

# **Animals And The Human Imagination A Companion To Animal Studies**

The Instruction of Imagination  
Inside Ethics  
Stumbling on Happiness  
In the Eye of the Animal  
The Imagination Gap  
Ciferae  
Making Animal Meaning  
Only the Animals  
Creaturely Poetics  
Mastering Drawing the Human Figure  
Homeless Dogs and Melancholy Apes  
Animals and the Human Imagination  
Thinking Animals  
Deadly Powers  
Animal Stories  
The Creative Spark  
Beasts of the Modern Imagination  
Moral Imagination  
The Animal Part  
Poetry and Animals  
Pretending and Imagination in Animals and Children  
Zoologies  
Becoming Wild  
The Evolution of Imagination  
Animals and the Human Imagination  
Zoontologies  
Shaping Humanity  
Animals Strike Curious Poses  
The Lives of Animals  
Imaginary Animals  
Experiencing Animal Minds  
Imagination in Human and Cultural Development  
Animals and the Human Imagination  
The Storytelling Animal  
The Animalizing Imagination  
The Cabaret of Plants: Forty Thousand Years of Plant Life and the Human Imagination  
Unfortunate Destiny  
The Gap  
The Cat and the Human Imagination  
Sapiens

## **The Instruction of Imagination**

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.

## **Inside Ethics**

Alice Cary 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.

## **Stumbling on Happiness**

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.

## **In the Eye of the Animal**

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

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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 Imagination Gap**

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. Some people insist that culture is strictly a human feat. What are they afraid of? This book looks into three 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 experience your life with the understanding that you are an individual in a particular community. You

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too are who you are not by genes alone; your culture is a second form of inheritance. You receive it from thousands of individuals, from pools of knowledge passing through generations like an eternal torch. You too may raise young, know beauty, or struggle to negotiate a peace. And your culture, too, changes and evolves. The light of knowledge needs adjusting as situations change, so a capacity for learning, especially social learning, allows behaviors to adjust, to change much faster than genes alone could adapt. *Becoming Wild* offers a glimpse into cultures among non-human animals through looks at the lives of individuals in different present-day animal societies. By showing how others teach and learn, Safina offers a fresh understanding of what is constantly going on beyond humanity. With reporting from deep in nature, alongside individual creatures in their free-living communities, this book offers a very privileged glimpse behind the curtain of life on Earth, and helps inform the answer to that most urgent of questions: Who are we here with?

### **Ciferae**

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.

### **Making Animal Meaning**

Complete handbook by veteran instructor of the Art

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Students League, suitable for all: novices, students, professionals. Covers basic structure of head and body, light and shade, conveying action, depicting drapery, more.

## **Only the Animals**

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.

## **Creaturely Poetics**

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

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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.

### **Mastering Drawing the Human Figure**

In these multidisciplinary essays, academic scholars and animal experts explore the nature of animal minds and the methods humans conventionally and unconventionally use to understand them. The collection features chapters by scholars working in psychology, sociology, history, philosophy, literary studies, and art, as well as chapters by and about people who live and work with animals, including the founder of a sanctuary for chickens, a fur trapper, a popular canine psychologist, a horse trainer, and an art photographer who captures everyday contact between humans and their animal companions. Divided into five sections, the collection first considers

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the ways that humans live with animals and the influence of cohabitation on their perceptions of animals' minds. It follows with an examination of anthropomorphism as both a guide and hindrance to mapping animal consciousness. Chapters next examine the effects of embodiment on animals' minds and the role of animal-human interembodiment on humans' understandings of animals' minds. Final sections identify historical representations of difference between human and animal consciousness and their relevance to pre-established cultural attitudes, as well as the ways that representations of animals' minds target particular audiences and sometimes produce problematic outcomes. The editors conclude with a discussion of the relationship between the book's chapters and two pressing themes: the connection between human beliefs about animals' minds and human ethical behavior, and the challenges and conditions for knowing the minds of animals. By inviting readers to compare and contrast multiple, uncommon points of view, this collection offers a unique encounter with the diverse perspectives and theories now shaping animal studies.

### **Homeless Dogs and Melancholy Apes**

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.

## **Animals and the Human Imagination**

"Highly entertaining...Mabey gets us to look at life from the plants' point of view." —Constance Casey, New York Times

The Cabaret of Plants is a masterful, globe-trotting exploration of the relationship between humans and the kingdom of plants by the renowned naturalist Richard Mabey. A rich, sweeping, and wonderfully readable work of botanical history, The Cabaret of Plants explores dozens of plant species that for millennia have challenged our imaginations, awoken our wonder, and upturned our ideas about history, science, beauty, and belief. Going back to the beginnings of human history, Mabey shows how flowers, trees, and plants have been central to human experience not just as sources of food and medicine but as objects of worship, actors in creation myths, and symbols of war and peace, life and death. Writing in a celebrated style that the Economist calls "delightful and casually learned," Mabey takes readers from the Himalayas to Madagascar to the Amazon to our own backyards. He ranges through the work of writers, artists, and scientists such as da Vinci, Keats, Darwin, and van Gogh and across nearly 40,000 years of human history: Ice Age images of plant life in ancient cave art and the earliest representations of the Garden of Eden; Newton's apple and gravity, Priestley's sprig of mint and photosynthesis, and Wordsworth's daffodils; the history of cultivated plants such as maize, ginseng, and cotton; and the ways the sturdy oak became the symbol of British nationhood and the giant sequoia came to epitomize the spirit of America.

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Complemented by dozens of full-color illustrations, *The Cabaret of Plants* is the magnum opus of a great naturalist and an extraordinary exploration of the deeply intertwined history of humans and the natural world.

### **Thinking Animals**

In a world increasingly dominated by human beings, the survival of other species becomes more and more questionable. In this brilliant book, Paul Shepard offers a provocative alternative to an "us or them" mentality, proposing that other species are integral to humanity's evolution and exist at the core of our imagination. This trait, he argues, compels us to think of animals in order to be human. Without other living species by which to measure ourselves, Shepard warns, we would be less mature, care less for and be more careless of all life, including our own kind.

### **Deadly Powers**

*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.

### **Animal Stories**

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.

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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.

### **The Creative Spark**

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.

### **Beasts of the Modern Imagination**

“It might be the best book on animals I’ve ever read. It’s also the only one that’s made me laugh out loud.”  
—Helen Macdonald, *The New York Times Book Review*  
Beginning with Yuka, a 39,000-year-old mummified woolly mammoth recently found in the Siberian

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permafrost, each of the sixteen essays in *Animals Strike Curious Poses* investigates a different famous animal named and immortalized by humans. Modeled loosely after a medieval bestiary, these witty, playful, whip-smart essays, from a winner of a Whiting Award for nonfiction, traverse history, myth, science, and more, bringing each beast vibrantly to life. “Stunning . . . Passarello’s keen wit is on display throughout as she raises questions about the uniqueness of humans. . . . A feast of surprising juxtapositions and gorgeous prose.” —Publishers Weekly (starred review) “I’ve spent decades reading books on the roles animals play in human cultures, but none have ever made me think, and feel, as much as this one. It’s a devastating meditation on our relationship to the natural world.” —Helen Macdonald, *The New York Times Book Review*

### **Moral Imagination**

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

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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.

## **The Animal Part**

There exists an undeniable chasm between the capacities of humans and those of animals, but what exactly is the difference between our minds and theirs? In *The Gap*, psychologist Thomas Suddendorf provides a definitive account of what makes human minds unique and how this disparity arose. He proposes that two innovations account for all of the ways in which our minds appear so distinct: our open-ended ability to imagine and reflect, and our insatiable drive to link our minds together. It is not language or morality that set us apart, but the ability to consider a range of scenarios, real and imagined, past and future. A provocative argument for reconsidering our place in nature, *The Gap* is essential reading for anyone interested in our evolutionary

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origins and our relationship with the rest of the animal kingdom.

## **Poetry and Animals**

Using path-breaking discoveries of cognitive science, Mark Johnson argues that humans are fundamentally imaginative moral animals, challenging the view that morality is simply a system of universal laws dictated by reason. According to the Western moral tradition, we make ethical decisions by applying universal laws to concrete situations. But Johnson shows how research in cognitive science undermines this view and reveals that imagination has an essential role in ethical deliberation. Expanding his innovative studies of human reason in *Metaphors We Live By* and *The Body in the Mind*, Johnson provides the tools for more practical, realistic, and constructive moral reflection.

## **Pretending and Imagination in Animals and Children**

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 asks, and seeks to answer: what does the disappearance of animals mean 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

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inherent in animals that leads us to destroy, and what that 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.

## **Zoologies**

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

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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.

### **Becoming Wild**

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.

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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 Evolution of Imagination**

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

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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.

### **Animals and the Human Imagination**

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

### **Zoontologies**

Simone Weil once wrote that "the vulnerability of precious things is beautiful because vulnerability is a mark of existence." With these words, she established a relationship among vulnerability, beauty, and existence that transcends the boundaries separating the species. Her conception of a radical ethics and aesthetics could be characterized as a new "poetics of species," that forces us to rethink the significance of

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the body, both human and animal. Exploring the "logic of flesh," or how art and culture use the body to mark species identity, Anat Pick reimagines a poetics that begins with the vulnerability of bodies, not the omnipotence of thought. Offering a powerful alternative to more personalist visions of morality, Pick proposes a "creaturely" approach based on the shared embodiedness of humans and animals and a postsecular perspective on human-animal relations. She turns to literature, film, and other cultural texts that prioritize the inhuman and challenge the familiar inventory of the human (consciousness, language, morality, and dignity). She reintroduces Weil's crucially important work and its elaboration of themes such as witnessing, commemoration, and collective memory, and she moves away from assumptions about animal "otherness" and nonhuman subjectivities. Pick identifies the "animal" within all humans, emphasizing the corporeal and its issues of power and freedom. In her creaturely view, powerlessness is the point at which both aesthetic and ethical thinking must begin.

### **Shaping Humanity**

An elucidating collection of ten original essays, *Making Animal Meaning* reconceptualizes methods for researching animal histories and rethinks the contingency of the human-animal relationship. The vibrant and diverse field of animal studies is detailed in these interdisciplinary discussions, which include voices from a broad range of scholars and have an extensive chronological and geographical reach.

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These exciting discourses capture the most compelling theoretical underpinnings of animal significance while exploring meaning-making through the study of specific spaces, species, and human-animal relations. A deeply thoughtful collection — vital to understanding central questions of agency, kinship, and animal consumption — these essays tackle the history and philosophy of constructing animal meaning.

### **Animals Strike Curious Poses**

Why do poets write about animals? What can poetry do for animals and what can animals do for poetry? In some cases, poetry inscribes meaning on animals, turning them into symbols or caricatures and bringing them into the confines of human culture. It also reveals and revels in the complexity of animals: poetry, through its great variety and its inherently experimental nature, has embraced the multifaceted nature of animals to cross, blur, and reimagine the boundaries between human and animal. In *Poetry and Animals*, Onno Oerlemans explores a broad range of English-language poetry about animals from the Middle Ages to the contemporary world, revealing how poetry can contribute to our understanding of animals and our relations with them. He presents a taxonomy of the kinds of animal poems, breaking down the categories and binary oppositions at the root of human thinking about animals. The book considers several different types of poetry: allegorical poems; poems about “the animal” broadly conceived; poems about species of animal; poems about

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individual animals or the animal as individual; and poems about hybrids and hybridity. Through careful readings of dozens of poems that reveal generous and often sympathetic approaches to recognizing and valuing animals' difference and similarity, Oerlemans demonstrates how the forms and modes of poetry can sensitize us to the moral standing of animals and give us new ways to think through the problems of the human-animal divide.

### **The Lives of Animals**

This book positions imagination as a central concept which increases the understanding of daily life, personal life choices, and the way in which culture and society changes. Case studies from micro instances of reverie and daydreaming, to utopian projects, are included and analysed. The theoretical focus is on imagination as a force free from immediate constraints, forming the basis of our individual and collective agency. In each chapter, the authors review and integrate a wide range of classic and contemporary literature culminating in the proposal of a sociocultural model of imagination. The book takes into account the triggers of imagination, the content of imagination, and the outcomes of imagination. At the heart of the model is the interplay between the individual and culture; an exploration of how the imagination, as something very personal and subjective, grows out of our shared culture, and how our shared culture can be transformed by acts of imagination. Imagination in Human and Cultural Development offers new perspectives on the study of

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psychological learning, change, innovation and creativity throughout the lifespan. The book will appeal to academics and scholars in the fields of psychology and the social sciences, especially those with an interest in development, social change, cultural psychology, imagination and creativity.

### **Imaginary Animals**

New York Times Bestseller A Summer Reading Pick for President Barack Obama, Bill Gates, and Mark Zuckerberg From a renowned historian comes a groundbreaking narrative of humanity's creation and evolution—a #1 international bestseller—that explores the ways in which biology and history have defined us and enhanced our understanding of what it means to be “human.” One hundred thousand years ago, at least six different species of humans inhabited Earth. Yet today there is only one—homo sapiens. What happened to the others? And what may happen to us? Most books about the history of humanity pursue either a historical or a biological approach, but Dr. Yuval Noah Harari breaks the mold with this highly original book that begins about 70,000 years ago with the appearance of modern cognition. From examining the role evolving humans have played in the global ecosystem to charting the rise of empires, *Sapiens* integrates history and science to reconsider accepted narratives, connect past developments with contemporary concerns, and examine specific events within the context of larger ideas. Dr. Harari also compels us to look ahead, because over the last few decades humans have begun to bend laws of natural

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selection that have governed life for the past four billion years. We are acquiring the ability to design not only the world around us, but also ourselves. Where is this leading us, and what do we want to become? Featuring 27 photographs, 6 maps, and 25 illustrations/diagrams, this provocative and insightful work is sure to spark debate and is essential reading for aficionados of Jared Diamond, James Gleick, Matt Ridley, Robert Wright, and Sharon Moalem.

### **Experiencing Animal Minds**

The idea of human cruelty to animals so consumes novelist Elizabeth Costello in her later years that she can no longer look another person in the eye: humans, especially meat-eating ones, seem to her to be conspirators in a crime of stupefying magnitude taking place on farms and in slaughterhouses, factories, and laboratories across the world. Costello's son, a physics professor, admires her literary achievements, but dreads his mother's lecturing on animal rights at the college where he teaches. His colleagues resist her argument that human reason is overrated and that the inability to reason does not diminish the value of life; his wife denounces his mother's vegetarianism as a form of moral superiority. At the dinner that follows her first lecture, the guests confront Costello with a range of sympathetic and skeptical reactions to issues of animal rights, touching on broad philosophical, anthropological, and religious perspectives. Painfully for her son, Elizabeth Costello seems offensive and flaky, but—dare he admit it?—strangely on target. In

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this landmark book, Nobel Prize-winning writer J. M. Coetzee uses fiction to present a powerfully moving discussion of animal rights in all their complexity. He draws us into Elizabeth Costello's own sense of mortality, her compassion for animals, and her alienation from humans, even from her own family. In his fable, presented as a Tanner Lecture sponsored by the University Center for Human Values at Princeton University, Coetzee immerses us in a drama reflecting the real-life situation at hand: a writer delivering a lecture on an emotionally charged issue at a prestigious university. Literature, philosophy, performance, and deep human conviction—Coetzee brings all these elements into play. As in the story of Elizabeth Costello, the Tanner Lecture is followed by responses treating the reader to a variety of perspectives, delivered by leading thinkers in different fields. Coetzee's text is accompanied by an introduction by political philosopher Amy Gutmann and responsive essays by religion scholar Wendy Doniger, primatologist Barbara Smuts, literary theorist Marjorie Garber, and moral philosopher Peter Singer, author of *Animal Liberation*. Together the lecture-fable and the essays explore the palpable social consequences of uncompromising moral conflict and confrontation.

### **Imagination in Human and Cultural Development**

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

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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.

### **Animals and the Human Imagination**

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

### **The Storytelling Animal**

A smart and funny book by a prominent Harvard psychologist, which uses groundbreaking research and (often hilarious) anecdotes to show us why we're so lousy at predicting what will make us happy - and what we can do about it. Most of us spend our lives steering ourselves toward the best of all possible futures, only to find that tomorrow rarely turns out as we had expected. Why? As Harvard psychologist Daniel Gilbert explains, when people try to imagine what the future will hold, they make some basic and

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consistent mistakes. Just as memory plays tricks on us when we try to look backward in time, so does imagination play tricks when we try to look forward. Using cutting-edge research, much of it original, Gilbert shakes, cajoles, persuades, tricks and jokes us into accepting the fact that happiness is not really what or where we thought it was. Among the unexpected questions he poses: Why are conjoined twins no less happy than the general population? When you go out to eat, is it better to order your favourite dish every time, or to try something new? If Ingrid Bergman hadn't gotten on the plane at the end of Casablanca, would she and Bogey have been better off? Smart, witty, accessible and laugh-out-loud funny, *Stumbling on Happiness* brilliantly describes all that science has to tell us about the uniquely human ability to envision the future, and how likely we are to enjoy it when we get there. From the Hardcover edition.

### **The Animalizing Imagination**

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,

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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 imaginational 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.

## **The Cabaret of Plants: Forty Thousand Years of Plant Life and the Human Imagination**

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.

## **Unfortunate Destiny**

Perhaps only the animals can tell us what it is to be human. The souls of ten animals caught up in human conflicts over the last century 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

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people, and to believe again in the redemptive power of reading and writing fiction.

## **The Gap**

The book suggests a new perspective on the essence of human language. This enormous achievement of our species is best characterized as a communication technology - not unlike the social media on the Net today - that was collectively invented by ancient humans for a very particular communicative function: the instruction of imagination. All other systems of communication in the biological world target the interlocutors' senses; language allows speakers to systematically instruct their interlocutors in the process of imagining the intended meaning - instead of directly experiencing it. This revolutionary function has changed human life forever, and in the book it operates as a unifying concept around which a new general theory of language gradually emerges. Dor identifies a set of fundamental problems in the linguistic sciences - the nature of words, the complexities of syntax, the interface between semantics and pragmatics, the causal relationship between language and thought, language processing, the dialectics of universality and variability, the intricacies of language and power, knowledge of language and its acquisition, the fragility of linguistic communication and the origins and evolution of language - and shows with respect to all of them how the theory provides fresh answers to the problems, resolves persistent difficulties in existing accounts, enhances the significance of empirical and theoretical

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achievements in the field, and identifies new directions for empirical research. The theory thus opens a new way towards the unification of the linguistic sciences, on both sides of the cognitive-social divide.

## **The Cat and the Human Imagination**

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

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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.

### **Sapiens**

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

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