in creating and maintaining social hierarchy. Democracy depends less on respect for persons than on an equal distribution of

contempt. Disgust, however, signals dangerous division.

Bloodtaking and Peacemaking Edinburgh University Press

Njals saga, the greatest of the sagas of the Icelanders, was written around 1280. It tells the story of a complex feud that starts innocently enough--in a tiff over seating arrangement at a local feast--and expands over the course of 20 years to engulf half the country, in which both sides are effectively exterminated, Njal and his family burned to death in their farmhouse, the other faction picked off over the entire course of the feud. Law and feud feature centrally in the saga, Njal, its hero, being the greatest lawyer of his generation. No reading of the saga can do it justice unless it takes its law, its feuding strategies, as well as the author's stunning manipulation and saga conventions. In "Why is Your Axe Bloody?" W.I. Miller offers a lively, entertaining, and completely original personal reading of this lengthy saga.

Disgust Oxford University Press, USA

"In this book, William Ian Miller offers his reflections on the perverse consequences, indeed, often the opposite of intended effects, of so-called good things. Noted for his remarkable erudition, wit, and playful pessimism, Miller here ranges over topics from personal disasters to literary and national ones. Drawing on a truly immense store of knowledge encompassing literature, philosophy, theology, and history, he excavates the evidence of human anxieties around scarcity in all its forms (from scarcity of food to luck to where we stand in the eyes of others caught in a game of musical chairs we often do not even know we are playing). With wit and sensitivity, along with a large measure of fearless self-scrutiny, he points to and invites us to recognize the gloomy, neurotic, despondent tendencies of reasonably sentient human life. The book is a careful examination of negative beliefs, inviting an experience of bleak fellow-feeling among the author, the reader, and many a hapless soul across the centuries. Just what makes you more nervous, he asks, a run of good luck, or a run of bad?"--

[The Economic Writings of Sir William Petty](#) Stanford University Press

The author of *The Scent of Desire* examines the science behind the feelings of revulsion and disgust, describing where it originates in the human brain, what its initial purpose was and how it influences people's personalities and values. 20,000 first printing.

The Meaning of Disgust Grove Press

In *Losing It*, William Ian Miller brings his inimitable wit and learning to the subject of growing old: too old to matter, of either rightly losing your confidence or wrongly maintaining it, culpably refusing to face the fact that you are losing it. The "it" in Miller's "losing it" refers mainly to mental faculties—memory, processing speed, sensory acuity, the capacity to focus. But it includes other evidence as well—sags and flaccidities, aches and pains, failing joints and organs. What are we to make of these tell-tale signs? Does growing old gracefully mean more than simply refusing unseemly cosmetic surgeries? How do we face decline and the final drawing of the blinds? Will we know if and when we have lingered too long? Drawing on a lifetime of deep study and anxious observation, Miller enlists the wisdom of the ancients to confront these vexed questions head on. Debunking the glossy new image of old age that has accompanied the graying of the Baby Boomers, he conjures a lost world of aging rituals—complaints, taking to bed, resentments of one's heirs, schemes for taking it with you or settling up accounts and scores—to remind us of the ongoing dilemmas of old age. Darkly intelligent and sublimely written, this exhilarating and eccentric book will raise the spirits of readers, young and old.

Ends of Enlightenment W. W. Norton & Company

William Miller embarks on an alluring journey into the world of disgust, showing how it brings order and meaning to our lives even as it horrifies and revolts us. Our notion of the self, intimately dependent as it is on our response to the excretions and secretions of our bodies, depends on it. Cultural identities have frequent recourse to its boundary-policing powers. Love depends on overcoming it, while the pleasure of sex comes in large measure from the titillating violation of disgust prohibitions. Imagine aesthetics without disgust for tastelessness and vulgarity; imagine morality without disgust for evil, hypocrisy, stupidity, and cruelty. Miller details our anxious relation to basic life processes: eating, excreting, fornicating, decaying, and dying. But disgust pushes beyond the flesh to vivify the larger social order with the idiom it commandeers from the sights, smells, tastes, feels, and sounds of fleshly physicality. Disgust and contempt, Miller argues, play crucial political roles in creating and maintaining social hierarchy. Democracy depends less on respect for persons than on an equal distribution of contempt. Disgust, however, signals dangerous division. The high's belief that the low actually smell bad, or are sources of pollution, seriously threatens democracy. Miller argues that disgust is deeply grounded in our ambivalence to life: it distresses us that the fair is so fragile, so easily reduced to foulness, and that the foul may seem more than passing fair in certain slants of light. When we are disgusted, we are attempting to set bounds, to keep chaos at bay. Of course we fail. But, as Miller points out, our failure is hardly an occasion for despair, for disgust also helps to animate the world, and to make it a dangerous, magical, and exciting place.

[The Unseen Body](#) MCD x FSG Originals

Our notion of the self depends on it; cultural identities have frequent recourse to its boundary-policing powers; and love depends on overcoming it. Miller traverses literature, philosophy, history, political theory, and psychology to show how disgust animates our world.

The Monstrumologist: The Terror Beneath Oxford University Press

"Disgust and Its Disorders: Theory, Assessment, and Treatment Implications thoughtfully examines the role of

disgust in psychopathology by highlighting important theoretical and methodological developments and discussing recent research on behavioral patterns that can be provoked by disgust. Contributors demonstrate that disgust plays an important role in a wide range of psychopathology, including sexual dysfunction, eating disorders, animal phobias, and obsessive-compulsive disorder. Disgust is shown to be a multidimensional construct that centers on the unifying theme of potential contamination of the body, soul, and broad social order. Editors Bunmi O. Olatunji and Dean McKay thoroughly review the available research on disgust and shed light on how its interpretation will, in turn, facilitate the development of better treatment of disgust-related avoidance."--BOOK JACKET.