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# Electric Animal Toward A Rhetoric Of Wildlife

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Ciferae

Ex-Cinema

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Real Animals on the Stage  
Rhetorical Animals

*Electric Animal Toward A  
Rhetoric Of Wildlife*

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## SHERLYN ROLAND

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*Ciferae* Routledge

The Stage Lives of Animals examines what it might mean to make theatre beyond the human. In this stunning collection of essays, Una Chaudhuri engages with the alternative modes of thinking, feeling, and making art offered by animals and animality, bringing insights from theatre practice and theory to animal studies as well as exploring what animal studies can

bring to the study of theatre and performance. As our planet lives through what scientists call "the sixth extinction," and we become ever more aware of our relationships to other species, Chaudhuri takes a highly original look at the "animal imagination" of well-known plays, performances and creative projects, including works by: Caryl Churchill Rachel Rosenthal Marina Zurkow Edward Albee Tennessee Williams Eugene Ionesco Covering over a decade of explorations, a wide range of writers, and many urgent topics, this volume demonstrates that an

interspecies imagination deeply structures modern western drama.

Ex-Cinema Univ of California Press

Developing a phenomenology of the animal other through contemporary art  
Ex-Cinema Rutgers University Press

Foucault and Animals is the first collection to explore the relevance of Foucault's thought for the animal question. Chrulew and Wadiwel bring together essays that open up his influential range of concepts and methods to new domains of human-animal relations.

**The Imaginary of Animals** Cambridge

### Scholars Publishing

Lourdes Orozco considers different representations of animals in performance; suggesting that all animals have the ability to make us question the human, and its relationship to the other. She examines ways in which animals challenge theatre's ability to make meaning, and considers the surrounding ethical, political and social issues.

*Behold an Animal* U of Minnesota Press

This book surveys a broad range of contemporary texts to show how representations of human-animal relations challenge the anthropocentric nature of fiction. By looking at the relation between language and suffering in twenty-first-century fiction and drawing on a wide range of theoretical approaches, Baker suggests new opportunities for exploring the centrality of nonhuman animals in recent fiction: writing animal lives leads to new narrative structures and forms of expression. These novels destabilise assumptions about the nature of pain and vulnerability, the burden of literary inheritance, the challenge of writing the Anthropocene, and the relation between text and image. Including both well-known

authors and emerging talents, from J.M. Coetzee and Karen Joy Fowler to Sarah Hall, Alexis Wright, and Max Porter, and texts from experimental fiction to work for children, *Writing Animals* offers an original perspective on both contemporary fiction and the field of literary animal studies.

*Electric Animal* Lexington Books

From the proto-cinematic sequencing of animal motion in the nineteenth century to the ubiquity of animal videos online, the histories of animal life and the moving image are enigmatically interlocked.

*Animal Life and the Moving Image* is the first collection of essays to offer a sustained focus on the relations between screen cultures and non-human animals. The volume brings together some of the most important and influential writers working on the non-human animal's significance for cultures and theories of the moving image. It offers innovative analyses of the representation of animals across a wide range of documentary, fiction, mainstream and avant-garde practices, from early cinema to contemporary user-generated media. Individual chapters consider King Kong, *The Birds*, *The Misfits*, *The Cove*, *Grizzly*

*Man and Microcosmos*, the work of Sergei Eisenstein, Robert Bresson, Malcolm Le Grice, Peter Greenaway, Carolee Schneemann and Isabella Rossellini, and YouTube stars Christian the lion and Maru the cat.

**Of Mice and Men** Springer

Combining historical and interpretive work, this collection examines changing perceptions of and relations between human and nonhuman animals in Britain over the long eighteenth century. Persistent questions concern modes of representing animals and animal-human hybrids, as well as the ethical issues raised by the human uses of other animals. From the animal men of Thomas Rowlandson to the part animal-part human creature of Victor Frankenstein, hybridity serves less as a metaphor than as a metonym for the intersections of humans and other animals. The contributors address such recurring questions as the implications of the Enlightenment project of naming and classifying animals, the equating of non-European races and nonhuman animals in early ethnographic texts, and the desire to distinguish the purely human from the entirely nonhuman animal. Gulliver's

Travels and works by Mary and Percy Shelley emerge as key texts for this study. The volume will be of interest to scholars and students who work in animal, colonial, gender, and cultural studies; and will appeal to general readers concerned with the representation of animals and their treatment by humans.

Cinema without Reflection Routledge

This volume critically investigates current topics and disciplines that are affected, enriched or put into dispute by the burgeoning scholarship on Animal Studies.

Animal Subjects BRILL

The Routledge Companion to Animal-Human History provides an up-to-date guide for the historian working within the growing field of animal-human history. Giving a sense of the diversity and interdisciplinary nature of the field, cutting-edge contributions explore the practices of and challenges posed by historical studies of animals and animal-human relationships. Divided into three parts, the Companion takes both a theoretical and practical approach to a field that is emerging as a prominent area of study. *Animals and the Practice of History* considers established practices of

history, such as political history, public history and cultural memory, and how animal-human history can contribute to them. *Problems and Paradigms* identifies key historiographical issues to the field with contributors considering the challenges posed by topics such as agency, literature, art and emotional attachment. The final section, *Themes and Provocations*, looks at larger themes within the history of animal-human relationships in more depth, with contributions covering topics that include breeding, war, hunting and eating. As it is increasingly recognised that nonhuman actors have contributed to the making of history, *The Routledge Companion to Animal-Human History* provides a timely and important contribution to the scholarship on animal-human history and surrounding debates.

The Routledge Companion to Animal-Human History Routledge

Differentiation from animals helped to establish the notion of a human being, but the disappearance of animals now threatens that identity. This is the argument underlying *Electric Animal*, a probing exploration of the figure of the

animal in modern culture. Akira Mizuta Lippit shows us the animal as a crucial figure in the definition of modernity -- essential to developments in the natural sciences and technology, radical transformations in modern philosophy and literature, and the advent of psychoanalysis and the cinema. Moving beyond the dialectical framework that has traditionally bound animal and human being, *Electric Animal* raises a series of questions regarding the idea of animality in Western thought. Can animals communicate? Do they have consciousness? Are they aware of death? By tracing questions such as these through a wide range of texts by writers ranging from Friedrich Nietzsche to Jacques Derrida, Sigmund Freud to Vicki Heame, Lewis Carroll to Franz Kafka, and Sergei Eisenstein to Gilles Deleuze, Lippit arrives at a remarkable thesis, revealing an extraordinary logical consensus in Western thought: animals do not have language and hence cannot die. The animal has, accordingly, haunted thought as a form of spectral and undead being. Lippit demonstrates how, in the late nineteenth century; this phantasmic

concept of animal being reached the proportions of an epistemological crisis, engendering the disciplines and media of psychoanalysis, modern literature, and cinema, among others. Against the prohibitive logic of Western philosophy, these fields opened a space for rethinking animality. Technology, usually thought of in opposition to nature, came to serve as therepository for an unmournable animality -- a kind of vast wildlife museum. A highly original work that charts new territory in current debates over language and mortality, subjectivity and technology, *Electric Animal* brings to light fundamental questions about the status of representation -- of the animal and of ourselves -- in the age of biomechanical reproduction.

*Animal Capital* U of Minnesota Press  
The latest volume of Yale French Studies addresses French-inspired theoretical and philosophical concerns centered on animals and animality. Contributors from France, the United Kingdom, and North America discuss animal-related topics in the French philosophical and literary tradition, offering a wide range of perspectives on animals, ethics, and the

future of animal studies. Essays question the reducibility of animal lives to rights discourse on the one hand and scientific empiricisms on the other, and examine whether and how the advent of the posthuman will affect the standing and the future of the nonhuman animal.

*The Animated Bestiary* Bloomsbury Publishing

Those nonhuman beings called "animals" pose philosophical and ethical questions that go to the root not just of what we think but of who we are. Their presence asks: what happens when "the other" can no longer safely be assumed to be human? This collection offers a set of incitements and coordinates for exploring how these issues have been represented in contemporary culture and theory, from Jurassic Park and the "horse whisperer" Monty Roberts, to the work of artists such as Joseph Beuys and William Wegman; from foundational texts on the animal in the works of Heidegger and Freud, to the postmodern rethinking of ethics and animals in figures such as Singer, Deleuze, Lyotard, and Levinas; from the New York Times investigation of a North Carolina slaughterhouse, to the first appearance in

any language of Jacques Derrida's recent detailed critique of Lacan's rendering of the human/animal divide.

**Surface Encounters** Springer Nature  
Animal characters abound in graphic narratives ranging from Krazy Kat and Maus to WE3 and Terra Formars. Exploring these and other multispecies storyworlds presented in words and images, *Animal Comics* draws together work in comics studies, narrative theory, and cross-disciplinary research on animal environments and human-animal relationships to shed new light on comics and graphic novels in which animal agents play a significant role. At the same time, the volume's international team of contributors show how the distinctive structures and affordances of graphic narratives foreground key questions about trans-species entanglements in a more-than-human world. The writers/artists covered in the book include: Nick Abadzis, Adolpho Avril, Jeffrey Brown, Sue Coe, Matt Dembicki, Olivier Deprez, J. J. Grandville, George Herriman, Adam Hines, William Hogarth, Grant Morrison, Osamu Tezuka, Frank Quitely, Yu Sasuga, Charles M. Schultz, Art Spiegelman, Fiona Staples,

Ken'ichi Tachibana, Brian K. Vaughan, and others.

*Animal Worlds* U of Minnesota Press

A prize-winning poet argues that blackness acts as the caesura between human and nonhuman, man and animal. Throughout US history, black people have been configured as sociolegal nonpersons, a subgenre of the human. *Being Property Once Myself* delves into the literary imagination and ethical concerns that have emerged from this experience. Each chapter tracks a specific animal figure—the rat, the cock, the mule, the dog, and the shark—in the works of black authors such as Richard Wright, Toni Morrison, Zora Neale Hurston, Jesmyn Ward, and Robert Hayden. The plantation, the wilderness, the kitchenette overrun with pests, the simultaneous valuation and sale of animals and enslaved people—all are sites made unforgettable by literature in which we find black and animal life in fraught proximity. Joshua Bennett argues that animal figures are deployed in these texts to assert a theory of black sociality and to combat dominant claims about the limits of personhood. Bennett also turns to the black radical tradition to challenge the

pervasiveness of antiblackness in discourses surrounding the environment and animals. *Being Property Once Myself* is an incisive work of literary criticism and a close reading of undertheorized notions of dehumanization and the Anthropocene. *Animal Comics* Univ of California Press Today, we tend to react skeptically to claims about our access to the animal mind, the political importance of compassion, and the natural origins of community. However, such claims were widespread in the Restoration and eighteenth century, the long Age of Sensibility. Even so famous a skeptic as the Enlightenment philosopher David Hume wrote that "animals undoubtedly feel, think, love, hate, will, and even reason." In *The Animal Claim*, Tobias Menely shows that for Hume and other thinkers of his time, the acknowledgment of creaturely voice was crucial to their theories of community. Looking primarily to the long eighteenth century in Britain, Menely argues that sympathy—including sympathy with animals—came to be regarded as a foundational resource of social relation, and that it fell to poets, in particular, to represent creaturely voice in

the public sphere. Menely connects this development to new ideas of political community in Britain and the emergence of a viable discourse of animal rights in the age of legislative reform. The result is an original contribution to both animal studies and eighteenth-century scholarship.

*Writing Animals* Indiana University Press How cross-species companionship is figured across a variety of media--and why it matters.

*Animal Stories* U of Minnesota Press

Is anthropomorphism a scientific sin? Scientists and animal researchers routinely warn against "animal stories," and contrast rigorous explanations and observation to facile and even fanciful projections about animals. Yet many of us, scientists and researchers included, continue to see animals as humans and humans as animals. As this innovative new collection demonstrates, humans use animals to transcend the confines of self and species; they also enlist them to symbolize, dramatize, and illuminate aspects of humans' experience and fantasy. Humans merge with animals in stories, films, philosophical speculations,

and scientific treatises. In their performance with humans on many stages and in different ways, animals move us to think. From Victorian vivisectionists to elephant conservation, from ancient Indian mythology to pet ownership in the contemporary United States, our understanding of both animals and what it means to be human has been shaped by anthropomorphic thinking. The contributors to *Thinking with Animals* explore the how and why of anthropomorphism, drawing attention to its rich and varied uses. Prominent scholars in the fields of anthropology, ethology, history, and philosophy, as well as filmmakers and photographers, take a closer look at how deeply and broadly ways of imagining animals have transformed humans and animals alike. Essays in the book investigate the changing patterns of anthropomorphism across different time periods and settings, as well as their transformative effects, both figuratively and literally, upon animals, humans, and their interactions. Examining how anthropomorphic thinking "works" in a range of different contexts, contributors reveal the ways in which

anthropomorphism turns out to be remarkably useful: it can promote good health and spirits, enlist support in political causes, sell products across boundaries of culture of and nationality, crystallize and strengthen social values, and hold up a philosophical mirror to the human predicament.

*Animots* Bloomsbury Publishing  
 As animals recede from our world, what tale is being told by literature's creatures? *Behold an Animal: Four Exorbitant Readings* examines incongruous animals in the works of four major contemporary French writers: an airborne horse in a novel by Jean-Philippe Toussaint, extinct orangutans in Éric Chevillard, stray dogs in Marie NDiaye, vanishing (bits of) hedgehogs in Marie Darrieussecq. Resisting naturalist assumptions that an animal in a story is simply—literally or metaphorically—an animal, Thangam Ravindranathan understands it rather as the location of something missing. The animal is a lure: an unfinished figure fleeing the frame, crossing bounds of period, genre, even medium and language. Its flight traces an exorbitant (self-)portrait in which thinking admits to

its commerce with life and flesh. It is in its animals, at the same time unbearably real and exquisitely unreal, that literature may today be closest to philosophy. This book's primary focus is the contemporary French novel and continental philosophy. In addition to Toussaint, Chevillard, NDiaye, and Darrieussecq, it engages the work of Jean de La Fontaine, Eadweard Muybridge, Edgar Allan Poe, Lewis Carroll, Samuel Beckett, and Francis Ponge.

*Victorian Animal Dreams* U of Minnesota Press

The Victorian period witnessed the beginning of a debate on the status of animals that continues today. This volume explicitly acknowledges the way twenty-first-century deliberations about animal rights and the fact of past and prospective animal extinction haunt the discussion of the Victorians' obsession with animals. Combining close attention to historical detail with a sophisticated analytical framework, the contributors examine the various forms of human dominion over animals, including imaginative possession of animals in the realms of fiction, performance, and the visual arts, as well as physical control as manifest in hunting,

killing, vivisection and zookeeping. The diverse range of topics, analyzed from a contemporary perspective, makes the volume a significant contribution to Victorian studies. The conclusion by Harriet Ritvo, the pre-eminent authority in the field of Victorian/animal studies, provides valuable insight into the burgeoning field of animal studies and points toward future studies of animals in the Victorian period.  
Atomic Light (shadow Optics) U of

Minnesota Press  
For this edited volume, the editors solicited chapters that investigate the place of nonhuman animals in the purview of rhetorical theory; what it would mean to communicate beyond the human community; how rhetoric reveals our "brute roots." In other words, this book investigates themes that enlighten us about likely or possible implications of the animal turn within rhetorical studies. The

present book is unique in its focus on the call for nonanthropocentrism in rhetorical studies. Although there have been many hints in recent years that rhetoric is beginning to consider the implications of the animal turn, as yet no other anthology makes this its explicit starting point and sustained objective. Thus, the various contributions to this book promise to further the ongoing debate about what rhetoric might be after it sheds its long-standing humanistic bias.