

Electric Animal Toward A Rhetoric Of Wildlife

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.

After *Charmed* ended in 2006, witches were relegated to sidekicks of televisual vampires or children's programs. But during the mid-2010s they began to resurface as leading characters in shows like the immensely popular *The Chilling Adventures of Sabrina*, the *Charmed* reboot, *Salem*, *American Horror Story: Coven*, and the British program, *A Discovery of Witches*. No longer sweet, feminine, domestic, and white, these witches are powerful, diverse, and transgressive, representing an intersectional third-wave feminist vision of the witch. Featuring original essays from noted scholars, this is the first critical collection to examine witches on television from the late 2010s. Situated in the aftermath of the #MeToo movement, essays examine the reemergence and shifting identities of TV witches through the perspectives of intersectional gender studies, hauntology, politics, morality, monstrosity, violence, queerness, disabilities, rape, ecofeminism, linguistics, family, and digital humanities.

Focusing on a recent wave of international art cinema, *Animal Worlds* offers the first sustained analysis of the relations between cinematic time and animal life. Through an aesthetic of extended duration, films such as *Bestiaire* (2010), *The Turin Horse* (2011) and *A Cow's Life* (2012) attend to animal worlds of sentience and perception, while registering the governing of life through biopolitical regimes. Bringing together Gilles Deleuze's writings on cinema and on animals - while drawing on Jacques Derrida, Jean-Christophe Bailly, Nicole Shukin and others - the book argues that these films question the biopolitical reduction of animal life to forms of capital, opening up realms of virtuality, becoming and alternative political futures.

This first full-length scholarly study about animal horror cinema defines the popular subgenre and describes its origin and history in the West. The chapters explore a variety of animal horror films from a number of different perspectives. This is an indispensable study for students and scholars of cinema, horror and animal studies.

The New Witches

From Ancient Epochs to the Birth of Modern Neurophysiology

Zoontologies

Being Property Once Myself

Ciferae

Atavistic Tendencies

A Bestiary in Five Fingers

Four Exorbitant Readings

This volume critically investigates current topics and disciplines that are affected, enriched or put into dispute by the burgeoning scholarship on Animal Studies. Cartoonists and animators have given animals human characteristics for so long that audiences are now accustomed to seeing Bugs Bunny singing opera and Mickey Mouse walking his dog Pluto. The *Animated Bestiary* critically evaluates the depiction of animals in cartoons and animation more generally. Paul Wells argues that artists use animals to engage with issues that would be more difficult to address directly because of political, religious, or social taboos. Consequently, and principally through anthropomorphism, animation uses animals to play out a performance of gender, sex and sexuality, racial and national traits, and shifting identity, often challenging how we think about ourselves. Wells draws on a wide range of examples, from the original King Kong to Nick Park's *Chicken Run* to Disney cartoons such as *Tarzan*, *The Jungle Book*, and *Brother Bear* to reflect on people by looking at the ways in which they respond to animals in cartoons and films. "... and still we could never suppose that fortune were to be so friendly to us, such as to allow us to be perhaps the first in handling, as it were, the electricity concealed in nerves, in extracting it from nerves, and, in some way, in putting it under everyone's eyes." With these words, Luigi Galvani announced to the world in

1791 his discovery that nervous conduction and muscle excitation are electrical phenomena. The result of more than years of intense experimental work, Galvani's milestone achievement concluded a thousand-year scientific search, in a field long dominated by the antiquated beliefs of classical science. Besides laying the grounds for the development of the modern neurosciences, Galvani's discovery also brought to light an invention that would forever change humankind's everyday life: the electric battery of Alessandro Volta. In an accessible style, written for specialists and general readers alike, Shocking Frogs retraces the steps of both scientific discoveries, starting with the initial hypotheses of the Enlightenment on the involvement of electricity in life processes. So doing, it also reveals the inconsistency of the many stereotypes that an uncritical cultural tradition has imparted to the legacies of Galvani and Volta, and proposes a decidedly new image of these monumental figures.

A provocative investigation into animals, hands, and human identity in Western philosophy

Writing Animals

Genre, History and Criticism

Narrating Across Species Lines

Film, Philosophy and Time

Jacques Derrida's Echopoiesis and Narcissim Adrift

Boundaries of the Human in the Study of Persuasion

Animals, Cartoons, and Culture

Human Error

*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 juxtaposition of biopolitical critique and animal studies--two subjects seldom theorized together--signals the double-edged intervention of *Animal Capital*. Nicole Shukin pursues a resolutely materialist engagement with the "question of the animal," challenging the philosophical idealism that has dogged the question by tracing how the politics of capital and of animal life impinge on one another in market cultures of the twentieth and early twenty-first centuries.*

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.

*The translated, complete text of Derrida's 1997 ten-hour address, "The Autobiographical Animal," focusing on the industrialized treatment of animals. *The Animal That Therefore I Am* is at once an affectionate look back over the multiple roles played by animals in Derrida's work and a profound philosophical investigation and critique of the relegation of animal life that takes place as a result of the distinction?dating from Descartes?between man as thinking animal and every other living species. That starts with the very fact of the line of separation drawn between the human and the millions of other species that are reduced to a single "the animal." Derrida finds that distinction, or versions of it, surfacing in thinkers as far apart as Descartes, Kant, Heidegger, Lacan, and Levinas, and he dedicates extended analyses to the question in the work of each of them. The book's autobiographical theme intersects with its philosophical analysis through the figures of looking and nakedness, staged in terms of Derrida's experience when his cat follows him into the bathroom in the morning. In a classic deconstructive reversal, Derrida asks what this animal sees and thinks when it sees this naked man. Yet the experiences of nakedness and shame also lead all the way back into the mythologies of "man's dominion over the beasts" and trace a history of how man has systematically displaced onto the animal his own failings or bêtises. *The Animal That Therefore I Am* is at times a militant plea and indictment regarding, especially, the modern industrialized treatment of animals. However, Derrida cannot subscribe to a simplistic version of animal rights that fails to follow through, in all its implications, the questions and definitions of "life" to which he returned in much of his later work.*

Bodily Arts

Animals in Human Culture

Capture

Multispecies Storyworlds in Graphic Narratives

Edinburgh Companion to Animal Studies

Species--being and Media Machines

Thinking with Animals

Animal Worlds

Developing a phenomenology of the animal other through contemporary art

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.

Of Mice and Men: Animals in Human Culture is a book-length collection of essays that examines human views of non-human animals. The essays are written by scholars from Australia, East Asia, Europe and the Americas, who represent a wide range of disciplines in the Humanities and Social Sciences. Addressing topics such as animal rights, ecology, anthropocentrism, feminism, animal domestication, dietary restrictions, and cultural imperialism, the book considers local and global issues as well as ancient and contemporary discourses, and it will appeal to readers with both general and specialized interests in the role played by animals in human cultures.

Cinema without Reflection traces an implicit film theory in Jacques Derrida's oeuvre, especially in his frequent invocation of the myth of Echo and Narcissus. Derrida's reflections on the economies of image and sound that reverberate in this story, along with the spectral dialectics of love, mirrors, and poesis, serve as the basis for a theory of cinema that Derrida perhaps secretly imagined. Following Derrida's interventions on Echo and Narcissus across his thought on the visual arts, Akira Mizuta Lippit seeks to return to a theory of cinema adrift in Derrida's philosophy. *Forerunners* is a thought-in-process series of breakthrough digital works. Written between fresh ideas and finished books, *Forerunners* draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.

Shocking Frogs

Atomic Light (shadow Optics)

Of Mice and Men

Literature, Zoology, and British Modernism

Rendering Life in Biopolitical Times

Animal Comics

Animal Horror Cinema

Animal Stories

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.

Argues that humanity can be seen as a case of mistaken identity.

The post-Darwinian theory of atavism forecasted obstacles to human progress in the reappearance of throwback physical or cultural traits after several generations of absence. In this original and stimulating work, Dana Seitler explores the ways in which modernity itself is an atavism, shaping a historical and theoretical account of its dramatic rise and impact on Western culture and imagination.

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.

The Nonhuman Cinema of Jean Painlevé

Animal Subjects

The Animal That Therefore I Am

Thinking With Animals and Art

Surface Encounters

The Routledge Companion to Animal-Human History

Rhetorical Animals

Ex-Cinema

With a taut, poetic style, Lippit produces speculative readings of secret and shadow archives and visual structures or phenomenologies of the inside, charting the materiality of what both can and cannot be seen in the radioactive light of the twentieth century.

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.

An archive-based, in-depth analysis of the surreal nature and science movies of the pioneering French filmmaker Jean Painlevé Before Jacques-Yves Cousteau, there was Jean Painlevé, a pioneering French scientific and nature filmmaker with a Surrealist's eye. Creator of more than two hundred films, his studies of strange animal worlds doubled as critical reimaginations of humanity. With an unerring eye for the uncanny and unexpected, Painlevé and his assistant Geneviève Hamon captured oneiric octopuses, metamorphic crustaceans, erotic seahorses, mythic vampire bats, and insatiable predatory insects. *Zoological Surrealism* draws from Painlevé's early oeuvre to rethink the entangled histories of cinema, Surrealism, and scientific research in interwar France. Delving deeply into Painlevé's archive, James Leo Cahill develops an account of "cinema's Copernican vocation"—how it was used to forge new scientific discoveries while also displacing and critiquing anthropocentric viewpoints. From Painlevé's engagements with Sergei Eisenstein, Georges Franju, and competing Surrealists to the historiographical dimensions of Jean Vigo's concept of social cinema, *Zoological Surrealism* taps never-before-examined sources to offer a completely original perspective on a cutting-edge filmmaker. The first extensive English-language study of Painlevé's early films and their contexts, it adds important new insight to our understanding of film while also contributing to contemporary investigations of the increasingly surreal landscapes of climate change and ecological emergency.

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 sympathyincluding sympathy with animalscame 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."

The Shocking History of Electric Fishes

The Imaginary of Animals

Representing Animals

An Archaeology of Animals and Technology

Postanimality in French Thought

Galvani, Volta, and the Electric Origins of Neuroscience

Blackness and the End of Man

From a Theory of Experimental Film and Video

This beautifully illustrated and scholarly book examines the importance of electric fishes in science and medicine and how three species in particular shaped neurophysiology. Anchored in philosophy and science of past epochs, it is the story of one of Nature's greatest puzzles. Over a long and tortuous path, it focuses on how some numbing fishes helped to make p modern.

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 enigm

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 and detailed 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 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 on 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 insights into the burgeoning field of animal studies and points toward future studies of animals in the Victorian period.

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 provide a further step in the ongoing debate about what rhetoric might be after it sheds its long-standing humanistic bias.

Animal Life and the Moving Image

American Pursuits and the Making of a New Animal Condition

Behold an Animal

The Question of the Animal

Rhetoric and Athletics in Ancient Greece

Electric Animal

The Animated Bestiary

The Animal Claim

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.

What does it mean for film and video to be experimental? In this collection of essays framed by the concept "ex-"—meaning from, outside, and no longer—Akira Mizuta Lippit explores the aesthetic, technical, and theoretical reverberations of avant-garde film and video. *Ex-Cinema* is a sustained reflection on the ways in which experimental media artists move outside the conventions of mainstream cinema and initiate a dialogue on the meaning of cinema itself.

Reading canonical works of the nineteenth century through the modern transformation of human–animal relations From Audubon's still-life watercolors to Muybridge's trip-wire locomotion studies, from Melville's epic chases to Poe's detective hunts, the nineteenth century witnessed a surge of artistic, literary, and scientific treatments that sought to "capture" the truth of animals at the historical moment when animals were receding from everyday view. In *Capture*, Antoine Traisnel reveals how the drive to contain and record disappearing animals was a central feature and organizing pursuit of the nineteenth-century U.S. cultural canon. *Capture* offers a critical genealogy of the dominant representation of animals as elusive, precarious, and endangered that came to circulate widely in the nineteenth century. Traisnel argues that "capture" is deeply continuous with the projects of white settler colonialism and the biocapitalist management of nonhuman and human populations, demonstrating that the desire to capture animals in representation responded to and normalized the systemic disappearance of animals effected by unprecedented changes in the land, the rise of mass slaughter, and the new awareness of species extinction. Tracking the prototyping of biopolitical governance and capitalist modes of control, Traisnel theorizes capture as a regime of vision by which

animals came to be seen, over the course of the nineteenth century, as at once unknowable and yet understood in advance—a frame by which we continue to encounter animals today.

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 Capital

Toward a Rhetoric of Wildlife

Animots

New Perspectives on Anthropomorphism

Cinema Without Reflection

Regarding Life

Insect Media

Sensibility and the Creaturely Voice

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

*Contends that the narrative and aesthetic qualities of the documentary genre enable new understandings of animals and animal/human relationships. As indicated by the success of such films as *March of the Penguins* and *Food, Inc.*, the documentary has become the preeminent format for rendering animals and nature onscreen. In *Regarding Life*, Belinda Smaill brings together examples from a broad array of moving image contexts, including wildlife film and television, advocacy documentary, avant-garde nonfiction, and new media to identify a new documentary terrain in which the representation of animals in the wild and in industrial settings is becoming markedly more complex and increasingly more involved with pivotal ecological debates over species loss, food production, and science. While attending to some of the most discussed documentaries of the last two decades, including *Grizzly Man*; *Food, Inc.*; *Sweetgrass*; *Our Daily Bread*; and *Darwin's Nightmare*, the book also draws on lesser-known film examples, and is one of the first to bring film studies understandings to new media such as YouTube. The result is a study that melds film studies and animal studies to explore how documentary films render both humans and animals, and to what political ends. "A brilliant, cogent, and timely look at the intersection of animals, the environment, food, and the people who enjoy and consume them. This is the most solid book on film I have read in quite a while, and it will be taken up with much enthusiasm by documentary scholars, animal-rights activists, eco-warriors, and a broad public that is interested in one or another—or all—of the subjects covered here." — David Desser, author of *American Jewish Filmmakers, Second Edition**

*Dreams, x-rays, atomic radiation, and "invisible men" are phenomena that are visual in nature but unseen. *Atomic Light (Shadow Optics)* reveals these hidden interiors of cultural life, the "avidual" as it has emerged in the writings of Jorge Luis Borges and Jacques Derrida, Tanizaki Jun'ichirô and Sigmund Freud, and H. G. Wells and Ralph Ellison, and in the early cinema and the postwar Japanese films of Kobayashi Masaki, Teshigahara Hiroshi, Kore-eda Hirokazu, and Kurosawa Kiyoshi, all under the shadow cast by the atomic bombings of Hiroshima and Nagasaki. Akira Mizuta Lippit focuses on historical moments in which such modes of avisuality came into being—the arrival of cinema, which brought imagination to life; psychoanalysis, which exposed the psyche; the discovery of x-rays, which disclosed the inside of the body; and the "catastrophic light" of Hiroshima and Nagasaki, which instituted an era of atomic discourses. With a taut, poetic style, Lippit produces speculative readings of secret and shadow archives and visual structures or phenomenologies of the inside, charting the materiality of what both can and cannot be seen in the radioactive light of the twentieth century. Akira Mizuta Lippit is professor of cinema, comparative literature, and Japanese culture at the University of Southern California. He is the author of *Electric Animal: Toward a Rhetoric of Wildlife* (Minnesota, 2000).*

*Since the early nineteenth century, when entomologists first popularized the unique biological and behavioral characteristics of insects, technological innovators and theorists have proposed insects as templates for a wide range of technologies. In *Insect Media*, Jussi Parikka analyzes how insect forms of social organization—swarms, hives, webs, and distributed intelligence—have been used to structure modern media technologies and the network society, providing a radical new perspective on the interconnection of biology and technology. Through close engagement with the pioneering work of insect ethologists, including Jakob von Uexküll and Karl von Frisch, posthumanist philosophers, media theorists, and contemporary filmmakers and artists, Parikka develops an insect theory of media, one that conceptualizes modern media as more than the products of individual human actors, social interests, or technological determinants. They are, rather, profoundly nonhuman phenomena that both draw on and mimic the alien lifeworlds of insects. Deftly moving from the life sciences to digital technology, from popular culture to avant-garde art and architecture, and from philosophy to cybernetics and*

game theory, Parikka provides innovative conceptual tools for exploring the phenomena of network society and culture. Challenging anthropocentric approaches to contemporary science and culture, Insect Media reveals the possibilities that insects and other nonhuman animals offer for rethinking media, the conflation of biology and technology, and our understanding of, and interaction with, contemporary digital culture.

Zoological Surrealism

Animals and the Documentary Moving Image

The Culture of Science in American Modernity

Victorian Animal Dreams

Representations of Animals in Victorian Literature and Culture

Critical Essays on 21st Century Television Portrayals

Language, Suffering, and Animality in Twenty-First-Century Fiction

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.

How cross-species companionship is figured across a variety of media--and why it matters.

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 role of athletics in ancient Greece extended well beyond the realms of kinesiology, competition, and entertainment. In teaching and philosophy, athletic practices overlapped with rhetorical ones and formed a shared mode of knowledge production. *Bodily Arts* examines this intriguing intersection, offering an important context for understanding the attitudes of ancient Greeks toward themselves and their environment. In classical society, rhetoric was an activity, one that was in essence "performed." Detailing how athletics came to be rhetoric's "twin art" in the bodily aspects of learning and performance, *Bodily Arts* draws on diverse orators and philosophers such as Isocrates, Demosthenes, and Plato, as well as medical treatises and a wealth of artifacts from the time, including statues and vases. Debra Hawhee's insightful study spotlights the notion of a classical gymnasium as the location for a habitual "mingling" of athletic and rhetorical performances, and the use of ancient athletic instruction to create rhetorical training based on rhythm, repetition, and response. Presenting her data against the backdrop of a broad cultural perspective rather than a narrow disciplinary one, Hawhee presents a pioneering interpretation of Greek civilization from the sixth, fifth, and fourth centuries BCE by observing its citizens in action.