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The Animal Claim

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MAURICE JAIDA

Animal Comics Routledge

While many scholars who write about animals deal with animal agency in some way, this volume is the first to position the question of nonhuman agency as the primary focus of inquiry. Section I presents studies of actual animals demonstrating agency; Section II moves agency into new terrain while considering key representations of animal agency in literature; Section III analyzes animals as mediators and as conveyances of human-to-human communication; and Section IV investigates the agency of beings who defy conventional species categories. The Envoi demonstrates how the microscopic polyp is interwoven into notions of agency and mythical superagency. This volume's interdisciplinary explorations press hard on issues of agency to open up space for more questions about how we can understand relationships between the human and the nonhuman.

Animal Worlds BRILL

This interdisciplinary book explores human rights in the Americas from multiple perspectives and fields. Taking 1492 as a point of departure, the text explores Eurocentric historiographies of human rights and offer a more complete understanding of the genealogy of the human rights discourse and its many manifestations in the Americas. The essays use a variety of approaches to reveal the larger contexts from which they emerge, providing a cross-sectional view of subjects, countries, methodologies and foci explicitly dedicated toward understanding historical factors and circumstances that have shaped human rights nationally and internationally within the Americas. The chapters explore diverse cultural, philosophical, political and literary expressions where human rights discourses circulate across the continent taking into consideration issues such as race, class, gender, genealogy and nationality. While acknowledging the ongoing centrality of the nation, the volume promotes a shift in the study of the Americas as a dynamic transnational space of conflict, domination, resistance, negotiation, complicity,

accommodation, dialogue, and solidarity where individuals, nations, peoples, institutions, and intellectual and political movements share struggles, experiences, and imaginaries. It will be of interest to all scholars and students of InterAmerican studies and those from all disciplines interested in Human Rights. *The Media, Animal Conservation and Environmental Education* Springer Nature

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."

Ex-Cinema Springer Nature

This book explores the phenomenon of animal imagination and its profound power over the human imagination. It examines the structural and ethical role that the human imagination must play to provide an interface between humans' subjectivity and the real cognitive capacities of animals. The book offers a systematic study of the increasing importance of the metaphors, the virtual, and figures in contemporary animal studies. It explores human-animal and real-imaginary dichotomies, revealing them to be the source of oppressive cultural structures. Through an analysis of creative, playful and theatric enactments and mimicry of animal behaviors and communication, the book establishes that human imagination is based on animal imagination. This helps redefine

our traditional knowledge about animals and presents new practices and ethical concerns in regard to the animals. The book strongly contends that allowing imagination to play a role in our relation to animals will lead to the development of a more empathetic approach towards them. Drawing on works in phenomenology, contemporary animal philosophy, as well as ethological evidence and biosemiotics, this book is the first to rethink the traditional philosophical concepts of imagination, images, the imaginary, and reality in the light of a zoocentric perspective. It will appeal to philosophers, scholars and students in the field of animal studies, as well as anyone interested in human and non-human imaginations.

Writing Animals Lexington Books

Fresh, original and compelling, *An Introduction to Literature, Criticism and Theory* is the essential guide to literary studies. Starting at 'the beginning' and concluding with 'the end', the book covers topics that range from the familiar (character, narrative, the author) to the more unusual (secrets, pleasure, ghosts). Eschewing abstract isms, Bennett and Royle successfully illuminate complex ideas by engaging directly with literary works - so that a reading of *Jane Eyre* opens up ways of thinking about racial difference, whilst Chaucer, Raymond Chandler and Monty Python are all invoked in a discussion of literary laughter. Each chapter ends with a narrative guide to further reading and the book also includes a glossary and bibliography. The fourth edition has been revised to incorporate two timely new chapters on animals and the environment. A breath of fresh air in a field that can often seem dry and dauntingly theoretical, this book will open the reader's eyes to the exhilarating possibilities of both reading and studying literature.

Creature Discomfort Springer

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.

Animots U of Minnesota Press

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.

Victorian Animal Dreams University of Chicago Press

Why do animals talk in literature? In this provocative book, Mario Ortiz Robles tracks the presence of animals across an expansive literary archive to argue that literature cannot be understood as a human endeavor apart from its capacity to represent animals. Focusing on the literary representation of familiar animals, including horses, dogs, cats, and songbirds, Ortiz Robles examines the various tropes literature has historically employed

to give meaning to our fraught relations with other animals. Beyond allowing us to imagine the lives of non-humans, literature can make a lasting contribution to Animal Studies, an emerging discipline within the humanities, by showing us that there is something fictional about our relation to animals. Literature and Animal Studies combines a broad mapping of literary animals with detailed readings of key animal texts to offer a new way of organizing literary history that emphasizes genera over genres and a new way of classifying animals that is premised on tropes rather than taxa. The book makes us see animals and our relation to them with fresh eyes and, in doing so, prompts us to review the role of literature in a culture that considers it an endangered art form.

Thinking with Animals Cambridge Scholars Publishing

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.

The Imaginary of Animals Cambridge University Press

In the early decades of the twenty-first century, we are grappling with the legacies of past centuries and their cascading effects upon children and all people. We realize anew how imperialism, globalization, industrialization, and revolution continue to reshape our world and that of new generations. At a volatile moment, this collection asks how twenty-first century literature and related media represent and shape the contemporary child, childhood, and youth. Because literary representations construct ideal childhoods as well as model the rights, privileges, and respect afforded to actual young people, this collection surveys examples from popular culture and from scholarly practice. Chapters investigate the human rights of children in literature and international policy; the potential subjective agency and power of the child; the role models proposed for young people; the diverse identities children embody and encounter; and the environmental well-being of future human and nonhuman generations. As a snapshot of our developing historical moment, this collection identifies emergent trends, considers theories and critiques of childhood and literature, and observes how new technologies and paradigms are destabilizing past conventions of storytelling and lived experience.

Behold an Animal Routledge

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.

Human Rights in the Americas BRILL

The Sensory Modes of Animal Rhetorics: A Hoot in the Light presents the latest research in animal perception and cognition in the context of rhetorical theory. Alex C. Parrish explores the science of animal signaling that shows human and nonhuman animals share similar rhetorical strategies—such as

communicating to manipulate or persuade—which suggests the vast impact sensory modalities have on communication in nature. The book demonstrates new ways of seeing humans and how we have separated ourselves from, and subjectified, the animal rhetor. This type of cross-species study allows us to trace the origins of our own persuasive behaviors, providing a deeper and more inclusive history of rhetoric than ever before.

Animals and Agency Springer Nature

Natural History filmmaking has a long history but the generic boundaries between it and environmental and conservation filmmaking are blurred. Nature, environment and animal imagery has been a mainstay of television, campaigning organisations and conservation bodies from Greenpeace to the Sierra Club, with vibrant images being used effectively on posters, leaflets and postcards, and in coffee table books, media releases, short films and viral emails to educate and inform the general public. However, critics suggest that wildlife film and photography frequently convey a false image of the state of the world's flora and fauna. The environmental educator David Orr once remarked that all education is environmental education, and it is possible to see all image-based communication in the same way. The Media, Animal Conservation and Environmental Education has contributions from filmmakers, photographers, researchers and academics from across the globe. It explores the various ways in which film, television and video are, and can be, used by conservationists and educators to encourage both a greater awareness of environmental and conservation issues, and practical action designed to help endangered species. This book is based on a special issue of the journal Environmental Education Research.

The Palgrave Handbook of Animals and Literature

Routledge

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

Foucault and Animals Springer Nature

Environmentalism and ecology are areas of rapid growth in academia and society at large. Screening Nature is the first comprehensive work that groups together the wide range of concerns in the field of cinema and the environment, and what could be termed “posthuman cinema.” It comprises key readings

that highlight the centrality of nature and nonhuman animals to the cinematic medium, and to the language and institution of film. The book offers a fresh and timely intervention into contemporary film theory through a focus on the nonhuman environment as principal register in many filmic texts. Screening Nature offers an extensive resource for teachers, undergraduate students, and more advanced scholars on the intersections between the natural world and the worlds of film. It emphasizes the cross-cultural and geographically diverse relevance of the topic of cinema ecology. Screening Nature Routledge

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.

Real Animals on the Stage BRILL

Animal Subjects finds a new understanding of animal life in the literature and science of the early twentieth century.

Of Mice and Men Edinburgh University Press

Representing Animals explores the complex and often surprising connections between our imagining of animals and our cultural environment. The contributors -- historians, literary critics, anthropologists, artists, art historians, and scholars of cultural studies -- examine the ways we talk, write, photograph, imagine, and otherwise represent animals. The book includes topics such as pet cloning, fox hunting, animatronic characters, and how we displace our fear of aging onto our dogs. *Representing Animals* demonstrates the deep connections between the way we think about animals and the way we have thought about ourselves and

our cultures in different times and places. Its publication marks a formative moment in the emerging field of animal studies. Contributors: Steve Baker, Marcus Bullock, Jane Desmond, Erica Fudge, Andrew Isenberg, Kathleen Kete, Akira Mizuta Lippit, Teresa Mangum, Garry Marvin, Susan McHugh, and Nigel Rothfels. Memorializing Animals during the Romantic Period 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.

Atomic Light (shadow Optics) Bloomsbury Publishing

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.

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