

Animals And The Human Imagination A Companion To Animal Studies

An intelligent, amusing, and affectionate look at cats in history, literature, and art

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

A series of essays explores essential truths about the modern world and the author's personal relationship with the science fiction genre, in a volume complemented by key reviews and her three unpublished Ellmann Lectures.

In exploring these modern philosophers of the animal and its instinctual life, the author inevitably rebiologizes them even against efforts to debiologize thinkers whose works can be studied profitably for their models of signification.

How Stories Make Us Human

Unfortunate Destiny

Leibniz's Logic of Imagination

Animal Stories

Journeys of the Human Spirit

The Imagination Gap

Becoming Wild

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.

Describes the process by which the author uses knowledge of fossil discoveries and comparative ape and human anatomy to create forensically accurate representations of human beings' ancient ancestors.

NEW YORK TIMES BESTSELLER • Every kind of animal, including humans, is enclosed within its own unique sensory bubble, perceiving but a tiny sliver of our immense world. Pulitzer Prize-winning science journalist Ed Yong takes us on “a thrilling tour of nonhuman perception” (The New York Times), allowing us to experience the skeins of scent, waves of electromagnetism, and pulses of pressure that other animals perceive. “One of this year’s finest works of narrative nonfiction . . . Yong’s reporting is layered, seasoned with vivid scenes from laboratories and in the field, interviews with researchers across a spectrum of disciplines.”—Oprah Daily “A dazzling ride through the sensory world of astoundingly sophisticated creatures.”—The Wall Street Journal The Earth teems with sights and textures, sounds and vibrations, smells and tastes, electric and magnetic fields. In *An Immense World*, Ed Yong coaxes us beyond the confines of our own senses to encounter beetles that are drawn to fires, turtles that can track the Earth’s magnetic fields, fish that fill rivers with electrical messages, and even humans who wield sonar like bats. We discover that a crocodile’s scaly face is as sensitive as a lover’s fingertips, that the eyes of a giant squid evolved to see sparkling whales, that plants thrum with the inaudible songs of courting bugs, and that even simple scallops have complex vision. We learn what bees see in flowers, what songbirds hear in their tunes, and what dogs smell on the street. We listen to stories of pivotal discoveries in the field, while looking ahead at the many mysteries that remain unsolved. Funny, rigorous, and suffused with the joy of discovery, *An Immense World* takes us on what Marcel Proust called “the only true voyage . . . not to visit strange lands, but to possess other eyes.”

*Fire-breathing dragons, beautiful mermaids, majestic unicorns, terrifying three-headed dogs—these fantastic creatures have long excited our imagination. Medieval authors placed them in the borders of manuscripts as markers of the boundaries of our understanding. Tales from around the world place these beasts in deserts, deep woods, remote islands, ocean depths, and alternate universes—just out of our reach. And in the sections on the apocalypse in the Bible, they proliferate as the end of time approaches, with horses with heads like lions, dragons, and serpents signaling the destruction of the world. Legends tell us that imaginary animals belong to a primordial time, before everything in the world had names, categories, and conceptual frameworks. In this book, Boria Sax digs into the stories of these fabulous beasts. He shows how, despite their liminal role, imaginary animals like griffins, dog-men, yetis, and more are socially constructed creatures, created through the same complex play of sensuality and imagination as real ones. Tracing the history of imaginary animals from Paleolithic art to their roles in stories such as Harry Potter and even the advent of robotic pets, he reveals that these extraordinary figures help us psychologically—as monsters, they give form to our amorphous fears, while as creatures of wonder, they embody our hopes. Their greatest service, Sax concludes, is to continually challenge our imaginations, directing us beyond the limitations of conventional beliefs and expectations. Featuring over 230 illustrations of a veritable menagerie of fantastical and unreal beasts, *Imaginary Animals* is a feast for the eyes and the imagination.*

Beasts of the Modern Imagination

SF and the Human Imagination

Feline Images from Bast to Garfield

Inside Ethics

A Companion to Animal Studies

Animals in the Canadian Literary Imagination

Pretending and Imagination in Animals and Children

This interdisciplinary and cross-cultural collection reflects the growth of animal studies as an independent field and the rise of 'animality' as a critical lens through which to analyze society and culture, on par with race and gender.

Unfortunate Destiny focuses on the roles played by nonhuman animals within the imaginative thought-world of Indian Buddhism, as reflected in pre-modern South Asian Buddhist literature. These roles are multifaceted, diverse, and often contradictory: In Buddhist doctrine and cosmology, the animal rebirth is a most "unfortunate destiny" (durgati), won through negative karma and characterized by a lack of intelligence, moral agency, and spiritual potential. In stories about the Buddha's previous lives, on the other hand, we find highly anthropomorphized animals who are wise, virtuous, endowed with human speech, and often critical of the moral shortcomings of humankind. In the life-story of the Buddha, certain animal characters serve as "doubles" of the Buddha, illuminating his nature through identification, contrast or parallelism with an animal "other." Relations between human beings and animals likewise range all the way from support, friendship, and near-equality to rampant exploitation, cruelty, and abuse.

Perhaps the only commonality among these various strands of thought is a persistent impulse to use animals to clarify the nature of humanity itself--whether through similarity, contrast, or counterpoint. Buddhism is a profoundly human-centered religious tradition, yet it relies upon a dexterous use of the animal other to help clarify the human self. This book seeks to make sense of this process through a wide-ranging-exploration of animal imagery, animal discourse, and specific animal characters in South Asian Buddhist texts.

Consider Miles Davis, horn held high, sculpting a powerful musical statement full of tonal patterns, inside jokes, and thrilling climactic phrases—all on the fly. Or think of a comedy troupe riffing on a couple of cues from the audience until the whole room is erupting with laughter. Or maybe it’s a team of software engineers brainstorming their way to the next Google, or the Einsteins of the world code-cracking the mysteries of nature. Maybe it’s simply a child playing with her toys. What do all of these activities share? With wisdom, humor, and joy, philosopher Stephen T. Asma answers that question in this book: *imagination*. And from there he takes us on an extraordinary tour of the human creative spirit. Guided by neuroscience, animal behavior, evolution, philosophy, and psychology, Asma burrows deep into the human psyche to look right at the enigmatic but powerful engine that is our improvisational creativity—the source, he argues, of our remarkable imaginal capacity. How is it, he asks, that a story can evoke a whole world inside of us? How are we able to rehearse a skill, a speech, or even an entire scenario simply by thinking about it? How does creativity go beyond experience and help us make something completely new? And how does our moral imagination help us sculpt a better society? As he shows, we live in a world that is only partly happening in reality. Huge swaths of our cognitive experiences are made up by “what-ifs,” “almosts,” and “maybes,” an imagined terrain that churns out one of the most overlooked but necessary resources for our flourishing: possibilities. Considering everything from how imagination works in our physical bodies to the ways we make images, from the mechanics of language and our ability to tell stories to the creative composition of self-consciousness, Asma expands our personal and day-to-day forms of imagination into a grand scale: as one of the decisive evolutionary forces that has guided human development from the Paleolithic era to today. The result is an inspiring look at the rich relationships among improvisation, imagination, and culture, and a privileged glimpse into the unique nature of our evolved minds.

Alice Crary offers a transformative account of moral thought about human beings and animals. Instead of assuming that the world places no demands on our moral imagination, she underscores the urgency of treating the exercise of moral imagination as necessary for arriving at an adequate world-guided understanding of human beings and animals.

Thinking with Animals

Stop Thinking the Way You Should and Start Making Extraordinary Things Happen

Imaginative Animals

On the Demands of Moral Thought

Totemism, Textuality and Ecocriticism

Animals and the Human Imagination

Zoological Imagination in Ancient Christianity

Human beings have long imagined their subjectivity, ethics, and ancestry with and through animals, yet not until the mid-twentieth century did contemporary thought reflect critically on animals' significance in human self-conception. Thinkers such as French philosopher Jacques Derrida, South African novelist J. M. Coetzee, and American theorist Donna Haraway have initiated rigorous inquiries into the question of the animal, now blossoming in a number of directions. It is no longer strange to say that if animals did not exist, we would have to invent them.

This interdisciplinary and cross-cultural collection reflects the growth of animal studies as an independent field and the rise of "animality" as a critical lens through which to analyze society and culture, on a par with race and gender. Essays consider the role of animals in the human imagination and the imagination of the human; the worldviews of indigenous peoples; animal-human mythology in early modern China; and political uses of the animal in postcolonial India. They engage with the theoretical underpinnings of the animal protection movement, representations of animals in children's literature, depictions of animals in contemporary art, and the philosophical positioning of the animal from Aristotle to Derrida. The strength of this companion lies in its timeliness and contextual diversity, which makes it essential reading for students and researchers while further developing the parameters of the discipline. This book is the first in-depth study of the representation of animals on television. It explores the variety of ways animals are represented in audio-visual media, including wildlife documentaries and children’s animated series, and the consequences these representations have for those species. Brett Mills discusses key ideas and approaches essential for thinking about animals drawing on relevant debates in philosophy, politics, gender studies, humanism and posthumanism, and ethics. The chapters examine different animal representations, focusing on zoos, pets, wildlife and meat. They present case studies, including discussions of Peppa Pig, The Hunt and The Dog Whisperer. This book will be of interest to readers exploring media studies, contemporary television, animal studies, and debates about representation.

Through an absorbing investigation into recent, high-profile scandals involving one of the largest kosher slaughterhouses in the world, located unexpectedly in Postville, Iowa, Aaron S. Gross makes a powerful case for elevating the category of the animal in the study of religion. Major theorists have almost without exception approached religion as a phenomenon that radically marks humans off from other animals, but Gross rejects this paradigm, instead matching religion more closely with the life sciences to better theorize human nature. Gross begins with a detailed account of the scandals at Agriprocessors and their significance for the American and international Jewish community. He argues that without a proper theorization of "animals and religion," we cannot fully understand religiously and ethically motivated diets and how and why the events at Agriprocessors took place. Subsequent chapters recognize the significance of animals to the study of religion in the work of Ernst Cassirer, Emile Durkheim, Mircea Eliade, Jonathan Z. Smith, and Jacques Derrida and the value of indigenous peoples' understanding of animals to the study of religion in our daily lives. Gross concludes by extending the Agribusiness scandal to the activities at slaughterhouses of all kinds, calling attention to the religiosity informing the regulation of "secular" slaughterhouses and its implications for our relationship with and self-imagination through animals.

A bold new synthesis of paleontology, archaeology, genetics, and anthropology that overturns misconceptions about race, war and peace, and human nature itself, answering an age-old question: What made humans so exceptional among all the species on Earth? Creativity. It is the secret of what makes humans special, hiding in plain sight. Agustín Fuentes argues that your child’s finger painting comes essentially from the same place as creativity in hunting and gathering millions of years ago, and throughout history in making war and peace, in intimate relationships, in shaping the planet, in our communities, and in all of art, religion, and even science. It requires imagination and collaboration. Every poet has her muse; every engineer, an architect; every politician, a constituency. The manner of the collaborations varies widely, but successful collaboration is inseparable from imagination, and it brought us everything from knives and hot meals to iPhones and interstellar spacecraft. Weaving fascinating stories of our ancient ancestors' creativity, Fuentes finds the patterns that match modern behavior in humans and animals. This key quality has propelled the evolutionary development of our bodies, minds, and cultures, both for good and for bad. It's not the drive to reproduce; nor competition for mates, or resources, or power; nor our propensity for caring for one another that have separated us out from all other creatures. As Fuentes concludes, to make something lasting and useful today you need to understand the nature of your collaboration with others, what imagination can and can't accomplish, and, finally, just how completely our creativity is responsible for the world we live in. Agustín Fuentes's resounding multimillion-year perspective will inspire readers—and spark all kinds of creativity.

The Animal Part

On Animals and the Human Spirit

An Immense World

How Animal Cultures Raise Families, Create Beauty, and Achieve Peace

The Literary Imagination of Claudius Aelianus

The Ethical Imagination

Humans and Other Animals in the Modern Literary Imagination

This volume, including an extended interview with noted philosopher of posthumanism Francesca Ferrando, explores the contemporary philosophical, literary and cultural landscapes that have emerged as a response to the unavoidable crisis faced by humans in the Anthropocene era. The essays gathered here map posthumanism both as theoretical posthumanism, which primarily seeks to develop new knowledge, and as practical posthumanism, which emphasizes socio-political, economic, and technological changes.

Posthumanism, which explores how one can address the question of what means to be human today, is a burgeoning area of interest among universities across the globe. Written in accessible, yet scholarly, language, this volume introduces posthumanism in its diverse ramifications and explicates the subject through various literary and filmic texts in order to cater to the needs of researchers and students in the humanities.

The Roman sophist Claudius Aelianus, born in Praeneste in the late second century CE, spent his career cultivating a Greek literary persona. Aelian was a highly regarded writer during his own lifetime, and his literary compilations would be influential for a thousand years and more in the Roman world. This book argues that the *De natura animalium*, a miscellaneous treasury of animal lore and Aelian's greatest work, is a sophisticated literary critique of Severan Rome. Aelian's fascination with animals reflects the cultural issues of his day: philosophy, religion, the exoticism of Egypt and India, sex, gender, and imperial politics. This study also considers how Aelian's interests in the *De natura animalium* are echoed in his other works, the *Rustic Letters* and the *Varia Historia*. Himself a prominent figure of mainstream Roman Hellenism, Aelian refined his literary aesthetic to produce a reading of nature that is both moral and provocative.

How can literary imagination help us engage with the lives of other animals? The question represents one of the liveliest areas of inquiry in the humanities, and Mark Payne seeks to answer it by exploring the relationship between human beings and other animals in writings from antiquity to the present. Ranging from ancient Greek poets to modernists like Ezra Pound and William Carlos Williams, Payne considers how writers have used verse to communicate the experience of animal suffering, created analogies between human and animal societies, and imagined the kind of knowledge that would be possible if human beings could see themselves as animals see them. The Animal Part also makes substantial contributions to the emerging discourse of the posthumanities. Payne offers detailed accounts of the tenuousness of the idea of the human in ancient literature and philosophy and then goes on to argue that close reading must remain a central practice of literary study if posthumanism is to articulate its own prehistory. For it is only through fine-grained literary interpretation that we can recover the poetic thinking about animals that has always existed alongside philosophical constructions of the human. In sum, *The Animal Part* marks a breakthrough in animal studies and offers a significant contribution to comparative poetics.

The most recent installment of the Reappraisals series, which examines the range of meanings associated with animals in the Canadian literary imagination.

How Animal Senses Reveal the Hidden Realms Around Us

In Other Worlds

Zoologies

Narrating Across Species Lines

In the Eye of the Animal

The Animalizing Imagination

New Perspectives on Anthropomorphism

In the Eye of the Animal: Zoological Imagination in Ancient Christianity complicates the role of animals in early Christian thought by showing how ancient texts and images celebrated a continuum of human and animal life.

Explores the latest beliefs about why people tell stories and what stories reveal about human nature, offering insights into such related topics as universal themes and what it means to have a storytelling brain.

A psychological analysis based on the author's studies in play behavior reveals how play is essential to the development of social skills, problem-solving abilities, and creativity.

Animals appear not just as biological creatures, but as vehicles of meaning for human imagination, mind and culture. Animal life may form the basis for an animalizing imagination that can enhance our cultural, religious and aesthetic sensibilities. This imagination is rooted in the pre-modern affective relationship between shamans and their familiars, but can be tracked to our post-modern ecological crisis, where we can reclaim a totemic identification with animals as signifiers of a new ecological understanding.

The Storytelling Animal

The Monstrous, the Wondrous and the Human

The Imaginary of Animals

How Imagination Made Humans Exceptional

How it Shapes the Brain, Opens the Imagination, and Invigorates the Soul

Only the Animals

The Cultural Making of the Non-Human

Developing a boundary-crossing ethics by paying attention to our stories, myths, and moral intuition.

“ Beautifully written essays ” on animals, “ the real and mythological, the ordinary and the exotic, the wild and the domesticated ” (Publishers Weekly). Humans were surrounded by other animals from the beginning of time: they were food, clothes, adversaries, companions, jokes, and gods. And yet, our companions in evolution are leaving the world—both as physical beings and spiritual symbols—and not returning. In this collection of linked essays, Alison Hawthorne Deming examines what the disappearance of animals means for human imagination and existence. Moving from mammoth hunts to dying house cats, she explores profound questions about what it means to be animal. What is inherent in animals that both leads us to destroy and leads us toward peace? As human animals, how does art both define us as a species and how does it emerge primarily from our relationship with other species? The reader emerges with a transformed sense of how the living world around us has defined and continues to define us in a powerful way. “ Beautifully written essays on animal and human behavior and biology . . . highly recommended for lovers of words and nature. ” —Publishers Weekly “ Human beings live in an age in which industrialization and mass extinction are facts of life. But as Deming suggests in this collection, the more people denude the planet of animals, the more diminished they become in spirit . . . Eloquent, sensitive and astute. ” —Kirkus Reviews

“ Serpentine intellect and wry humor. ” —Booklist

The human imagination manifests in countless different forms. We imagine the possible and the impossible. How do we do this so effortlessly? Why did the capacity for imagination evolve and manifest with undeniably manifold complexity uniquely in human beings? This handbook reflects on such questions by collecting perspectives on imagination from leading experts. It showcases a rich and detailed analysis on how the imagination is understood across several disciplines of study, including anthropology, archaeology, medicine, neuroscience, psychology, philosophy, and the arts. An integrated theoretical-empirical-applied picture of the field is presented, which stands to inform researchers, students, and practitioners about the issues of relevance across the board when considering the imagination. With each chapter, the nature of human imagination is examined - what it entails, how it evolved, and why it singularly defines us as a species.

A NEW YORK TIMES NOTABLE BOOK OF 2020 "In this superbly articulate cri de coeur, Safina gives us a new way of looking at the natural world that is radically different."—The Washington Post New York Times bestselling author Carl Safina brings readers close to three non-human cultures—what they do, why they do it, and how life is for them. A New York Times Notable Books of 2020 Some believe that culture is strictly a human phenomenon. But this book reveals cultures of other-than-human beings in some of Earth ’ s remaining wild places. It shows how if you ’ re a sperm whale, a scarlet macaw, or a chimpanzee, you too come to understand yourself as an individual within a particular community that does things in specific ways, that has traditions. Alongside genes, culture is a second form of inheritance, passed through generations as pools of learned knowledge. As situations change, social learning—culture—allows behaviors to adjust much faster than genes can adapt. Becoming Wild brings readers into intimate proximity with various nonhuman individuals in their free-living communities. It presents a revelatory account of how animals function beyond our usual view. Safina shows that for non-humans and humans alike, culture comprises the answers to the question, “ How do we live here? ” It unites individuals within a group identity. But cultural groups often seek to avoid, or even be hostile toward, other factions. By showing that this is true across species, Safina illuminates why human cultural tensions remain maddeningly intractable despite the arbitrariness of many of our differences. Becoming Wild takes readers behind the curtain of life on Earth, to witness from a new vantage point the most world-saving

of perceptions: how we are all connected.

Theoretical Stakes, Practical Implications

The Question of the Animal and Religion

Play

Deadly Powers

Man and Animal in Severan Rome

Darwin, Nietzsche, Kafka, Ernst, and Lawrence

Homeless Dogs and Melancholy Apes

It is well known that children's activities are full of pretending and imagination, but it is less appreciated that animals can also show similar activities. Originally published in 2002, this book focuses on comparing and contrasting children's and animals' pretenses and imaginative activities. In the text, overviews of research present conflicting interpretations of children's understanding of the psychology of pretense, and describe sociocultural factors which influence children's pretenses. Studies of nonhuman primates provide examples of their pretenses and other simulative activities, explore their representational and imaginative capacities and compare their skills with children. Although the psychological requirements for pretending are controversial, evidence presented in this volume suggests that great apes and even monkeys may share capacities for imagination with children, and that children's early pretenses may be less psychological than they appear.

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.

Perhaps only the animals can tell us what it is to be human The souls of ten animals caught up in human conflicts and connected to both famous and little-known writers in surprising ways tell their astonishing stories of life and death. In a trench on the Western Front, a cat recalls her owner Colette's theatrical antics in Paris. In Nazi Germany, a dog seeks enlightenment. A Russian tortoise once owned by the Tolstoys drifts in space during the Cold War. During the Siege of Sarajevo, a starving bear tells a fairy tale. And a dolphin sent to Iraq by the U.S. Navy writes a letter to Sylvia Plath. Exquisitely written, playful, and poignant, Ceridwen Dovey's Only the Animals is a remarkable literary achievement by one of our brightest young writers. An animal's-eye-view of humans at our brutal, violent worst and our creative, imaginative best, it asks us to find our way back to empathy not only for animals but for other people, and to believe again in the redemptive power of reading and writing fiction.

In this illuminating and evocative exploration of the origin and function of storytelling, the author goes beyond the work of mythologist Joseph Campbell, arguing that mythmaking evolved as a cultural survival strategy for coping with the constant fear of being killed and eaten by predators. Beginning nearly two million years ago in the Pleistocene era, the first stories, Trout argues, functioned as alarm calls, warning fellow group members about the carnivores lurking in the surroundings. At the earliest period, before the development of language, these rudimentary "stories" would have been acted out. When language appeared with the evolution of the ancestral human brain, stories were recited, memorized, and much later written down as the often bone-chilling myths that have survived to this day. This book takes the reader through the landscape of world mythology to show how our more recent ancestors created myths that portrayed animal predators in four basic ways: as monsters, as gods, as benefactors, and as role models. Each incarnation is a variation of the fear-management technique that enabled early humans not only to survive but to overcome their potentially incapacitating fear of predators. In the final chapter, Trout explores the ways in which our visceral fear of predators is played out in the movies, where both animal and human predators serve to probe and revitalize our capacity to detect and survive danger. Anyone with an interest in mythology, archaeology, folk tales, and the origins of contemporary storytelling will find this book an exciting and provocative exploration into the natural and psychological forces that shaped human culture and gave rise to storytelling and mythmaking.

Shaping Humanity

The Creative Spark

Imagination and Art: Explorations in Contemporary Theory

The Evolution of Imagination

Stories

Human and Other Animals in the Poetic Imagination

This transdisciplinary project represents the most comprehensive study of imagination to date. The eclectic group of international scholars who comprise Imagination and Art propose bold and innovative theoretical frameworks for (re-) conceptualizing imagination in all of its divergent forms.

The Imagination Gap helps leaders in every sector apply their imagination effectively to explore new, creative approaches to survive and thrive. Examples from a range of industries and settings, from Broadway to Silicon Valley, with simple steps and exercises, help you stop thinking the way you "should" and start making extraordinary things happen.

In eighteenth-century England, the encounter between humans and other animals took a singular turn with the discovery of the great apes and the rise of bourgeois pet keeping. These historical changes created a new cultural and intellectual context for the understanding and representation of animal-kind, and the nonhuman animal has thus played a significant role in imaginative literature from that period to the present day. In Homeless Dogs and Melancholy Apes, Laura Brown shows how the literary works of the eighteenth century use animal-kind to bring abstract philosophical, ontological, and metaphysical questions into the realm of everyday experience, affording a uniquely flexible perspective on difference, hierarchy, intimacy, diversity, and transcendence. Writers of this first age of the rise of the animal in the modern literary imagination used their nonhuman characters—from the lapdogs of Alexander Pope and his contemporaries to the ill-mannered monkey of Frances Burney's Evelina or the ape-like Yahoos of Jonathan Swift—to explore questions of human identity and self-definition, human love and the experience of intimacy, and human diversity and the boundaries of convention. Later literary works continued to use imaginary animals to question human conventions of form and thought. Brown pursues this engagement with animal-kind into the nineteenth century—through works by Mary Shelley, Charles Dickens, and Elizabeth Barrett Browning—and into the twentieth, with a concluding account of Paul Auster's dog-novel, Timbuktu. Auster's work suggests that—today as in the eighteenth century—imagining other animals opens up a potential for dissonance that creates distinctive opportunities for human creativity.

Animals and the Human ImaginationA Companion to Animal StudiesColumbia University Press

Animal Predators and the Mythic Imagination

Animals on Television

Other Selves

The Cat and the Human Imagination

How Science, Art, and Imagination Help Us Understand Our Origins

Imaginary Animals

The Cambridge Handbook of the Imagination