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# Hystories

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*Hystories*

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## CALEB AUDRINA

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**Trauma** University of Toronto Press  
 Drawing on both historical analysis and theories from the modern affective sciences, *Shakespeare and Disgust* argues that the experience of revulsion is one of Shakespeare's central dramatic concerns. Known as the 'gatekeeper emotion', disgust is the affective process through which humans protect the boundaries of their physical bodies from material contaminants and their social bodies from moral contaminants. Accordingly, the emotion provided Shakespeare with a master category of compositional tools – poetic images, thematic considerations and narrative possibilities – to interrogate the violation and preservation of such

boundaries, whether in the form of compromised bodies, compromised moral actors or compromised social orders. Designed to offer both focused readings and birds-eye coverage, this volume alternates between chapters devoted to the sustained analysis of revulsion in specific plays (*Titus Andronicus*, *Timon of Athens*, *Coriolanus*, *Othello* and *Hamlet*) and chapters presenting a general overview of Shakespeare's engagement with certain kinds of prototypical disgust elicitors, including food, disease, bodily violation, race and sex disgust. Disgust, the book argues, is one of the central engines of human behaviour – and, somewhat surprisingly, it must be seen as a centrepiece of Shakespeare's affective universe.

*Memory and Migration* NYU Press  
 Much has been written regarding the New

Woman in the fin de siècle and the changes women's groups fought so hard to achieve. However, the social and gender changes demanded by women as the nineteenth century drew to a close necessitated a corresponding change in traditional masculinities. Redefinition of the male role was not easily negotiated in an era of rampant patriarchy and Victorian supremacy; the distinct boundaries between male and female social space made this increasingly problematic for both genders. Some Victorian men, who had seen the public sphere as exclusively theirs, felt both their masculinity and male privilege threatened and were confused by women's challenges and their attempted encroachment into what had previously been perceived as solely male domains. While many female authors explored possibilities for the New Woman figure, as

the fin de siècle approached, male authors began to consider how masculinities might respond to changing gender dynamics. Authors such as Sir Arthur Conan Doyle and Bram Stoker, amongst others, addressed ways in which their male characters could negotiate a quandary of masculinities under threat by alterations to conventional gender spheres while remaining “manly” in situations which required a rethinking of many of their basic tenets during this time of flux. This book examines the opinions of women within both the dominant and reverse discourses, and parallels them with ideas surrounding changes in masculinities that began to emerge in male-authored texts. As such, it details an often vociferous negotiation of volatile issues which led to a major upheaval of gender roles in the approach to a new century that demanded changes which were difficult to achieve.

**From Photography to fMRI** Univ of California Press

Memory plays an integral part in how individuals and societies construct their identity. While memory is usually considered in the context of a stable, unchanging environment, this collection of essays explores the effects of immigration, forced expulsions, exile, banishment, and war on individual and collective memory. The ways in which memory affects cultural representation and historical understanding across generations is examined through case studies and theoretical approaches that underscore its mutability. *Memory and Migration* is a truly interdisciplinary book featuring the work of leading scholars from a variety of fields across the globe. The essays are collaborative, successfully responding to the central theme and expanding upon the findings of individual authors. A groundbreaking contribution to an emerging field of study, *Memory and Migration* provides valuable insight into the connections between memory, place, and displacement.

**Towards a Poetics of the Mental Health**

*Play* Liverpool University Press

Paul Nathanson and Katherine Young believe that this reveals a shift in the United States and Canada to a worldview based on ideological feminism, which presents all issues from the point of view of women and, in the process, explicitly or implicitly attacks men as a class. They argue that ideological feminism is silently reshaping law, public policy, education, and journalism.

**The Oxford Handbook of Queer Cinema** Routledge

First published in 1947 in the USA. This edition reprints the first UK edition of

1964. Published to critical acclaim, the central argument of this book is that the historical play must be studied as a genre separate from tragedy and comedy. Just as there is in Shakespearean tragedies a dominant ethical pattern of passion opposed to reason, so there is in the history plays a dominant political pattern characteristic of the political philosophy of the age. From the 'troublesome reign' of King John to the 'tragical doings' of Richard III, Shakespeare wove the events of English history into plots of universal interest.

**A Bibliographical Catalogue of Italian Books Printed in England 1558-1603**

Routledge

This study traces key developments in theatre's engagement with mental health since the 1970s. It introduces and applies the concept of the 'mental health play' as accurate and timely in addressing the way mental distress and mental illness have been brought to the stage. The study argues that the theatre is a central calibrator for reflecting developments and tensions in, as well as attitudes towards, mental health care, and thus opens up a domain that still has stereotypes and myths attached to it. Theatre's representations of mental distress inform and shape cultural production and vice versa. Mental health plays are central in encouraging and fostering conversations about mental health, and they thus intervene in ongoing debates. Due to its interdisciplinary approach, this study contributes to and extends existing research in multiple fields, including theatre and science, performance studies, and the medical humanities.

**Publishing the History Play in the Time of Shakespeare** Columbia University Press

Conspiracy theories are everywhere in post-war American culture. From postmodern novels to *The X-Files* and from gangsta rap to feminist polemic, there is a widespread suspicion that sinister forces are conspiring to take control of our national destiny, our minds, and even our bodies. Conspiracy explanations can no longer be dismissed as the paranoid delusions of far-right crackpots. Indeed, they have become a necessary response to a risky and increasingly globalized world, in which everything is connected but nothing adds up. Peter Knight provides an engaging and cogent analysis of the development of conspiracy culture, from 1960s' countercultural suspicions about the authorities to the 1990s, where a paranoid attitude is both routine and ironic. *Conspiracy Culture* analyses conspiracy narratives about familiar topics like the Kennedy assassination, alien

abduction, body horror, AIDS, crack cocaine, the New World Order, as well as more unusual ones like the conspiracies of patriarchy and white supremacy. *Conspiracy Culture* shows how Americans have come to distrust not only the narratives of the authorities, but even the authority of narrative itself to explain *What Is Really Going On*. From the complexities of Thomas Pynchon's novels to the endless mysteries of *The X-Files*, Knight argues that contemporary conspiracy culture is marked by an infinite regress of suspicion. Trust no one, because we have met the enemy and it is us.

**Medieval Considerations of Incest, Marriage, and Penance** Bloomsbury Publishing

During the late 1970s and 1980s speaking out about the traumatic reality of incest and rape was a rare and politically groundbreaking act. Today it is a ubiquitous feature of popular culture and its political value uncertain. In *Violence and the Cultural Politics of Trauma*, Jane Kilby explores the complexity and consequences of this shift in giving first-hand testimony by focusing on debates over recovered memory therapy and false memory syndrome, the spectacle of talkshow disclosures, discourses of innocence and complicity as well as the aesthetics and affect of shock. In counterpoint to the frequently cynical readings of personal narrative politics, Kilby advances an alternative reading built around the concept of unrepresentability. Key to this intervention is the stress placed by Kilby on the limits of representing sexually traumatic experiences and how this requires both theoretical and methodological innovation. Based on close readings of survivor narratives and artworks, this book demonstrates the significance of unrepresentability for a feminist understanding of sexual violence and victimisation. The book will of interest to those working in the areas of Cultural, Literary, Media and Women's Studies as well as Memory and Trauma Studies. **Key Features\*** Provides a topical discussion of the debates generated by a mass culture of speaking out about violence and victimisation\* Offers an interdisciplinary case-study analysis of survivor testimony\* Applies cutting-edge developments in trauma and testimony theory to a feminist analysis of women's incest testimony\* Makes accessible the significance of unrepresentability for a cultural politics of trauma

**Hystories** Springer Nature

Longlisted for the National Book Award for

Nonfiction “There Kevin Young goes again, giving us books we greatly need, cleverly disguised as books we merely want. Unexpectedly essential.”—Marlon James Award-winning poet and critic Kevin Young tours us through a rogue’s gallery of hoaxers, plagiarists, forgers, and fakers—from the humbug of P. T. Barnum and Edgar Allan Poe to the unrepentant bunk of JT LeRoy and Donald J. Trump. Bunk traces the history of the hoax as a peculiarly American phenomenon, examining what motivates hucksters and makes the rest of us so gullible. Disturbingly, Young finds that fakery is woven from stereotype and suspicion, race being the most insidious American hoax of all. He chronicles how Barnum came to fame by displaying figures like Joice Heth, a black woman whom he pretended was the 161-year-old nursemaid to George Washington, and What Is It?, an African American man Barnum professed was a newly discovered missing link in evolution. Bunk then turns to the hoaxing of history and the ways that forgers, plagiarists, and journalistic fakers invent backstories and falsehoods to sell us lies about themselves and about the world in our own time, from pretend Native Americans Grey Owl and Nasdijj to the deadly imposture of Clark Rockefeller, from the made-up memoirs of James Frey to the identity theft of Rachel Dolezal. In this brilliant and timely work, Young asks what it means to live in a post-factual world of “truthiness” where everything is up for interpretation and everyone is subject to a pervasive cynicism that damages our ideas of reality, fact, and art.

**Spenser's Forms of History** Watkins Media Limited

*Conspiracy Theories in the United States and the Middle East* is the first book to approach conspiracy theorizing from a decidedly comparative and interdisciplinary perspective. Whereas previous studies have engaged with conspiracy theories within national frameworks only, this collection of essays draws attention to the fact that conspiracist visions are transnational narratives that travel between and connect different cultures. It focuses on the United States and the Middle East because these two regions of the world are entangled in manifold ways and conspiracy theories are currently extremely prominent in both. The contributors to the volume are scholars of Middle Eastern Studies, Anthropology, History, Political Science, Cultural Studies, and American Studies, who approach the subject from a variety of different theories and methodologies. However, all of them

share the fundamental assumption that conspiracy theories must not be dismissed out of hand or ridiculed. Usually wrong and frequently dangerous, they are nevertheless articulations of and distorted responses to needs and anxieties that must be taken seriously. Focusing on individual case studies and displaying a high sensitivity for local conditions and the cultural environment, the essays offer a nuanced image of the workings of conspiracy theories in the United States and the Middle East.

**Political Hystories** JHU Press

An intriguing interrogation of America’s long-running obsession with conspiracy theories Why are Americans today so fascinated by Area 51? How did rumors that the AIDS virus originated as a weapon of biowarfare emerge? Why does the Kennedy assassination provoke heated debate over fifty years after the fact, and why did Donald Trump’s birther theories only serve to increase his popularity with voters? The origins of these ideas reveal important facets of American culture and politics. Placing conspiracy thinking at the center of American history, and challenging the knee-jerk dismissal of conspiratorial thought as deluded and often dangerous, *Conspiracy Nation* provides a wide-ranging survey of conspiracy theories in contemporary America. In the 19th century, inflammatory rhetoric about slave revolts, the well-publicized specter of the black rapist, and the formation of the Ku Klux Klan all worked as conspiracy theories to legitimate an emerging sense of national consciousness based on an ideology of white supremacy – one that still persists today. In our contemporary world, panicked responses to increasing multiculturalism and globalization yield new notions of victimhood and new theories about conspiratorial plans for global domination. Offering up a provocative array of examples, ranging from alien abduction to the novels of DeLillo and Pynchon to Tupac Shakur’s “paranoid style,” *Conspiracy Nation* documents and unearths the workings of conspiracy in the contemporary moment. Contributors: Clare Birchall, Jack Bratich, Bridget Brown, Jodi Dean, Ingrid Walker Fields, Douglas Kellner, Peter Knight, Fran Mason, John A. McClure, Timothy Melley, Eithne Quinn, and Skip Willman

**The Uses of History in Early Modern England** Cambridge Scholars Publishing

An outstanding new interpretation of Hobbes, one of the most difficult and challenging of political philosophers.

**PTSD** Routledge

Can you really die from laughing too hard?

Between 1870 and 1920, hundreds of women suffered such a fate—or so a slew of sensationalist obituaries would have us believe. How could laughter be fatal, and what do these reports of women’s risible deaths tell us about the politics of female joy? Maggie Hennefeld reveals the forgotten histories of “hysterical laughter,” exploring how women’s amusement has been theorized and demonized, suppressed and exploited. In nineteenth-century medicine and culture, hysteria was an ailment that afflicted unruly women on the cusp of emotional or nervous breakdown. Cinema, Hennefeld argues, made it possible for women to laugh outrageously as never before, with irreversible social and political consequences. As female enjoyment became a surefire promise of profitability, alarmist tales of women laughing themselves to death epitomized the tension between subversive pleasure and its violent repression. Hennefeld traces the social politics of women’s laughter from the heyday of nineteenth-century sentimentalism to the collective euphoria of early film spectatorship, traversing contagious dancing outbreaks, hysteria photography, madwomen’s cackling, cinematic close-ups, and screenings of slapstick movies in mental asylums. Placing little-known silent films and an archive of remarkable, often unusual texts in conversation with affect theory, comedy studies, and feminist film theory, this book makes a timely case for the power of hysterical laughter to change the world. *Conspiracy Theories in the United States and the Middle East* Oxford University Press

*Blue Light of the Screen* is a memoir about the author’s obsession with horror and the supernatural. *Blue Light of the Screen* is about what it means to be afraid -- about immersion, superstition, delusion, and the things that keep us up at night. A creative-critical memoir of the author’s obsession with the horror genre, *Blue Light of the Screen* embeds its criticism of horror within a larger personal story of growing up in a devoutly Catholic family, overcoming suicidal depression, uncovering intergenerational trauma, and encountering real and imagined ghosts. As Cronin writes, she positions herself as a protagonist who is haunted by what she watches and reads, like an antiquarian in an M.R. James ghost story whose sense of reality unravels through her study of arcane texts and cursed archives. In this way, *Blue Light of the Screen* tells the story of the author’s conversion from skepticism to faith in the supernatural. Part memoir, part ghost story, and part

critical theory, *Blue Light of the Screen* is not just a book about horror, but a work of horror itself.

[Bunk](#) Palgrave Macmillan

What kind of theorized view of personal-and-political, ethnic, class-related, and (inter)national history do women authors offer? This book examines work of women novelists, journalists, political activists, and autobiographers and explores the multiple perspectives from which they (re)create and (de)construct a feminist political history.

**Legalizing Misandry** Rutgers University Press

In Spenser's *Forms of History*, Bart Van Es presents an engaging study of the ways in which Edmund Spenser utilized a number of "forms of history"--chronicle, antiquarian discourse, secular typology, political prophecy, and others--in both his poetry and his prose, and assesses their collective impact on Elizabethan poetry.

[A Survey of London](#) Peter Lang GmbH, Internationaler Verlag Der Wissenschaften  
A unique book on London, published in 1603 and reissued here in the two-volume 1908 version edited by C. L. Kingsford.

**An Anthology of Elizabethan**

**Dedications and Prefaces** Cambridge University Press

Once called "America's greatest actress," renowned for the passion and power of her performances, Clara Morris (1847-1925) has been largely forgotten. *A Spectacle of Suffering: Clara Morris on the American Stage* is the first full-length study of the actress's importance as a feminist in the late nineteenth and early twentieth

centuries. Detailing her daunting health problems and the changing tastes in entertainment that led to her retirement from the stage, Barbara Wallace Grossman explores Morris's dramatic reinvention as an author. During a second robust career, she published hundreds of newspaper and magazine articles and nine books—six works of fiction and three memoirs. Grossman draws on the fifty-four-volume diary that Morris kept from 1868 until 1924, as well as on the manuscript fragments and notes of journalist George T. MacAdam, who died in 1929 before completing the actress's biography.

Grossman provides a dramatic account of Morris's life and work from her troubled early years, through an unhappy marriage, morphine addiction, and invalidism, to the challenges of touring, the decline of her artistic reputation, and the demands of the writing career she pursued so tenaciously. *A Spectacle of Suffering* reveals how Morris, even after experiencing blindness and the loss of her home, livelihood, and family, did not succumb to despair and found comfort in the small pleasures of her circumscribed life. *A Spectacle of Suffering* recovers an important figure in American theatre and ensures that Morris will be remembered not simply as an actress but as a respected writer and beloved public figure, admired for her courage in dealing with adversity. The book, which is enhanced by twenty-four illustrations, is the only published biography of Clara Morris. It is as much a tribute to the power of the human spirit as it is an effective means of exploring

American theatre and society in the Gilded Age.

**Redefining Elizabethan Literature**

McGill-Queen's Press - MQUP

Traumatic experiences and their consequences are often the core of life stories told by survivors of violence. In *Trauma: Life Stories of Survivors* leading academics explore the relationship between the experiences of terror and helplessness that have caused trauma, the ways in which survivors remember, and the representation of these memories in the language and form of their life stories. International case studies include the migration of Ethiopian Jews to Israel, the life stories of Guatemalan war widows, violence in South Africa, persecution of political prisoners in South Africa and the former Czechoslovakia, lynching in the Mississippi Delta, resistance in Zimbabwe's liberation war, sexual abuse, and the ongoing Irish troubles. The volume reveals the complexity of remembering and forgetting traumatic experiences, and shows that survivors are likely to express themselves in stories containing elements that are imaginary, fragmented, and loaded with symbolism. *Trauma: Life Stories of Survivors* is a groundbreaking work of relevance across the social sciences. This new perspective on trauma will be of particular importance to researchers in psychology, history, women's studies, anthropology, sociology and cultural studies.

[Shakespeare's History](#) Edinburgh

University Press

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