

# Electric Animal Toward A Rhetoric Of Wildlife

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## LYRIC PHILLIPS

Lost Kingdom: Animal Death in the Anthropocene MSU Press  
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.

Electric Animal Cambridge Scholars Publishing

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.

The Stage Lives of Animals Lexington Books

"Succeeds beautifully in discovering and entwining an entire tradition of speculative botany that will reshape plant studies and posthumanist theory." —Stacy Alaimo, author of Exposed: Environmental Politics and Pleasures in Posthuman Times Science Fiction & Technoculture Studies Book Prize Winner Radical Botany excavates a tradition in which plants participate in the effort to imagine new worlds and envision new futures. Modernity, the book claims, is defined by the idea of all life as vegetal. Meeker

and Szabari argue that the recognition of plants' liveliness and animation, as a result of scientific discoveries from the seventeenth century to today, has mobilized speculative creation in fiction, cinema, and art. Plants complement and challenge notions of human life. Radical Botany traces the implications of the speculative mobilization of plants for feminism, queer studies, and posthumanist thought. If, as Michael Foucault has argued, the notion of the human was born at a particular historical moment and is now nearing its end, Radical Botany reveals that this origin and endpoint are deeply informed by vegetality as a form of pre- and posthuman subjectivity. The trajectory of speculative fiction which this book traces offers insights into the human relationship to animate matter and the technological mediations through which we enter into contact with the material world. Plants profoundly shape human experience, from early modern absolutist societies to late capitalism's manipulations of life and the onset of climate change and attendant mass extinction. A major intervention in critical plant studies, Radical Botany reveals the centuries-long history by which science and the arts have combined to posit plants as the model for all animate life and thereby envision a different future for the cosmos.

**Animal Narratives and Culture** Fordham University 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.

**Theorizing Animals** Columbia University Press

Literary transformations from human to animal have occurred in myths, folklore, fairy tales and narratives from all over the world since ancient times, and have always provided a narrative space for depictions of power, agency, and the radical nature of change. In Following the Animal, these transformations are analysed with regards to their use in modern literature from northern-most Europe, with specific attention being paid to the insights they provide regarding the human-animal relationship, both generally in the industrialized West, and against the background of more specific circumstances in the Nordic area. In three analytic chapters, focusing respectively on Swedish author August Strindberg's novel Tschandala (1887), Finnish author Aino Kallas's novel The Wolf's Bride (1928), and Danish author Karen Blixen/Isak Dinesen's short story "The Monkey" (1934), along with discussions of a range of other authors and texts, the reader is introduced to several traditions of literary production that both connect to, and differ from, Anglophone and other literature in fascinating ways. In addition to the insights it provides concerning the uses of human-animal transformations in modern

Nordic literature, and their significance in relation to “the question of the animal”, Following the Animal also offers literary scholars and students alike a series of useable and transferable strategies for approaching texts from a “more-than-anthropocentric”, human-animal studies perspective. In phrasing and employing the interpretational method of “following the animal” over the text’s surface, up metaphorical elevations, down material wormholes, and in constant dialogue with previous research, this book contributes greatly to both human-animal literary studies specifically, and to the field of literary scholarship generally, in both an international and northern-European context.

*Animal Satire* BRILL

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

**Spanish Thinking about Animals** Columbia University Press  
The notion of mode is critical in the reevaluation of melodrama. As a mode, melodrama appears not only as a dramatic genre pervaded by sensationalism, exaggerations, and moral polarities, but also as a cultural imaginary that shapes the emotional experience of modernity, characterized by anxiety, moral confusion, and the dissolution of hierarchy. Despite its usefulness, the notion of mode remains mystifying: What exactly are modes and how do they differ from genres? *Refiguring Melodrama in Film and Television: Captive Affects, Elastic Sufferings, Vicarious Objects* argues that, whereas genres divide a universe in terms of similarities and differences, modes express or modify an indivisible whole. This study contends that the melodramatic mode is concerned with the expression of the social whole in terms of suffering. Zarzosa explains how melodrama is not a cultural imaginary that proclaims the existence of a defunct moral order in a post-sacred world, but an apparatus that shapes suffering and redistributes its visibility. The moral ideas we associate with melodrama are only a means to achieve this end. To develop this conception of melodrama, *Refiguring Melodrama in Film and Television* offers a novel conceptualization of the following aspects of melodrama theory: affect, interpretation, exchange, excess, sacrifice, and coincidence. These aspects of melodrama are coupled with the analysis of classic melodramas (*Home from the Hill* and *The Story of Adele H.*), contemporary films (*The Piano*, *Safe*], and *Year of the Dog*), and television series (*Torchwood* and *Lost*). *Refiguring Melodrama in Film and Television* provides an essential new look at melodrama and its function in popular culture and media.

*The Animal Game* Cambridge University Press

Utilising ideas from post-modernism and post-humanism this book challenges current ways of thinking about animals and their relationships with humans. Including contributions from across the social sciences the book encourages readers to reflect upon taken for granted ways of conceptualising human relationships with animals. It will be of interest to those in the broad field of human-animal studies as well as those within most social science and humanities disciplines including sociology, anthropology, philosophy and social theory.

**Animalia Americana** Springer

How the emergence of wildlife photography changed the way we think about animals.

**Radical Botany** Routledge

This volume is the first comprehensive guide to current research on animals, animality, and human-animal relations in literature. To reflect the history of literary animal studies to date, its primary focus is literary prose and poetry in English, while also accommodating emergent discussions of the full range of media and contexts with which literary studies engages, especially film and critical theory. User-friendly language, references, even

suggestions for further readings are included to help newcomers to the field understand how it has taken shape primarily through recent decades. To further aid teachers, sections are organized by conventions of periodization, and chapters address a range of canonical and popular texts. Bookended by sections devoted to the field’s conceptual foundations and new directions, the volume is designed to set an agenda for literary animal studies for decades to come.

*Refiguring Melodrama in Film and Television* Sydney University Press

*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.

*Critical Animal and Media Studies* Springer Nature

Examining a wide range of works, from *Gulliver’s Travels* to *The Hunger Games*, *Representing the Modern Animal in Culture* employs key theoretical apparatuses of Animal Studies to literary texts. Contributors address the multifarious modes of animal representation and the range of human-animal interactions that have emerged in the past 300 years.

*What are the Animals to Us?* Routledge

‘*Empire and the Animal Body: Violence, Identity and Ecology in Victorian Adventure Fiction*’ develops recent work in animal studies, eco-criticism and postcolonial studies to reassess the significance of exotic animals in Victorian adventure literature. Depictions of violence against animals were integral to the ideology of adventure literature in the late nineteenth and early twentieth centuries. However, the evolutionary hierarchies on which such texts relied were complicated by developing environmental sensitivities and reimaginings of human selfhood in relation to animal others. As these texts hankered after increasingly imperilled areas of wilderness, the border between human and animal appeared tense, ambivalent and problematic.

**Rethinking Refugees** Edinburgh University Press

Human and animal subjectivity converge in a historically unprecedented way within modernism, as evolutionary theory, imperialism, antirationalism, and psychoanalysis all grapple with the place of the human in relation to the animal. Drawing on the thought of Jacques Derrida and Georges Bataille, Carrie Rohman outlines the complex philosophical and ethical stakes involved in theorizing the animal in humanism, including the difficulty in determining an ontological place for the animal, the question of animal consciousness and language, and the paradoxical status of the human as both a primate body and a “human” mind abstracting itself from the physical and material world. Rohman then turns to the work of Joseph Conrad, D. H. Lawrence, H. G. Wells, and Djuna Barnes, authors who were deeply invested in the relationship between animality and identity. *The Island of Dr. Moreau* embodies a Darwinian nightmare of the evolutionary continuum; *The Croquet Player* thematizes the dialectic between evolutionary theory and psychoanalysis; and *Women in Love*, St.

Mawr, and Nightwood all refuse to project animality onto others, inverting the traditional humanist position by valuing animal consciousness. A novel treatment of the animal in literature, *Stalking the Subject* provides vital perspective on modernism's most compelling intellectual and philosophical issues.

*Animal Capital* Edinburgh University Press

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

**Animal Life and the Moving Image** Rowman & Littlefield  
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 Hearne, 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 the repository 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.

*Animals and Society* BRILL

*Animal Satire* presents a cultural history of animal satire, a critically neglected but persistent presence in the history of cultural production, in which animals expose human folly while the strategies of satire expose the folly of human-animal relations. Highlighting the teeming animal presences across the history of satirical expression from Aristophanes to Twitter, with chapters on key works of literature, drama, film, and a plethora of satirical media, *Animal Satire* reveals the rich rhetorical significance of animality in powering the politics of satire from ancient and medieval through modern and contemporary times. More pressingly, the book makes the case for the significance of satire for understanding the real-world implications of rhetoric

about animals in ongoing struggles for justice. By gathering both critical and creative examples from representative media forms, historical periods, and continents, this volume aims to enrich scholarship on the history of satire as well as empower creative practitioners with ideas about its practical applications today.

**Literary Cultures and Twenty-First-Century Childhoods**

Bloomsbury Publishing

Colleen Glenney Boggs puts animal representation at the center of the making of the liberal American subject. Concentrating on the formative and disruptive presence of animals in the writings of Frederick Douglass, Edgar Allan Poe, and Emily Dickinson, Boggs argues that animals are critical to the ways in which Americans enact their humanity and regulate subjects in the biopolitical state. Biopower, or a politics that extends its reach to life, thrives on the strategic ambivalence between who is considered human and what is judged as animal. It generates a space of indeterminacy in which animal representations intervene to define and challenge the parameters of subjectivity. The renegotiation of the species line produces a tension that is never fully regulated. Therefore, as both figures of radical alterity and the embodiment of biopolitics, animals are simultaneously exceptional and exemplary to the biopolitical state. An original contribution to animal studies, American studies, critical race theory, and posthumanist inquiry, Boggs thrillingly reinterprets a long and highly contentious human-animal history.

*Following the Animal* BRILL

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.

*Representing the Modern Animal in Culture* Springer Nature

In his 1978 book Nelson Goodman coined the term "worldmaking." The new-materialistic approach to the potential for meaning of extra-human materiality and its multidimensional entanglements and the intraconnectedness shifts the concept of world-making into new perspectives of interpretation. In the categories of Karen Barad's "agential realism," it applies to practices of knowledge production and to a diffractive (re)configuration of the world's matter and its meaning. "World-making" gains a further specific expression in Donna Haraway's concept of "worlding" which shows the intraactive entanglement of matter, substance, meaning, storytelling and thinking on the fundamental level of the polysemic linguistic tissue itself.