

DOWNLOAD PDF DUNG, GUTS, AND BLOOD: SODOMY, ABJECTION, AND THE GOTHIC

Chapter 1 : I, Monster: Gothic Metaphor in the Making and Unmaking of Andy Warhol | The Gothic Imagination

'Dung, guts and blood': sodomy, abjection and Gothic fiction in the early nineteenth century.

The feces of animals often are used as fertilizer ; see guano and manure. Dry animal dung fuel Dry animal dung is burned and used as a fuel source in many countries around the world. Some animal feces, especially that of camel , bison , and cattle , are fuel sources when dried. That bacteria, called Brocadia anammoxidans , can create the rocket fuel hydrazine. In paleontology they give evidence about the diet of an animal. They were first described by William Buckland in Prior to this they were known as "fossil fir cones " and " bezoar stones". They serve a valuable purpose in paleontology because they provide direct evidence of the predation and diet of extinct organisms. Palaeofeces are ancient human feces , often found as part of archaeological excavations or surveys. Intact feces of ancient people may be found in caves in arid climates and in other locations with suitable preservation conditions. These are studied to determine the diet and health of the people who produced them through the analysis of seeds, small bones, and parasite eggs found inside. These feces may contain information about the person excreting the material as well as information about the material. They also may be analyzed chemically for more in-depth information on the individual who excreted them, using lipid analysis and ancient DNA analysis. The success rate of usable DNA extraction is relatively high in paleofeces, making it more reliable than skeletal DNA retrieval. Not all of the surviving material is recognizable, but some of it is. Generally, this material is the best indicator archaeologists can use to determine ancient diets, as no other part of the archaeological record is so direct an indicator. This reaction creates a casing of sugar that preserves the feces from the elements. To extract and analyze the information contained within, researchers generally have to freeze the feces and grind it up into powder for analysis. Collected dog feces, known as "pure", "puer", or "pewer", [22] were mixed with water to form a substance known as "bate. Terminology Cyclosia papilionaris consuming bird droppings Feces is the scientific terminology, while the term stool is also commonly used in medical contexts. The term shit is also in common use, although is widely considered vulgar or offensive. There are many other terms, see below. Etymology The word faeces is the plural of the Latin word faex meaning "dregs". In most English-language usage , there is no singular form, making the word a plurale tantum ; [25] out of various major dictionaries, only one enters variation from plural agreement. Stool is a common term in reference to human feces. For example, in medicine , to diagnose the presence or absence of a medical condition, a stool sample sometimes is requested for testing purposes. There are many synonyms in informal registers for feces, just like there are for urine. Many are euphemistic , colloquial , or both; some are profane such as shit , whereas most belong chiefly to child-directed speech such as poo or poop or to crude humor such as crap, dump, load and turd. Horse feces The feces of animals often have special names, for example:

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Chapter 2 : Le Live Marseille : aller dans les plus grandes soirées discothèque et karaoké à Marseille

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Each year, close to 4 million people die prematurely from illness attributable to household air pollution from inefficient cooking practices using polluting stoves paired with solid fuels and kerosene. Household air pollution causes noncommunicable diseases including stroke, ischaemic heart disease, chronic obstructive pulmonary disease COPD and lung cancer. Close to half of deaths due to pneumonia among children under 5 years of age are caused by particulate matter soot inhaled from household air pollution. Indoor air pollution and household energy: Most of these people are poor, and live in low- and middle-income countries. These cooking practices are inefficient, and use fuels and technologies that produce high levels of household air pollution with a range of health-damaging pollutants, including small soot particles that penetrate deep into the lungs. In poorly ventilated dwellings, indoor smoke can be times higher than acceptable levels for fine particles. Exposure is particularly high among women and young children, who spend the most time near the domestic hearth. Impacts on health 3. Women exposed to high levels of indoor smoke are more than two times as likely to suffer from COPD than women who use cleaner fuels and technologies. Among men who already have a heightened risk of COPD due to their higher rates of smoking, exposure to household air pollution nearly doubles that risk. The risk for women is higher, due to their role in food preparation. Other health impacts and risks More generally, small particulate matter and other pollutants in indoor smoke inflame the airways and lungs, impairing immune response and reducing the oxygen-carrying capacity of the blood. There is also evidence of links between household air pollution and low birth weight, tuberculosis, cataract, nasopharyngeal and laryngeal cancers. Mortality from ischaemic heart disease and stroke are also affected by risk factors such as high blood pressure, unhealthy diet, lack of physical activity and smoking. Some other risks for childhood pneumonia include suboptimal breastfeeding, underweight and second-hand smoke. For lung cancer and chronic obstructive pulmonary disease, active smoking and second-hand tobacco smoke are also main risk factors. Impacts on health equity, development and climate change Without a substantial policy change, the total number of people lacking access to clean fuels and technologies will remain largely unchanged by International Energy Agency, 1 and therefore hinder the achievement of the Agenda for Sustainable Development. Fuel gathering increases the risk of musculoskeletal damage, consumes considerable time for women and children, limits other productive activities such as income generation and takes children away from school. In less secure environments, women and children are at risk of injury and violence during fuel gathering. Black carbon sooty particles and methane emitted by inefficient stove combustion are powerful climate change pollutants. Many of the fuels and technologies used by households for cooking, heating and lighting present safety risks. The lack of access to electricity for 1 billion people many of whom then use kerosene lamps for lighting exposes households to very high levels of fine particulate matter. The use of polluting lighting fuels introduces other health risks, such as burns, injuries, poisonings, and constrains other opportunities for health and development, like studying or engaging in small crafts and trades, which require adequate lighting. WHO response WHO provides technical support to countries in their own evaluations and scale-up of health-promoting household fuels and technologies. WHO is building capacity at the country and regional level to address household air pollution through direct consultations and workshops on household energy and health. Guidelines for indoor air quality: These build upon existing WHO outdoor air quality guidelines and WHO guidance on levels of specific indoor pollutants. Household energy database The WHO Household energy database is used to monitor global progress in the transition to cleaner fuels and stove combinations in households. It also supports assessments of disease burden from the household air pollution generated from the use of polluting fuel and technologies. Currently the database includes

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housing data from more than surveys, representing countries. It has been expanded to include information on household fuels and technologies used for heating and lighting. As the custodial agency for Sustainable Development Goal Indicator 3. Research and programme evaluation WHO is working with countries, researchers and other partners to harmonize methods of evaluation across settings so that health impacts are assessed consistently and rigorously and incorporate economic assessment of health benefits. Leadership and advocacy in the health, energy and climate community Health sector In May , the World Health Assembly unanimously adopted a resolution on air pollution and health, calling for the integration of health concerns into national, regional and local air pollution-related policies. WHO emphasizes the compelling health arguments for cleaner household energy in a range of global forums addressing maternal and child health issues related to pneumonia as well as forums concerned with noncommunicable diseases. This advocacy can help increase awareness of the importance of providing and scaling up of cleaner household energy as a core preventive public health measure. Health, energy and sustainable development Reductions in air pollution-related disease burden both for household and outdoor will be used to monitor the progress towards attaining the Sustainable Development Goal on Health SDG 3. Ensuring universal access to clean fuel and technologies is a target of the Sustainable Development Goal on energy SDG 7. Achieving this goal could prevent millions of deaths and improve the health and well-being of the billions of people relying on polluting technologies and fuels for cooking, heating and lighting. To better assess the health risks of household energy use, as well as differentiated gender impacts from household energy practices, WHO is leading an effort with countries and surveying agencies e. The effort will ensure that surveys better capture information on all the fuels and technologies used in the home for cooking, heating and lighting, as well as other impacts like time lost to fuel collection disaggregated by sex.

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Chapter 3 : Queer Gothic | Open Library

Gothic fiction and the history of sexuality: Gothic fiction and the erotics of loss: Dung, guts, and blood: sodomy, abjection, and the Gothic: The horrors of Catholicism: religion and sexuality in Gothic fiction.

This article has been cited by other articles in PMC. Abstract Cow dung, which has germicidal property, was used in ancient days to clean living premises in South India. Nowadays, people are using commercially available synthetic cow dung powder. It is freely available in homes and is sometimes accidentally consumed by children. It is available in two colors - yellow and green. Cow dung powder poisoning is common in districts of Tamil Nadu such as Coimbatore, Tirupur, and Erode. We report two cases of yellow cow dung powder poisoning from our hospital. Auramine, cow dung powder, malachite green Introduction Cow dung, which has germicidal property, was used in ancient days to clean living premises in South India. It is available in two colors -yellow and green. Hence, the mechanism of action, clinical presentation, and cause of death is not clearly known. She had multiple episodes of vomiting and yellowish discoloration of skin. Hence, she was referred to our hospital on 3rd day. Her systemic examination and vitals were normal. She had yellowish discoloration of the skin " more on face and hands. Investigations on admission such as complete hemogram, renal function test RFT , serum electrolytes, and coagulation profile were normal. She was started on antiemetics, proton pump inhibitors, steroids, and Vitamin K. Medical gastroenterologist opinion was obtained, and ursodeoxycholic acid and metadoxine were added. Other blood investigations were normal. However, yellowish discoloration of the skin persisted. She was totally asymptomatic and discharged 2 days later. He had multiple episodes of vomiting while shifting. On examination, he was unconscious, not responding to painful stimuli. Pupils were 2 mm, equal and reacting to light. He had yellowish discoloration of the skin. Cardiovascular and respiratory system examination were normal. His saturation and vitals were normal. Due to poor GCS, the patient was intubated and mechanical ventilation was started. Stomach wash, activated charcoal, antibiotic, antiemetic, PPI, and steroid were started. Next day, he regained consciousness, was slowly weaned and extubated on day three. Medical gastroenterologist opinion was obtained and ursodeoxycholic acid was given. He was discharged on day four. However, the clinical presentation and biochemical abnormalities were not discussed. It is also a gastrointestinal tract irritant causing mucosal damage, epigastric pain, and discomfort. They had features of toxic hepatitis from day three of poison intake. This is similar to a study by Hisham et al. In contrast, Hisham et al. Hence, the discoloration of skin could be due to deposition of powder in different parts of the body as observed by Krishnamoorthy et al. He was hemodynamically stable, and other system examinations were normal. Next day, he regained consciousness and was extubated on day three. Ursodeoxycholic acid was tried in both our patients because in addition to its choleric effect, it also has immunomodulatory and antiapoptotic properties. Even though other organs looked unaffected in our cases, more number of patients should be studied before concluding. Other studies also confirm DNA damage induced by auramine in liver, kidney, and bone marrow of rats and mice, and in human cell line. Eye contact of auramine can produce injuries such as conjunctival edema, hyperemia, purulent discharge, and total opacification. Chronic health effects of auramine exposure are carcinogenic and mutagenic with higher incidence of bladder cancer, lymphatic cancer, and also cause reproductive damage in humans. Financial support and sponsorship.

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Chapter 4 : Dung beetle - Wikipedia

Gothic Fiction and the History of Sexuality 2. Gothic Fiction and the Erotics of Loss 3. Dung, Guts, and Blood: Sodomy, Abjection, and the Gothic Part II. Gothic Culture 4. The Horrors of Catholicism: Religion and Sexuality in Gothic Fiction 5. Psycho-Drama: Hypertheatricality and Sexual Excess on the Gothic Stage 6.

Polaroid, x 86 mm. Skin is always the damning signal of Gothic monstrosity: Such is the brilliant thesis argued by literary theorist Judith Halberstam in *Skin Shows: Gothic Horror and the Technology of Monsters*. In the film *The Silence of the Lambs* Jonathan Demme, , serial killer and gender catastrophe Buffalo Bill is preoccupied with sewing a dress from the skin of his victims, a macabre crafts project to which actress Jodie Foster, in the role of Clarice Starling, almost bodily contributes. In the early nineteenth century, writes Halberstam, the newly invented Gothic literary genre turned skin into the membrane-thin mark of monstrosity “with all the racist connotations therein well-intact, whether in slavery-ridden US or Empire-drunk Britain. In contrast with Gothic demons, monsters from pre-Enlightenment times openly declared their non-belonging to humankind. Instead a Gothic monster disturbingly approximates a human, attempts to pass for human, and is able to fool children, careless females and other trusting souls who fall victim to its cruel intentions. The new source of horror introduced by the Gothic monster was precisely this: An attentive observer learns to spy the telltale clues that give the monster away, averting mortal danger. James Whale, *Frankenstein*, Tod Browning, *Dracula*, Surely the movie-crazy boy, regularly attending the pictures near his Pittsburgh ghetto, would have been familiar with those recent, popular thrills and the ongoing horror craze. Such a presentation was then usurped and expanded by critics and hangers-on in coming to terms with his unorthodox art and baffling persona. To be sure, Gothic metaphor abounds in the writing surrounding Andy Warhol. Andy Warhol, *Camouflage Self-portrait*, Silkscreen ink and acrylic on canvas, Warhol was forever drawing attention to his weird, indefinably shaded skin. Consider his description of his daily beauty regimen in the effort of concealing his chronic acne: But am I covered? For his self-portrait the artist here abandoned his usual embellishing techniques for the commissioned portraits, where he snipped out double chins, wrinkles, and bags to produce rejuvenated faces for his high-paying clients. Andy Warhol, *Self-portrait*, Silkscreen ink and acrylic on canvas, x cm. In his final fright-wig self-portraits from Warhol looks cadaverous, a ghostly association which took on macabre significance when the artist died within a year of their making. The subject here becomes collective, mediatized death “the very same subject of his *Death and Disasters* from some two decades before. Warhol is modern death, and modern death is Warhol. I thought I was too small for Drexel Burnham is a little-known magazine advertisement for an investment bank featuring the world-famous artist in a double self-portrait. On the back wall looms the immense, demonic self-portrait: This self-construction “replicating a candid Warhol studio shot taken previously Hickey et. The long bony arms, so white they look bleached. Paul Morrissey , *Flesh for Frankenstein*, Paul Morrissey , *Blood for Dracula*, The lighting was subdued, the windows all covered, and he himself sort of hovered in the shadow. It was more of a collecting depot, a warehouse of things [“] He was some strange, isolated figure in his laboratory of taste experiments. Complementing this Hammer Horror-film-like interior is Warhol himself: The B-film stereotype is borrowed in the construction of an unfamiliar, potentially frightening Otherness that Warhol easily enacted, emphasizing the outrageousness of his person, his environment, and, by extension, his strange new art. Though never specifying any reference to vampires, Warhol self-imaging as a transparent or purely reflective being introduces a Gothic affiliation able to enhance his enigmatic persona with added moral hollowness and mystique. Like Warhol, the vampire originally hailed from some mysterious Eastern European outback. Silver gelatin print, 25 x 20 cm. Warhol, of course, was officially pronounced dead after the assassination attempt by Valerie Solanas in early summer ; medics reanimated him back to life. In one of his final books, *America* , alongside images of graveyards Warhol narrated his unexpected return to life after his assassination attempt and the future prospect of death, representing himself as a kind of transparent non-being returning from the

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dead. No epitaph, and no name. The implication is that Warhol is as alive in death as he is in life or, equally, just as dead in life as he is in death. Andy Warhol, *Self-portrait with Skull*, c. Silkscreen ink and acrylic on canvas, 41 x 33 cm. Throughout the career, the artist and his work were made by the artist to function as doubles or stand-ins for the other: The uncanny appearance of a human double, whether literal or metaphorical, is a Gothic mainstay particularly evident in the Victorian period and a central defining point of the uncanny for Freud. The idea of doubling has also informed readings of metaphorically doubled characters which recur in the literature, i. De Winter and Rebecca, and more. For literary theorists David Punter and Glennis Byron, the Gothic double serves the purpose of undermining both the stability of self and Other, as well as for the sake of confusing boundaries between good and evil Punter and Byron, In their view, the s Warhol art-making machine has been pathetically reduced to a genuinely repetitive, distressingly factory-like production of art-commodities. Warhol here is seen to commit the ultimate artistic monstrosity: In Gothic literature the monster becomes above all a moral monster, one whose very outlandishness defines normalcy. Virtually all Gothic monsters exist in an ontologically ill-defined state between life and death. The terror genre is populated by an ever-expandable gallery of undead figures enduring a problematic, irresolvable place, operating in a permanent state of liminality, whether Frankenstein creatures, vampires, ghosts, zombies, replicants, and more. Silkscreen ink and silver paint on linen, x cm. For Phelan, the long hard edge of the building in shadow, starkly drawn against the grey mottled sky, symbolically represents this final fault-line between the living and the dead. In the *Suicide* silkscreen, a human life is caught between existential states, observed in the few nano-seconds that this human body hangs suspended in undeath. The *Death and Disaster* series are a lot more Gothic than they are Pop, the usual and by now exhausted Warholian art-historical appellative and one which has always felt hideously unsuited to this cheerless group of artworks. Andy Warhol, *5 Deaths*, Silkscreen ink and acrylic on linen, 51 x 76 cm. To be clear, my idea is certainly not that Andy Warhol really was some kind of monster, or that he literally shared Gothic-monster traits. He was a flesh-and-blood human with flaws like the rest of us – if accompanied by phenomenal charisma, and possessing an artistic brilliance without compare. Andy Warhol, *Skull*, Silkscreen ink and acrylic on canvas, 38 x 48 cm. M Merck, London, , Fred Botting, *The Gothic*, Routledge, , Bob Colacello, *Holy Terror: A Guide to Items in 2 Hours and 56 Minutes*, ed. Eva Meyer-Hermann, NAI, , Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*, Duke, Caroline Jones, *The Machine in the Studio: Wayne Koestenbaum, Andy Warhol*, Phoenix, Amelia Jones, Routledge, , Jean Stein, with George Plimpton, *Edie: Andy Warhol*, America New York: The Warhol Sixties, Harcourt, Inc. Marina Warner, *Phantasmagoria*, Oxford,

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Chapter 5 : Household air pollution and health

'Dung, guts and blood': sodomy, abjection and Gothic fiction in the early nineteenth century Most reviews waxed and waned between giddy glee for these sodomites of the sagebrush and sappy salivation about The Tumescence in the Tent.

Geotrupidae family , "earth-boring dung beetles" [6] Scarabaeidae family , "scarab beetles" not all species use dung Scarabaeinae subfamily , "true dung beetles" [7] Aphodiinae subfamily , "small dung beetles" not all species use dung [8] Systematic Position: They are found on all continents except Antarctica. They eat the dung of herbivores and omnivores , and prefer that produced by the latter. One type living in Central America, *Deltochilum valgum* , is a carnivore preying upon millipedes. Those that eat dung do not need to eat or drink anything else, because the dung provides all the necessary nutrients. Most dung beetles search for dung using their sensitive sense of smell. Some smaller species simply attach themselves to the dung-providers to wait for the dung. After capturing the dung, a dung beetle rolls it, following a straight line despite all obstacles. Sometimes, dung beetles try to steal the dung ball from another beetle, so the dung beetles have to move rapidly away from a dung pile once they have rolled their ball to prevent it from being stolen. Dung beetles can roll up to 10 times their weight. Male *Onthophagus taurus* beetles can pull 1, times their own body weight: The "rollers" roll and bury a dung ball either for food storage or for making a brooding ball. In the latter case, two beetles, one male and one female, stay around the dung ball during the rolling process. Usually it is the male that rolls the ball, while the female hitch-hikes or simply follows behind. In some cases, the male and the female roll together. When a spot with soft soil is found, they stop and bury the ball, then mate underground. After the mating, one or both of them prepares the brooding ball. When the ball is finished, the female lays eggs inside it, a form of mass provisioning. Some species do not leave after this stage, but remain to safeguard their offspring. The dung beetle goes through a complete metamorphosis. The larvae live in brood balls made with dung prepared by their parents. During the larval stage, the beetle feeds on the dung surrounding it. The behavior of the beetles was poorly understood until the studies of Jean Henri Fabre in the late 19th century. For example, Fabre corrected the myth that a dung beetle would seek aid from other dung beetles when confronted by obstacles. Benefits and uses[edit] *Onitis aygulus* *Onthophagus nigriventris* Dung beetles play a remarkable role in agriculture and tropical forests. By burying and consuming dung, they improve nutrient recycling and soil structure. Dung beetles have further shown to improve soil conditions and plant growth on rehabilitated coal mines in South Africa [27]. Therefore, many countries have introduced the creatures for the benefit of animal husbandry. In developing countries , the beetles are especially important as an adjunct for improving standards of hygiene. The successful introduction of 23 species was made, most notably *Digitonthophagus gazella* and *Euoniticellus intermedius* , which has resulted in improvement of the quality and fertility of Australian cattle pastures, along with a reduction in the population of pestilent bush flies by around 90 percent. The exotic species might be useful for controlling diseases of livestock in commercial areas, and might displace native species in modified landscapes, however data is not conclusive about its effect on native species in natural environments and further monitoring is required. In Isan , Northeastern Thailand, the local people famously eat many different kinds of insects including the dung beetle. Hence, the increasing rarity of the dung beetle in the agricultural region. Scarab in ancient Egypt[edit] Main article: Scarab artifact A scarab statue at the Karnak temple complex Several species of the dung beetle, most notably the species *Scarabaeus sacer* often referred to as the sacred scarab , enjoyed a sacred status among the ancient Egyptians. It may have existential, fictional, or ontologic significance. The scarab was linked to Khepri "he who has come into being" , the god of the rising sun. The ancients believed that the dung beetle was only male in gender, and reproduced by depositing semen into a dung ball. The supposed self-creation of the beetle resembles that of Khepri, who creates himself out of nothing. Moreover, the dung ball rolled by a dung beetle resembles the sun. The race of beetles has no female, but all the males eject their sperm into a round pellet of

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material which they roll up by pushing it from the opposite side, just as the sun seems to turn the heavens in the direction opposite to its own course, which is from west to east. Some New Kingdom royal tombs exhibit a threefold image of the sun god, with the beetle as symbol of the morning sun. The astronomical ceiling in the tomb of Ramses VI portrays the nightly "death" and "rebirth" of the sun as being swallowed by Nut, goddess of the sky, and re-emerging from her womb as Khepri. The image of the scarab, conveying ideas of transformation, renewal, and resurrection, is ubiquitous in ancient Egyptian religious and funerary art. Excavations of ancient Egyptian sites have yielded images of the scarab in bone, ivory, stone, Egyptian faience, and precious metals, dating from the Sixth Dynasty and up to the period of Roman rule. They are generally small, bored to allow stringing on a necklace, and the base bears a brief inscription or cartouche. Some have been used as seals. Pharaohs sometimes commissioned the manufacture of larger images with lengthy inscriptions, such as the commemorative scarab of Queen Tiye. Massive sculptures of scarabs can be seen at Luxor Temple, at the Serapeum in Alexandria see Serapis and elsewhere in Egypt. A scarab, depicted on the walls of Tomb KV6 in the Valley of the Kings. The scarab was of prime significance in the funerary cult of ancient Egypt. Scarabs, generally, though not always, were cut from green stone, and placed on the chest of the deceased. Perhaps the most famous example of such "heart scarabs" is the yellow-green pectoral scarab found among the entombed provisions of Tutankhamen. It was carved from a large piece of Libyan desert glass. The purpose of the "heart scarab" was to ensure that the heart would not bear witness against the deceased at judgement in the Afterlife. Other possibilities are suggested by the "transformation spells" of the Coffin Texts, which affirm that the soul of the deceased may transform xpr into a human being, a god, or a bird and reappear in the world of the living. One scholar comments on other traits of the scarab connected with the theme of death and rebirth: It may not have gone unnoticed that the pupa, whose wings and legs are encased at this stage of development, is very mummy-like. It has even been pointed out that the egg-bearing ball of dung is created in an underground chamber which is reached by a vertical shaft and horizontal passage curiously reminiscent of Old Kingdom mastaba tombs. The best-known of these being Judean LMLK seals 8 of 21 designs contained scarab beetles, which were used exclusively to stamp impressions on storage jars during the reign of Hezekiah. The scarab remains an item of popular interest thanks to modern fascination with the art and beliefs of ancient Egypt. Scarab beads in semiprecious stones or glazed ceramics can be purchased at most bead shops, while at Luxor Temple a massive ancient scarab has been roped off to discourage visitors from rubbing the base of the statue "for luck". In culture[edit] Some dung beetles are used as food in South East Asia and a variety of dung beetle species have been used therapeutically and are still being used in traditionally living societies in potions and folk medicines to treat a number of illnesses and disorders [40]. When the beetle finds out what the eagle has done, it stuffs itself with dung, goes straight up to Zeus and flies right into his face. Zeus is startled at the sight of the unpleasant creature, jumping to his feet so that the eggs are broken. Learning of the origin of their feud, Zeus attempts to mediate and, when his efforts to mediate fail, he changes the breeding season of the eagle to a time when the beetles are not above ground. In Peace, the hero rides up to Olympus to free the goddess Peace from her prison. His steed is an enormous dung beetle which has been fed so much dung that it has grown to monstrous size. Insects portal Catharsius, an important dung beetle genus in African and Asian environments Addo Elephant National Park, site of the largest remaining population of the endangered flightless dung beetle *Circellium bacchus*.

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Chapter 6 : Cow dung powder poisoning

Argues that gothic fiction has helped shape thinking about sexual matters and jump-start the age of sexology. This work examines the ways in which gothic fiction centers on loss as the foreclosure of homoerotic possibility and the relationship between transgressive sexual behaviors and a range of religious behaviors understood as "Catholic".

Queering Gothic in the Romantic Age: University of Illinois Press, Hughes, William, and Andrew Smith, eds. Manchester University Press, It would now seem official: As is made clear by the titles of three relatively recent publications, George E. On the face of it, this is hardly surprising. Yes, the Gothic is preoccupied with non-standard sexualities as libidinal urges run amuck. The complications come, as they invariably do, with definitions and implications. Can queer, for example, be detached from issues of gender and sexuality to refer, as Fincher suggests, to the breaking down in general of structures we take for granted? Can the Gothic as a category be made to accommodate E. Forster and Michael Jackson as it does in the Hughes and Smith collection? Recalling debates in the 1990s about deconstruction, these three works taken together journal of the fantastic in the arts Vol. What happens when queer no longer seems, well, queer? The study then concludes with a Justified Sinner that focus on male same-sex relations. This sense of a natural sexuality in the form of a unquenchable urge to dominate. The originary same-sex love that had been foreclosed for stage significantly is never addressed. What Gothic fictions do from this perspective be foreclosed is incestuous heterosexual desire, not same-sex desire. At the time is to denaturalize or to demythologize in a Barthesian sense? hetero- very least, Haggerty needs to justify treating the male and female characters sexuality by depicting alternative sexualities and then dramatizing the cultural he considers in the same way. For The logical slippages in this chain of thought are intriguing. This as its central focus. For the most part, his close readings of Gothic texts argue for her and Eve Sedgwick in the introduction and an occasional nod to Haggerty the presence of queer themes, themes that denaturalize normative categories none of whom are included in the wholly inadequate index, eschews theory of sex and gender. The slippage here is from queer texts to gender Fincher has in mind and whether queer theory can or should be separated queering the text to queer readers. According to Fincher, on the most basic level for Fincher, is about calling attention to the arbitrary nature of the signifier the fact that there is no intrinsic connection between The formal characteristics of Gothic writing, such as its Chinese-box nar- signifier and signified. How one interprets the Gothic, however, depends course, a fact that in itself makes them queer. To read comprehend the intention of this gaze. Fincher ing gender as a construct 28, opens up interpretive possibilities for his texts explains that the subtitle to his study, The Penetrating Eye, has thus been according to Fincher and makes them playfully subversive. If we must call these authors anything, Fincher essentially asserts, his is the gaze that unveils the subversiveness of these texts. This irony is then let us call them queer a term that at least from his perspective rather than compounded by the fact that, through just the sort of reversal of the gaze he reifying sedimented understandings of gender undermines them and thereby theorizes, Fincher inserts himself into the text and indicates his own sexual complicates interpretation of the productions of these authors. The point on preference on the first page of the introduction, thus becoming in effect the which he closes, however, is that through reading their correspondence and subject of his study. Chap- might describe as queer. Or, The Castle of Otranto? The novel is also one in which mas- queer sexuality. Falkland, Fincher as unnecessarily prescriptive. Fur- predominant discourse for individuals to produce their identities within, then ther, Fincher revisits the proposition presented in the introduction concern- this discourse must, in many ways, have reproduced and reinforced ideas ing queerness and narrative structure. The first part considers how Byron and writers like John Vathek signals a textual monstrosity that plays with the reader. The situation in De Montfort is very different. Queer desire, it seems, exists both by Julia Kristeva, Hughes and Smith refer to queerness as that part of ourselves where it appears and where it does not. The Gothic text two men in texts that, for the most part, are readily classifiable as Gothic, the from this perspective is always queer precisely because

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queerness is always ten contributors to the contribution to queer Gothic studies, Hughes and already Gothic. This is an ambitious chapter, but the variability of cultural conceptions of sexual normativity. My suggestive, requires additional elaboration. Implying or attributing queer sexuality to monks and nuns, address anti-Semitic slurs that cast Jews as effeminate or sexually perverse, of course, is a theme common to the Gothic novel in general—a point that which I think would have effectively made the link between queer and Judaic could have been developed more fully in this chapter. Cat- does assert a gothicized homoerotic subtext existing beneath the relationship egotically different from any other entry in the volume in taking an individual between Daniel and Mordecai. With special attention to the video the Gothic in Teleny. Dorian, as summarized by the novel of Homosexuality Taken together, however, they force the set of questions articulated over the course of this review and presented in other places by queer theorists such as David Halperin. Can one talk about the institutionalization of queer reading? And can queer theory become so detached from issues of gender and sexuality that any calling attention to the journal of the fantastic in the arts journal of the fantastic in the arts READ PAPER.

Chapter 7 : Table of contents for Queer Gothic

'Dung, guts and blood': sodomy, abjection and Gothic fiction in the early nineteenth century 1) This article appealed to me because the key words in the title, *arsenokoites* and *malakos*, are precisely the two controversial words from the passage that are often translated deprecatorily as "homosexuals and sodomites."

Chapter 8 : Feces - Wikipedia

'Dung, guts and blood': sodomy, abjection and Gothic fiction in the early nineteenth century And yet even if the uses and meanings of "the sodomite" are often still "extra-sexual," the sodomite nonetheless is recovered as a distinctly sexual subject.